

msvu art gallery

Mount Saint Vincent University
Annual Report 2009 – 2010



msvu art gallery

Mount Saint Vincent University
Halifax, Nova Scotia
B3M 2J6

2009-2010 Annual Report

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Cover image:

Jihee Min, *Once Upon Camellia Blossoms (detail)* 2010
Photo: Steve Farmer



DIRECTOR'S REPORT

The body as a site for the creation of meaning emerged as a central theme in 2009-10, beginning with *The Disaster Series* (14 April through 7 June) by Ottawa-based artist Cindy Stelmackowich. Merging two genres of 19th-century illustrations from anatomical atlases and mainstream periodicals, the artist inserts images of shipwrecks and other disasters into the cadavers' body cavities. The resulting interplay between inertia and violent struggle evokes the sensations of fear and pain felt by the living subject of medicine.

In *Alter Ego: Anatomical Studies of a Natal Male* (4 July through 18 October), R.S. Pennee approaches the traditional self-portrait genre by integrating themes of sexual ambivalence and gender bending. These video-derived prints are processed to resemble drawings, yet the artist's serial self-portrait also twists this tradition. By substituting the conventionally-represented anatomy with the one appendage that defines the "natal male", Pennee's uses ambiguity in both medium and subject matter to suggest the transgendered identity of the sitter. Proposed by MSVU Professor Emeritus Peter Schwenger, who contributed a critically rigorous catalogue essay, this project aligns with the Gallery's ongoing mandate to involve the campus community in our program.

Representation of women as cultural subjects and producers remains a key focus at MSVU Art Gallery, as exemplified in Susan Bozic's *The Dating Portfolio* (18 July through 4 October), Diane Landry's *The Defibrillators* (16 January through 14 March) and *Oriental Ornamental* (27 March through 6 June). Posing in elaborately-staged photographs, the Vancouver-based Bozic satirizes the fantasy of "true romance" by posing in the ingenue role with a store window mannequin as the leading man. A multi-disciplinary artist, Diane Landry creates what she calls "oeuvres nouvelles"—works whose full effect involves the passage of time. Her kinetic projects, often incorporating familiar domestic items such as washing machines and salad spinners, captivate viewers, causing them to linger and ponder. As female artists of Asian descent working and living in Canada, Karen Tam and Jihee Min focus on the social and personal manifestations of Orientalism. *Oriental Ornamental* (27 March through 6 June) brought together Tam's *Pagoda Pads: Opium Den* and Min's *Once Upon Camellia Blossoms*. In these interactive installations, the artists redeploy Asian stereotypes in ways that provoke questions about identity, place and Western constructions of Asian-ness.

The Gallery's commitment to representing emerging artists continued in 2009-10 with the *Stock* series of exhibitions. Conceived especially for the MSVU Library vitrines, this project gave participating artists access to over-stocked catalogues published by the Gallery, which they used as raw material for the creation of new work. In *Stock: Stack* (2 July through 23 September), Kyle Monchuk used the catalogues to sculpt three-dimensional, architecturally-inspired views of a contemporary cityscape that reflected on current urban planning practices. *Stock: Stitch*, by Aimée Brown (1 October through 15 December) offered a reversal of the history of book-binding through a process that reshaped the bound catalogues into scrolls. For *Stock: Sway* (14 January through 5 March), David Dahms shredded and soaked catalogue pages to make a pulp which he combined with plaster of Paris and set into a mold, creating positive friezes resembling unearthed archaeological ruins. Gallery Technician Stefan Hancherow organized and curated each of the three installations, designing and writing the accompanying catalogues.

Program Coordinator Katie Belcher also stepped into the role of Curator in 2009 with *Somewhere along the line* (10 October through 22 November), a nine-artist exhibition that emphasized drawing as a process-oriented signifying practice. Katie oversaw all aspects of the installation, from installation layout to the production of the 48-page exhibition catalogue which included her interpretive essay. The show gave two emerging local artists, Anne Macmillan and David Dahms, the opportunity to exhibit alongside established Canadian artists such as Michelle Gay and Lucy Pullen, and the Gallery has acquired Macmillan's *Heather's Coast* (2008) for the University's Permanent Collection. Congratulations to Stefan and Katie on their success in organizing these highly polished exhibitions.

Both the *Stock* series and *Somewhere along the line* offered staff the opportunity to experience professional development in an applied setting, in keeping with the gallery's mandate to provide mentorship and career enrichment to its employees. Under this policy, Stefan attended the National Gallery of Canada Orientation Program in November, 2009, which provided in-depth training in areas such as shipping, installation, exhibition planning, conservation and publications management.

Participation in our program of customized class visits, spanning ten disciplines, continued to grow last year. Coordinated by Katie Belcher, almost 900 students and their professors attended 27 separate guided visits of the Gallery's exhibitions.

Ingrid Jenkner, Director/Curator
Peggy MacKinnon, Interim Director

EXHIBITIONS

1 April 2009 – 31 March 2010

The Disaster Series by Cindy Stelmackowich

14 April through 7 June

Organized by MSVU Art Gallery

Ingrid Jenkner, Curator

In her digital collages the Ottawa-based artist Cindy Stelmackowich merged two genres of hand-drawn graphics; the lithographs illustrating 19th-century anatomical atlases and those that enlivened 19th-century journals such as the *Canadian Illustrated News*. The atlases were used by surgeons, thus the internal anatomy of the cadavers is exposed. Stelmackowich inserts into the cadavers' body cavities illustrations of shipwrecks and other disasters, then colourizes the recomposed image to suggest that the body's routes and passages flow to and from the disaster image. The serene expressions of the immaculately coiffed and classically posed cadavers belie both the violence of dissection and the struggles raging within. By representing trauma as physically internalized, Stelmackowich restores to the medical illustrations an element formerly repressed; the sensations of fear and pain felt by the living subject of medicine.

Alter Ego

Anatomical Studies of a Natal Male by R.S. Pennee

4 July through 18 October 2009

Organized by MSVU Art Gallery

Peter Schwenger, Guest Curator

For centuries artists have made studies of body parts—hands, feet, faces—that were later incorporated into larger works. In a nod to the Old Masters, the video-derived prints in *Alter Ego* are processed to resemble drawings. Yet R.S. Pennee's serial self-portrait also twists this tradition, substituting the conventionally represented anatomy with the one appendage that defines the "natal male." The artist's ambiguous treatment of this subject matter conspires with the intended uncertainty as to medium to suggest the transgendered identity of the sitter. Already accomplished as a writer, R.S. Pennee is a new-comer to visual art who lives in London, ON.

Susan Bozic: The Dating Portfolio

18 July 4 through October 2009

Organized by MSVU Art Gallery

Ingrid Jenkner, Curator

Vancouver-based photographer Susan Bozic has a background in photography and cinema. Posing in elaborately staged photographs, she satirizes the fantasy of "true romance" by casting herself in the ingenue role and a store window mannequin as the leading man. Seemingly ignorant of her partner's lack of engagement, the leading lady blissfully revels in her "perfect" life and the predictable progression of her relationship toward matrimony. Bozic's photographs make reference to advertising images designed to appeal to Western women. The catalogue accompanying the exhibition includes an essay by Meghan Bissonnette.

Somewhere along the line

Organized by MSVU Art Gallery
Ingrid Jenkner and Katie Belcher, Curators
10 October through 22 November 2009

As a signifying practice in its own right, a drawing can be thought of as the record of its making, showing the interventions of chance, system and intention in the decision-making process of the artist. Amplifying the emphasis on process-oriented execution, the drawings in this exhibition depicted motifs in transition: dissolving, connecting, fusing and forming.

Somewhere along the line combined two- and three-dimensional drawings by Haligonians such as Lucie Chan, David Dahms and Annie Macmillan with those of other Canadian artists: Ed Pien and Michelle Gay (both Toronto, ON), Massimo Guerrera (Montreal, QC) and Lucy Pullen (Victoria, BC) among others.

For Example (Hirsch, MacCallum, Macdonald)

31 October through 13 December 2009
Organized by MSVU Art Gallery
Micah Lexier, Curator

For Example (Hirsch, MacCallum, Macdonald) was the fourth and final instalment in a series curated by Micah Lexier specially for the MSVU Art Gallery mezzanine space. In keeping with the idea of the sample, each installation included works by three artists in three separate, identical vitrines, highlighting the potential for individuality within a context of uniformity.

Seriality and sequence characterize the selected works by Antonia Hirsch (Vancouver), Euan Macdonald (Los Angeles), and Peter MacCallum (Toronto). Antonia Hirsch presented a ten-part photographic suite showing individuals attempting to hold their hands exactly one meter apart. Peter MacCallum presented a selection of photographs from his multi-decade art documentation practice. Euan Macdonald presented a sequential drawing created especially for this exhibition.

The Annual Mount Community Show

26 November through 13 December 2009
Organized by MSVU Art Gallery

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

Stock: Stack by Kyle Monchuk

1 July through 23 September 2009
Organized by MSVU Art Gallery
Stefan Hancherow, Curator

Stack was the first in a series of exhibitions conceived especially for the MSVU Library vitrines. Participating artists were given access to over-stocked catalogues published by MSVU Art Gallery, as raw material for the creation of new work.

Kyle Monchuk carved, sliced and folded printed matter to sculpt three-dimensional cityscapes. His work served as a metaphor for current practices in urban planning. For *Stack* he created an architecturally inspired view of a contemporary cityscape.

Stock: Stitch by Aimée Brown

Organized by MSVU Art Gallery

Stefan Hancherow, Curator

1 October through 15 December 2009

Stitch was the second in a series of exhibitions conceived especially for the MSVU Library vitrines.

Brown's process of reshaping bound books into scrolls represented a reversal of the history of book-binding. Although the verbal content of the printed pages remained unchanged, the artist sacrificed readability to a new priority, that of testing the tensile strength and other formative properties of the materials from which books are made. One of the surprises of *Stitch* was its peculiar colour scheme, which exposed the hues most typically printed on the covers and pages of MSVU Art Gallery publications. Thus something essential to our publications, the publisher's taste in colours, survives the loss of decipherability.

Diane Landry: The Defibrillators

Organized by Musée d'art de Joliette

Ève-Lyne Beaudry, Curator

16 January through 14 March 2010

Over the past twenty years, Québec artist Diane Landry has produced a body of playful works inspired by the insignificant gestures and objects that make up our daily existence. Combining cultural and popular imagery, she takes pleasure in swinging between reality and an imaginary, poetic world on the edge of the absurd. A multi-disciplinary artist, Landry creates what she calls "œuvres nouvelles"—works whose full effect involves the passage of time. Invoking the wonder of childhood fantasy, her kinetic projects captivate viewers, causing them to linger and experience. Landry's installations, sculptures and performances often contain an assortment of recycled and mass-produced objects drawn from our everyday world. Employing subtle combinations of sound, movement, light and shadow to transform these ordinary things into unpredictable, seemingly organic entities, she attempts to recover the meaning our material culture lost through mass manufacture.

Stock: Sway by David Dahms

Organized by MSVU Art Gallery

Stefan Hancherow, Curator

14 January through 5 March 2010

Sway was the third in a series of exhibitions conceived especially for the MSVU Library vitrines. Participating artists were given access to over-stocked catalogues published by MSVU Art Gallery, as raw material for the creation of new work.

Dahms shredded and soaked pages from these catalogues to create a pulp, and combined this with plaster of Paris to set into a mold. The resulting positive frieze mimicked archaeological discoveries. In *Sway*, Dahms invited the viewer to consider the interpretation of history by giving physical form to the exhibition times represented by these catalogues. Like unearthed ruins, these catalogues were traces of moments that have passed.

Oriental Ornamental

Organized by MSVU Art Gallery

Ingrid Jenkner and Peggy Mackinnon, Curators

27 March through 6 June 2010

This two-person exhibition features Karen Tam's *Pagoda Pads: Opium Den* in the upper mezzanine gallery, and Jihee Min's *Once Upon Camellia Blossoms* in the lower gallery.

Karen Tam's work investigates cultural identity and authenticity, focusing on "the various forms of constructions and imaginations of the Chinese in the West through spaces such as the Chinese restaurant and other sites of racial identity." Her full-room installations draw attention to the orientalism that continues to exist in our current culture, while remaining humourously self-examining. Inspired by the ubiquitous decorating shows and magazines that commodify Asian cultures, Tam's *Pagoda Pads* are presented as show rooms, exemplifying ways to give one's home an "Oriental flair." In this particular installation, she transforms the upper gallery into a Victorian opium den, complete with mats on which gallery viewers can lounge.

In the lower gallery, Jihee Min presented a "sensual yet grotesque scene" involving one hundred over-sized silk camellia blossoms, the stamens of which have been replaced with fleshy nylon phalluses. On opening night, Min was present, sitting silently on a stool, while visitors folded origami camellia blossoms and use them to adorn her long black wig. The wig and origami blossoms remained in the gallery for the duration of the exhibition. With this project Min, responds to her experience of the Western exoticization of Asian women. Through the beautiful and disturbing physical qualities of this exhibition, Min examines her "love-hate relationship with [her] ethnicity."

PUBLICATIONS

R.S. Pennee Alter Ego 2009

Foreword by Ingrid Jenkner, Essay by Peter Schwenger; 4 colour images, brochure 16 pages.

Susan Bozic The Dating Portfolio 2009

Essay by Meghan Bissonnette; 17 colour images, brochure, 16 pages.

Somewhere along the line 2009

Essays by Katie Belcher and Ingrid Jenkner, 32 colour images, 48 pages.

Stock: Stack by Kyle Monchuk 2009

Essay by Stefan Hancherow, 2 colour images, brochure, 6 pages.

Stock: Stitch by Aimée Brown 2009

Essay by Stefan Hancherow, 2 colour images, brochure, 6 pages.

Stock: Sway by David Dahms 2010

Essay by Stefan Hancherow, 2 colour images, brochure, 6 pages.

Susan Feindel: See Below 2009 – in production

Oriental Ornamental 2010

Foreword by Ingrid Jenkner, Essays by Peggy MacKinnon, Karen Tam, Jihee Min; 23 colour images, 40 pages.

Newsletter (July 09 – January 10 and January – June 2010)

SPECIAL EVENTS

21 July 2009

Get On The Bus Michael Fernandes in conversation with Victor Carvery, a long standing member of the North End community. A free chartered bus departed from 2605 Agricola Street (Gus' Pub) at 7pm. En route to MSVU Art Gallery, Michael Fernandes involved the bus audience in a conversation and tour that dealt with the history of the North End and its inhabitants.

21 July 2009

The Part that is a Whole R.S. Penne and Peter Schwenger
Opening Reception and artist talk. *Alter Ego: Anatomical Studies of a Natal Male*. R.S. Pennee and curator Peter Schwenger presented lectures on the topics of anatomy and gender.

21 July 2009

Opening reception of *Susan Bozic: The Dating Portfolio* with illustrated lectures in conjunction with *Alter Ego*, followed by a joint reception.

23 September 2009

Closing reception for *Stack* by Kyle Monchuk.

17 October 2009

Opening reception of *Somewhere along the line* on the occasion of *Nocturne*, Halifax's Late-night arts festival.

17 November 2009

Artist's talk by Sophie Jodoin in conjunction with *Somewhere along the line* exhibition.

26 November 2009

Opening reception, *The Annual Mount Community Show*.

16 January 2010

Opening Reception and meet the artist, *Diane Landry: The Defibrillators*.

28 January, 2010

Opening reception and meet the artist, *Stock: Sway* by David Dahms.

18 February 2010

Performance by Diane Landry, *La machine à foudre* in conjunction with the retrospective exhibition, *Diane Landry: The Defibrillators*.

27 March, 2010

Opening reception and meet the artists of *Oriental Ornamental*.

COFFEE HOURS

23 September 2009, 10 to 11am

28 October 2009, 10 to 11am

20 January 2010

31 March 2010

Coffee and treats are available free of charge at these informal receptions. They are a great chance to view stimulating artwork, and enjoy a lighthearted get-together with friends, gallery staff, and others in the university community.

MEDIA RESPONSE

Elissa Barnard, "Interventions can be fun" *The Chronicle Herald* (27 February 2009): E6.

Sophie Pilipczuk, "Donigan Cumming: Ex Votos" *Vie des Arts* (Fall 2008): 22.

"Cindy Stelmackowich: The Disaster Series" *The Coast online Sure Thing* (9 April 2009).

Elissa Barnard, "Works masterpieces in message" *The Chronicle Herald* (12 May 2009)

"Susan Bozic: The Dating Portfolio" *The Coast online Sure Thing* (13 July 2009).

"Alter Ego: Anatomical Studies of a Natal Male" *The Coast online with photo* (13 July 2009).

Mackenzie Frere "Scott Connarroe at The Stephen Bulger Gallery" (16 July 2009) *Art cloth text*
art cloth text - <http://artclothtext.blogspot.com/>

"The perfect mannequin" *Halifax Broad: attention worthy* (18 July 2009)
<http://halifaxbroad.blogspot.com/>

Urban Planner (22 July 2009) http://torontoist.com/2009/07/urban_planner_july_22_2009.php

Sean Flinn, "Picture Perfect" *The Coast* (16 to 22 July 2009): 39.

Sean Flinn, "Somewhere along the Line" *The Coast* (15 October 2009)
<http://www.thecoast.ca/gyrobase/Event?oid=1294802&mode=print>

Mike Landry, "Somewhere along the line" *Things of Desire* (October 2009 Vol. 2 No. 16)
<http://thingsofdesire.ca/2009/10/08/somewhere-along-the-line-halifax/>

Sean Flinn, "Somewhere Along the Line" *The Coast* (15 October 2009)
<http://www.thecoast.ca/gyrobase/Event?oid=1294802&mode=print>

Sophie Pilipczuk, "Stripping Down: David Dahms Impromptu Residency at MSVU Art Gallery"
Visual Arts News (Fall 2009 Vol. 31 No. 2): 12.

Sophie Pilipczuk, "Untitled: poem published with Artist Pages" *Visual Arts News* (Fall 2009 Vol. 31 No. 2): 11.

"Artist Pages: David Dahms Impromptu Installation" *Visual Arts News* (Fall 2009 Vol. 31 No. 2): 10.

Sean Flinn, "Model Boyfriend: Susan Bozic's *The Dating Portfolio* at MSVU Art Gallery" *Visual Arts News* (Fall 2009 Vol. 31 No. 2): 2-3.

Kate Watson, "Deeper message found in artist's work at MSVU" *The Weekly News* (23 October 2009) <http://www.halifaxnewsnet.ca/index.cfm?sid=296864&sc=608>

The Coast Entertainment Listings online, *with photo* "Diane Landry: The Defibrillators" *The Coast*. (14 January 2010).

"The Year Ahead: Top Art Picks for 2010" *Canadian Art* (January 2010)
<http://www.canadianart.ca/online/features/2010/01/07/the-year-ahead/>

What's On Nova Scotia News, listing, "Diane Landry" *The Chronicle Herald* (16 January 2010)
Lizzy Hill, "Diane Landry's Beautiful Ordinary" *The Coast* (21 January 2010)

Elissa Barnard, "A fresh spin on the ordinary [Diane Landry's *The Defibrillators*]" *The Chronicle Herald* (21 January 2010)

Olga Milosevich, interview with David Dahms and Stefan Hancherow, *Mainstreet*
Laura Kenins, "Drawing the Line: *Somewhere along the line* at MSVU Art Gallery" *Visual Arts News* (Spring 2010 vol. 31 No. 3): 34-35

Olga Milosevich, interview with Karen Tam and Jihee Min, *Mainstreet*

Trevor Adams, "In Galleries Now: *Oriental Ornamental*" *Where Halifax* (March 2010): 16
http://www.where.ca/halifax/guide_listing.cfm?listing_id=364

ACQUISITIONS

Anne Meredith Barry
Night Ocean
Lithograph (printer's proof II/II)
22 x 30 inches
Purchased, 2009

Anne MacMillan
Heather's Coast 2009
Gouache, pencil and graphite and plywood
Gift of the artist, 2010

ART GALLERY PERSONNEL

STAFF

Full-Time

Director	Ingrid Jenkner (BA, Toronto; MA London)
Interim Director (November 2009 – June 2010)	Peggy MacKinnon (A, MSVU; ADpPr, NSCC)

Part-Time

Secretary & Web Manager	Traci Steylen (BOAD, MSVU)
Program Coordinator	Katie Belcher (BFA, NSCAD University)
Gallery Technician	Stefan Hancherow (BFA, NSCAD University)
Gallery Attendants	Jackie Davis, Robyn MacKinnon, Jennifer Stotland, Emily White

STAFF ACTIVITIES

Ingrid Jenkner's nominee for the Nova Scotia Lieutenant Governor's Masterwork Award, Susan Feindel, was placed on the 2009 short list. In July she spoke at the opening of Danish Modern, an exhibition organized and circulated by MSVU Art Gallery, at the Textile Museum of Canada, Toronto. From October 2009 until May 2010 she was on long-term sick leave.

In 2009, Katie Belcher attended the Atlantic Provinces Art Galleries Association's (APAGA) annual meeting in Halifax. In June, Belcher was a panelist in the Visual Arts Nova Scotia 2009 AGM discussion "Making a Living as an Artist" (Annapolis Royal, NS). To support her preparation for an exhibition, Belcher was given an *Impromptu* series residency at MSVU Art Gallery until she was able to move into The Manual Training Collective. Belcher's writing was published in Visual Arts News: "Observing the Urban: Steve Higgins at Confederation Centre Art Gallery", "Living the Good Life: Back-to-the-land artists in Nova Scotia then and now" and "Language Breakdown: Lynn Rotin at Craig Gallery". She also contributed the catalogue essay, "Sheltered Landscape" for Julie Adamson Miller's *Rural Shelter*, ARTsPLACE (June 2009). From January to April, Belcher took Financial Management for the Arts through NSCAD University Extended Studies. She also became more involved in the broader arts community, participating in various meetings, fundraisers and members exhibitions. She served as Secretary for the Board of Visual Arts Nova Scotia, sat on the APAGA Publications and AGM Committees and on the Editorial Committee for Visual Arts News.

Stefan Hancherow also attended several of the APAGA 2009 conference workshops. Hancherow participated in the 2009 National Gallery Orientation Program in Ottawa. He joined the Centre For Art Tapes board of governors in June of 2009. For CFAT Stefan has organized several mixtape/video nights as promotion and outreach. He participated in the 2009 Eyelevel Gallery

Members Exhibition, *They Only Come Out at Night*, and has also volunteered as a preparator at Eyelevel Gallery. Hancherow sold one of his final *Ersatz* Paintings (2008).

ADVISORY COMMITTEE

Katie Belcher
Art Gallery Program Coordinator

Donna Bourne-Tyson
MSVU Librarian

Stefan Hancherow
Art Gallery Technician

Glynis Humphrey
Artist

Ingrid Jenkner
Art Gallery Director

Stephanie Kinder
Student

Peggy MacKinnon
Art Gallery Interim Director

Allan Neilsen
MSVU Education

Patricia Parsons
MSVU Public Relations

Traci Steylen
Art Gallery Secretary

Brook Taylor, Chair
Dean, Arts & Science

Andrew Terris
Arts Advocate

Mark Titchmarsh
MSVU Maintenance

GRANTS AND REVEUNE

Canada Council for the Arts

Annual Assistance to Museums and Galleries \$75,000.00

Nova Scotia Tourism, Culture & Heritage

Susan Feindel, catalogue

Kim Morgan, catalogue

7,500.00

Professional Development (Stefan Hancherow)

2,250.00

550.00

Canadian Museums Association

Travel Bursary (National Gallery Orientation Program)

400.00

Other

Canadian Copyright Licensing Agency

8,300.00

Exhibition Touring Fee (Swannie to Textile Museum)

4,000.00

1,674.00

Catalogue Sales

Total

\$99,674.00

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Mount Saint Vincent University

Statement of Purpose

Through its exhibitions and programs, the Art 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 Art Gallery encourages interdisciplinary approaches to knowledge, and its exhibitions are used by students and faculty in their course work. In addition, the gallery supports the MSVU Cultural Studies curriculum.

On behalf of the University, the Art 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.