

Mount Saint Vincent University  
Annual Report 2015 - 2016

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# msvu art gallery

Mount Saint Vincent University  
Halifax, Nova Scotia  
B3M 2J6

2015-2016 Annual Report

## CONTENTS

Director's Report	3
Exhibitions	4
Publications	7
Special Events	8
Media Response	10
Acquisitions	12
Art Gallery Personnel	14
Grants and Revenue	15
Statement of Purpose	16

Cover image: Kyla Mallett, *Your Pal Alicia* from the *Notes* series, 2004 (*Kids these days*)





## DIRECTOR'S REPORT

The highlight of last year's program was the exhibition of photographs by Allen Ginsberg, from the collection of the University of Toronto Art Centre. During the mesmerizing choral reading of Ginsberg's poem, 'Howl', the room was packed with young, middle-aged and retired persons. Several participants remembered attending the Beat poet's lecture at Dalhousie University in the 1980s. I congratulate Art Gallery Technician David Dahms, Chris Ferns (MSVU English) and the other volunteer readers on a stirring recreation of the 1955 first reading of 'Howl'.

Exhibitions with themes relevant to academic programs offered by the University are a recurrent feature of the Art Gallery's program. The Allen Ginsberg photographs were visited by classes in English Literature, Creative Writing, Queer Theory and Buddhist studies. The exhibition *Kids these days*, concerning the self-presentation and expression of teenage girls, drew group visits from the Girls 2016 Conference, Education, Feminist Theory, Sociology and Cultural Studies. In 2015 the university acquired Wilma Needham's suite of works on paper, *There is no other way to say this: some works about Guatemala*. When this creative call to action was exhibited in 2016, it was visited by classes in Women's Studies and Cultural Studies. Altogether, twenty-five groups including a total of 586 learners received educational tours tailored to their syllabi. The Art Gallery program Coordinator, Claire Dykhuis, has received many expressions of thanks for her careful work in delivering these tours.

Support from the Canada Council for the Arts has been critical to the Art Gallery's ability to support the careers of young, emerging artists and curators. For example, *Is this thing on?* was a first solo exhibition with catalogue for the well-regarded young performance artist Bridget Moser. The exhibition included a new video shot *in situ* and the inaugural performance of *The Picture of How I Look*. The entire project, including new production, was organized by our former Technician, Stefan Hancherow, who now holds an MA in Curatorial Studies. A key contributor to the catalogue was the young art historian Dr. Sarah Hollenberg, also a former MSVU Art Gallery employee. Her sparkling essay matches the wit and humour of its subject, and makes a substantial contribution to the critical literature on Bridget Moser.

With Canada Council support we were able to hire the young independent curator Zoë Chan to mount *Kids these days*. Several of the contributing young women artists made their MSVU Art Gallery debut in this exhibition, which was accompanied by a substantial catalogue. MSVU Art Gallery exhibitions only infrequently showcase documentary practices and occasionally engage with the demographic (adolescents) that is central to this project. As the most complex and extensively documented exhibition yet realized by our young curator, this represented a big step in her developing career.

MSVU Art Gallery has arrived at its forty-fifth year of operation. The Art Gallery has presented more than 500 exhibitions with more than 800 participating artists. Since the year 2000 the MSVU Permanent Collection of art has increased by 255 works, or 49%. The total number of works now stands at 773, conservatively valued at \$907,000.

Ingrid Jenkner  
Director

## EXHIBITIONS

1 April 2015 – 31 March 2016



Bridget Moser, *Memory Foam* 2015 (video stills)

### **Bridget Moser: Is This Thing On?**

Organized by MSVU Art Gallery

Stefan Hancherow, Curator

30 May through 16 August 2015

Toronto-based performance and video artist Bridget Moser employs strategies associated with experimental theatre, performance art, modern dance and prop comedy. Moser writes and acts out fragmented texts, combining language with everyday objects, which are used as props. The words destabilize her props' typical purpose and allow Moser to alternate between states of criticality and humour. There is an inherent struggle in Moser's work as she attempts to reach an accord between herself and "things," whether objects or ideas. The resulting artworks are affective, entertaining and wildly unpredictable.

*Bridget Moser: Is This Thing On?* presented a selection of videos and performance documentation including a new video produced on-site at MSVU Art Gallery.

### **An Intimate Distance**

Organized by MSVU Art Gallery

Ingrid Jenkner, Curator

3 June through 16 August 2015

*An Intimate Distance* presented installations of twenty years ago by Haligonian artists: Andrea Ward's *Hairstories* (1989-94), Glynis Humphrey's *Gorge* (1996) and Suzanne Swannie's *Considering Two Small Forms, for Maja and Marta* (1995). Apart from illuminating body image issues and other details of women's lives, these works held in common a distinctive "aniconism"—the avoidance of figurative depictions of women's bodies. They exemplified a critical tendency in Second-Wave feminist art-making, the commitment to engage with women's subjectivity while at the same time refusing to depict women's bodies as objects of

"the gaze". The constraints entailed by this aesthetics of refusal have prompted some of the most compelling and imaginative works of art produced in Nova Scotia in the last thirty years.

The works by Swannie and Ward are in the MSVU permanent collection.

**"We are continually exposed to the flashbulb of death":  
The Photographs of Allen Ginsberg (1953 -1996)**

Organized and circulated by the University of Toronto Art Centre and  
Justina M. Barnicke Gallery with the Thomas Fisher Rare Book Library  
Barbara Fischer and John Shoesmith, Curators  
29 August through 1 November 2015

The title "We are continually exposed to the flashbulb of death" encapsulates the legendary Beat poet and activist Allen Ginsberg's conception of "photographic poetics." Ginsberg's notion that taking notice of something makes it sacred, and his embrace of ordinary chance and magic, was partly inspired by the photographic work of his friend Robert Frank—but equally indebted to Beat and Buddhist practices. The exhibition comprised more than 150 photographs taken over the course of four decades. Many were printed under the supervision of Robert Frank and Berenice Abbott. The photos offered a record of Ginsberg's generation. Beat figures Jack Kerouac, William S. Burroughs, Neal Cassady, as well as lover and life partner Peter Orlovsky, featured prominently, along with other writers, poets, activists and celebrities. To the lower margin of the prints, Ginsberg added diaristic hand-written captions. The photographs were selected from The Rossy Family Foundation gift to the University of Toronto Art Centre, and the Thomas Fisher Rare Book Library.

**Robert Tombs: Index. Graphic Work 1985-2015**

Organized by Owens Art Gallery  
Gemey Kelly, Curator  
3 December 2015 through 21 February 2016

Robert Tombs' practice as an artist/typographer/designer incorporates print, photography, and site-specific installation. The body of graphic work presented in this exhibition included publications and posters printed in large quantities on offset presses. Tombs works with artists, writers, artist-run centres, art galleries and academic presses to create printed matter in which art ideas and artworks are documented or realized using mass production methods.

*Robert Tombs: Index. Graphic Works 1985–2015* included one hundred works from the Ottawa-based artist/graphic designer. A catalogue, designed by Tombs, with critical essays by Michael Davidge and Marina Roy, functioned as the one hundredth artifact of the exhibition.

**Annual Mount Community Show**

Organized by MSVU Art Gallery  
18 November through 13 December 2015

Mount Saint Vincent University students, staff, faculty and alumnae were invited to enter up to three examples of their creative work in this annual extravaganza. All media were welcome (visual art, music, performance, poetry, craft, literary, baked goods, etc.).





Jo-Anne Balcaen, *Concert Poster* 2007 (laser print). (*Kids these days*)

### **Kids these days**

First presented by Foreman Art Gallery, re-mounted by MSVU Art Gallery

Zoë Chan, Curator

16 January through 6 March 2016

Video, photography and graphic works drew from the fields of anthropology, psychology and sociology, to portray youth and youth cultures in the Canadian context. The artists document young people—their bodies, expressions, and movements—while investigating their tastes, thoughts, clothing styles, communication methods and leisure activities. The resulting artworks suggest an underlying desire on the part of the artists to capture the “essence” of youth or at least to affiliate themselves with the coveted values typically associated with this group: freedom, escape, authenticity, expressivity, creativity and idealism.

### **Wilma Needham: Some Works about Guatemala**

Organized by MSVU Art Gallery

Ingrid Jenkner, Curator

5 March through 15 May 2016

The body of work dating from the late 1980s to 1995 included three large drawings and an installation of lithographs recently donated to the MSVU permanent collection by the artist. These works were previously exhibited at MSVU Art Gallery in 1995 during the Guatemalan civil war, alongside the concurrent exhibition of Mayan garments, *Los Tejidos de Mi Vida*. Needham echoes Mayan textiles' form as 'graphic' communication, creating a poetics of cultural identity, to memorialize the indigenous Mayan peoples affected by the violence of colonialism and decades of civil war in Guatemala.



## **Weaving the Existing. Giorgia Volpe**

Organized by Foreman Art Gallery

Carl Johnson, Curator

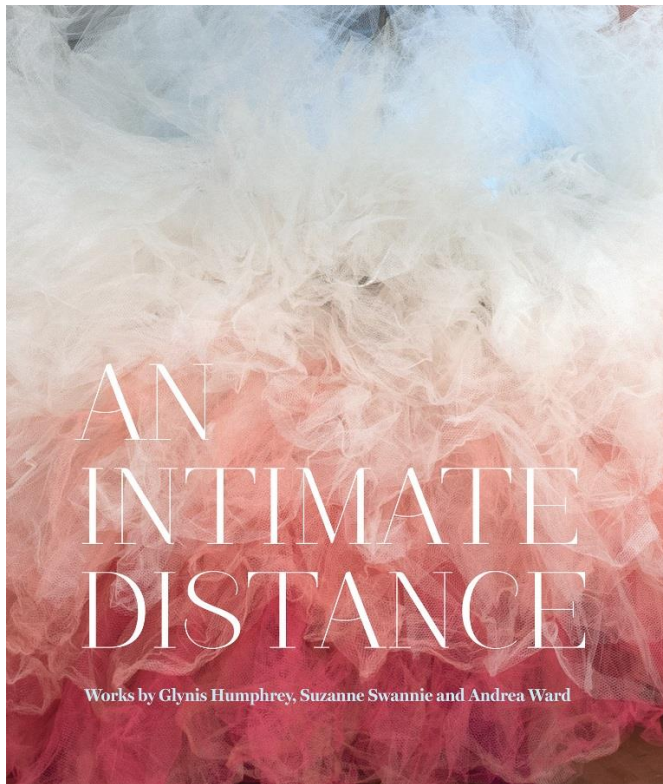
24 March through 29 May 2016

Born in São Paulo, Brazil, Giorgia Volpe has since 1998 lived in Quebec City, where she has taught drawing, printmaking and photogram at Méduse. This first survey of the artist's career encompassed performance, action art, drawing, sculpture, photography, installations and video. Volpe's art demonstrates an inexhaustible creativity and tendency to engage viewers physically with her work—similar to her Brazilian predecessor, Lygia Clark.

Volpe often relies on weaving, a technique that runs through her entire oeuvre. Fibres—paper, plastic, recycled material, textiles—are used to create works in which the material, traces of text and other motifs nuance the meaning. Because Volpe completes few “finished” works, her art is often shown in a temporary state, awaiting further transformations. This exhibition represented the suspension in time of her process.

## **PUBLICATIONS**

1 April 2014 – 31 March 2015



*An Intimate Distance* exhibition catalogue cover

## **NEW PUBLICATIONS**

**Bridget Moser: Is this thing on?** 2015

Foreword by Ingrid Jenkner, essays by Stefan Hancherow and Sarah Hollenberg; illustrated, 36 pages.

**Robert Tombs: Index Graphic Works 1985-2015** 2015

Foreword by Gemey Kelly, essays by Marina Roy, Michael Davidge and Ingrid Jenkner; illustrated, 135 pages. Co-published with Owens Art Gallery.

**Kids these days** 2016

Foreword by Ingrid Jenkner, essay by Zoë Chan; illustrated, 48 pages.

**An Intimate Distance** 2016

Essays by Ingrid Jenkner and Gloria Hickey; illustrated, 40 pages.

**Beautiful Illusions: Works by Melanie Colosimo and Charley Young** 2015

Essay by Ingrid Jenkner; illustrated, 28 pages.

**Recognition for Publications**

*Women, Contemporary Aboriginal Issues, and Resistance* has been acquired for subscribers of NFB CAMPUS, an award-winning on-line educational portal. The educational kit was published in 2013 with the assistance of a SSHRC dissemination grant awarded to the Alexa McDonough Institute for Women, Gender, and Social Justice and MSVU Art Gallery.

*Robert Tombs: Index Graphic Works 1985-2015* won "2nd Prize, Pictorial Books," at the Vancouver-based Alcuin Society Awards. Designed by Robert Tombs, the book is included in an internationally touring exhibition that will visit MSVU Library in summer 2016.

**SPECIAL EVENTS**

1 April 2014 – 31 March 2015

2 May 2015

**Walk-through discussion** of *Passages to Abstraction* conducted by artist Genevieve Cadieux and guest curator Vincent Bonin.

6 June 2015

**Performance and Opening Reception** with talk by guest curator Stefan Hancherow and debut performance of *The Picture of how I look* by Bridget Moser, in conjunction with the joint opening reception for *An Intimate Distance* and *Bridget Moser: Is This Thing On?*

19 June 2015

**Artist's talk** by Glynis Humphrey on *Gorge*, a work exhibited in *An Intimate Distance*.

2 July 2015

**Walking Tour of permanent collection works** in the University Library and the exhibitions *An Intimate Distance* and *Bridget Moser: Is this thing on?* in the Art Gallery.

3 October 2015

**Choral Reading of Howl** in the exhibition *The Photographs of Allen Ginsberg (1953-1996)*.

**Guided tour** of *The Photographs of Allen Ginsberg* with curator John Shoesmith.

17 October 2015

**Lecture,** "Nude Ghosts: Allen Ginsberg, General Idea, and the Formation of Queer Eros" by Jonathan D. Katz in conjunction with the exhibition *The Photographs of Allen Ginsberg (1953-1996)*.

18 November 2015

**Opening reception** of the *Annual Mount Community Show*.

Saturday 16 January 2016

**Public Talk** Curator Zoë Chan and Dr. Marnina Gonick, Canada Research Chair in Gender Identity and Social Practices at MSVU, held a public conversation discussing *Kids these days* and its larger social and artistic contexts.

6 February 2016

**Artist's Talk** Robert Tombs offered an illustrated talk about his different design approaches when working with institutions and independent artist publishers.

2 March 2016

**Public Reading** "What was I thinking? " public reading/open mic reading of stories, poems, notes, designs, plans, schemes, dreams, etc. from the participants' teenage years, in conjunction with *Kids these days*.

12 March 2016

**Opening and Artist's Talk** with Wilma Needham, who frequently travels to Central and South America from her home in Dartmouth, discussed the intersection of peace activism and aesthetic strategies in her Guatemalan oeuvre, *Wilma Needham: Some Works about Guatemala*. Jackie McVicar, from the Maritimes-Guatemala-based network *Breaking the Silence* spoke about current and past struggles for political, social and economic justice in Guatemala.

23 March 2016

**Opening and Artist's Talk** with Giorgia Volpe and Carl Johnson for *Weaving the Existing*. Giorgia Volpe.

### **Coffee Hours**

All were invited for coffee and muffins at these informal receptions to view stimulating artwork and meet others in the university community. Gallery staff were on hand to answer questions about the exhibitions and programs.

15 July 2015

16 September 2015

21 October 2015

25 November 2015

20 January 2016

24 February 2016

30 March 2016

## **MEDIA RESPONSE**

1 April 2014 – 31 March 2015

### **Prospect 17: Joanna Close**

Taylor, Anna. "Silent Witness: The textile art of [Joanna Close](#)" *Visual Arts News* (Summer 2015). p.22

Hill, Lizzy. "On Women's Work" *Visual Arts News* (Summer 2015). p.5

### **Beautiful Illusions**

"Rocky Mountains Diptych (detail)" *Visual Arts News* (Summer 2015). p.18-19

### **Geneviève Cadieux**

Staff. "Must-Sees This Week: April 30 to May 6, 2015." *Canadian Art* (April 2015).

[http://canadianart.ca/must-sees/2015/04/30/must-sees-this-week-april-30-to-may-6-2015/?utm\\_medium=email&utm\\_campaign=April+30+2015+Weekly&utm\\_content=April+30+2015+Weekly+CID\\_52a77356a84213888f490e4d5d923d44&utm\\_source=E%20Weekly%20Campaign&utm\\_term=MUST-SEES](http://canadianart.ca/must-sees/2015/04/30/must-sees-this-week-april-30-to-may-6-2015/?utm_medium=email&utm_campaign=April+30+2015+Weekly&utm_content=April+30+2015+Weekly+CID_52a77356a84213888f490e4d5d923d44&utm_source=E%20Weekly%20Campaign&utm_term=MUST-SEES)

Higham, Daniel. "The Beauty of Impermanence." *Visual Arts News* (Fall 2015). p.13

### **Bridget Moser**

Staff. "10 Shows We Want to See This Spring." *Canadian Art* (22 April, 2015).

[http://canadianart.ca/features/2015/04/22/10-shows-we-want-to-see-this-spring/?utm\\_medium=email&utm\\_campaign=Weekly+April+23&utm\\_content=Weekly+April+23+CID\\_ca5f9937302a6b479315e5b8ee4471b&utm\\_source=E%20Weekly%20Campaign&utm\\_term=10%20SHOWS%20WE%20WANT%20TO%20SEE%20THIS%20SPRING](http://canadianart.ca/features/2015/04/22/10-shows-we-want-to-see-this-spring/?utm_medium=email&utm_campaign=Weekly+April+23&utm_content=Weekly+April+23+CID_ca5f9937302a6b479315e5b8ee4471b&utm_source=E%20Weekly%20Campaign&utm_term=10%20SHOWS%20WE%20WANT%20TO%20SEE%20THIS%20SPRING)

Kenins, Laura. "Bridget Moser's worker persona." *The Coast* (June 2015).

<http://www.thecoast.ca/halifax/bridget-mosers-worker-persona/Content?oid=4697850>

Ahsan, Sadaf. "Take refuge: galleries...Is This Thing On?" *National Post* (4 July 2015).

<http://news.nationalpost.com/arts/weekend-post/haters-guide-to-summer-cool-down-with-culture>

Staff. "15 Shows we want to see in 2015." *Canadian Art* (January 2015).

<http://canadianart.ca/features/15-shows-want-see-2015/>

Dahms, David. "The Strange New World of Bridget Moser." *Visual Arts News* (13 October 2015).

<http://visualartsnews.ca/2015/10/the-strange-new-world-of-bridget-moser/>

Hill, Lizzy. "Top 10 visual arts happenings in 2015." *The Coast* (17 December 2015).

<http://www.thecoast.ca/halifax/top-10-visual-arts-happenings-of-2015/Content?oid=5108558>

Hill, Lizzy. "Making and Unmaking. Constructing identity in Bridget Moser: Is This Thing On and An Intimate Distance." *Visual Arts News* (Fall 2015). p.17

## **An Intimate Distance**

"Mount Saint Vincent Art Gallery Upcoming Exhibits." *Parkview News* (June 2015). p.5.

Hill, Lizzy. "Making and Unmaking. Constructing identity in Bridget Moser: Is This Thing On and An Intimate Distance." *Visual Arts News* (Fall 2015). p.17.

## **Terms of Engagement**

Sutherland, Erin L. "Terms of Engagement: Averno, Feldman-Kiss, Stimson," *Journal of Curatorial Studies* 4.1 (2015): 170-173.

Perron, Mireille. "Trauma of Signification," *RACAR* 40.1 (2015): 104-107.

## **Allen Ginsberg**

Holland, Nicole. 'We are continually exposed to the flashbulb of death': The Photographs of Allen Ginsberg (1953-1996)." *Parkview News* (August 2015). p.5.

Staff. "Must-Sees This Week: August 27 to September 2, 2015." *Canadian Art* (27 August 2015).  
[http://canadianart.ca/must-sees/must-sees-this-week-august-27-to-september-2-2015/?utm\\_medium=email&utm\\_campaign=Weekly+August+27+2015&utm\\_content=Weekly+August+27+2015+CID\\_211beb9e10064e0d25eef5e0913c3d9b&utm\\_source=E%20Weekly%20Campaign&utm\\_term=MUST-SEES](http://canadianart.ca/must-sees/must-sees-this-week-august-27-to-september-2-2015/?utm_medium=email&utm_campaign=Weekly+August+27+2015&utm_content=Weekly+August+27+2015+CID_211beb9e10064e0d25eef5e0913c3d9b&utm_source=E%20Weekly%20Campaign&utm_term=MUST-SEES)

Hill, Lizzy. "The Photographs of Allen Ginsberg (1953-1996)." *Visual Arts News* (Fall 2015). p.21.

Young, Adria. "The Beats Go On." *The Coast* (3 September 2015).  
<http://www.thecoast.ca/halifax/the-beats-go-on/Content?oid=4904739>

Shaw, Kyle. "Letters to the Editor: Correction." *The Coast* (17 September, 2015). p.4.  
<http://www.thecoast.ca/halifax/letters-to-the-editor-september-17-2015/Content?oid=4936536>

"We are continually exposed to the flashbulb of death": The Photographs of Allen Ginsberg (1953-1996)." *The Coast* (17 September 2015). p.28.

Barnard, Elissa. "Renowned Beat poet Allen Ginsberg's striking photos at MSVU." *The Chronicle Herald* (1 October 2015).  
<http://thechronicleherald.ca/arts/1314415-at-the-galleries-renowned-beat-poet-allen-ginsberg%E2%80%99s-striking-photos-at-msvu>

Martin, Wallace. "When Allen Ginsberg Came to Halifax." *Halifax Magazine* (26 October 2015).  
<http://halifaxmag.com/blog/when-allen-ginsberg-came-to-halifax/>

Roach, Christian. *Waterfront TV* (5 November 2015).  
<http://www.waterfronttv.org/wtv-episode-1-november-5th-2015/> (skip to 13:25)

## **Kids these days**

Kenins, Laura. "What is it about *Kids these days*?" *The Coast* (14 January 2016).  
<http://www.thecoast.ca/halifax/what-is-it-about-kids-these-days/Content?oid=5153916>

## **Weaving the Existing. Giorgia Volpe**

Staff. "Must-Sees This Week: March 24 to 30, 2016." *Canadian Art* (24 March 2016).  
<https://canadianart.ca/must-sees/must-sees-this-week-march-24-to-30-2016/>

## **ACQUISITIONS**

1 April 2014 – 31 March 2015

### **Marc Courtemanche**

*Axe* 2008  
carved, fired stoneware with ceramic decals  
33 x 2 x 18.5 cm  
Gift of the artist, 2015

### **Wilma Needham**

*La Presencia* 1995  
oil pastel and conté on handmade paper  
144.75 x 186.7 cm  
Gift of the artist, 2015

*There is no other way to say this, a work about Guatemala I* 1988-1995  
240 black lithographs on Japanese paper  
61 x 61 cm  
Gift of the artist, 2015

*There is no other way to say this, a work about Guatemala II* 1988-1995  
oil pastel and charcoal on handmade paper  
179.7 x 80.6 cm  
Gift of the artist, 2015

*There is no other way to say this, a work about Guatemala III* 1988-1995  
oil pastel and charcoal on handmade paper  
181 x 81 cm  
Gift of the artist, 2015

### **Suzanne Swannie**

*Considering Two Small Forms, for Maja and Marta* 1995  
Dressmakers' pattern tissue, colour pencil, dressmakers' pins  
8 panels 198 x 609 cm (installed)  
Gift of the artist, 2015



Wilma Needham, *There is no other way to say this*, a work about Guatemala III 1988-1995 (detail)

## Loans to other institutions

On loan to Acadia University Art Gallery, *Image. Word. Design: Atlantic Picturebook Illustration*.  
9 July through 23 August 2015.

### Leonard Paul

*Malsum, the Brother of Kluskap* 2005

Ink and pencil on illustration board

22.9 x 30.5 cm

Gift of Peggy MacKinnon, 2007

2007.10

*The Shape Shifter, Kluskap playing* 2005

Ink and pencil on illustration board

30.5 x 22.9 cm

Gift of Peggy MacKinnon, 2007

2007.111

## Acquisition Committee Members, 2015-2016

### MSVU

Dr. Elizabeth Church

Dr. Marnina Gonick

Ingrid Jenkner

Bruce MacNeil

Dr. Brook Taylor

### Board

Myra Freeman

### External

Susan Gibson Garvey



## ART GALLERY PERSONNEL

### Full-Time

Director Ingrid Jenkner (BA, Toronto; MA, London)

### Part-Time

Administrative Assistant  
& Web Manager Traci Steylen (BOAD, MSVU)

Program Coordinator Claire Dykhuis (BAH, Dalhousie University; BA, Nova Scotia College of Art and Design; MA, York University)

Gallery Technician David Dahms (BFA, Nova Scotia College of Art and Design; BA, Mount Allison University)

Gallery Attendant Robyn MacKinnon

NSCAD Intern Kelsey McLaughlin

## STAFF ACTIVITIES

**Ingrid Jenkner, Director** inaugurated the first-year Cultural Studies course “Art in Halifax Now” in 2016, and continued her service on the Cultural Studies Program Committee. Over the course of the year Jenkner presented guest lectures to the MSVU classes “Introduction to Women’s Studies” (WOMS) and “Editing and Publishing” (WRIT). She also spoke to the NSCAD Graduate Forum on a panel concerning local curatorial practices.

In fall 2015, Jenkner presented her recommendations to the second meeting of the recently constituted MSVU Acquisition Committee, which decides on donations and purchases for the Permanent Collection. As a member of the Board of Directors of the Masterworks Arts Award Foundation, she oversaw the adjudication of the 2015 award and helped to prepare for the adjudication of the 2016 prize. Jenkner was appointed Chair of the Masterworks Jury Selection Committee in 2016.

**David Dahms, Technician** has been active on the Atlantic Provinces Art Gallery Association’s (APAGA) Transportation committee and moderated a Technicians’ panel discussion at the APAGA AGM in Halifax (2015). Dahms also organized and performed in a choral reading of Allen Ginsberg’s HOWL (2015) and a journal-reading event, “What Was I Thinking !?” (2016), both staged at MSVU Art Gallery. He is now in his sixth year of hosting his weekly radio program, the Potato Salad Radio Show (CKDU).

**Claire Dykhuis, Program Coordinator** is involved with Eyelevel Art Gallery as both a board member and Programming Committee chair, supporting emerging critical art and curatorial practices. Dykhuis’ article “Atlantic Art in the Night” was published in the *Arts East* pilot project, distributed by *Visual Arts News*. In addition to her position at MSVU Art Gallery, Dykhuis is also Logistics Coordinator at Saint Mary’s University Art Gallery, facilitating the tour of artist Ursula Johnson’s exhibition *Mi’kwite’tmn (Do you Remember)*.

## GRANTS AND REVENUE

April 2015 through March 2016

### FEDERAL

#### **Canada Council for the Arts**

Annual Assistance to Museums and Public Galleries

\$78,000

### PROVINCIAL

#### **Arts Nova Scotia**

Presentation Assistance *An Intimate Distance*

4,000

Presentation Assistance *Kids these days*

7,000

### EARNED REVENUE

ABC Art Book Sales (international distribution)

795

Local catalogue sales/copyright fees

676

### **TOTAL**

**\$90, 471**



*Weaving the Existing. Giorgia Volpe, installation view*

# **msvu art gallery**

## **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 Arts Nova Scotia, and by the Canada Council for the Arts.

Since many contemporary artists treat art-making 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.

