

msvu art gallery

Mount Saint Vincent University



Annual Report 2017 – 2018

msvu art gallery

Mount Saint Vincent University
Halifax, Nova Scotia
B3M 2J6

2017-2018 Annual Report

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Cover image: Anna Torma, *Red Fragments* (detail) 2017



DIRECTOR'S REPORT

The Art Gallery staff spent the past year learning about and implementing accessible practices, in addition to delivering a program of exhibitions and public events and managing the MSVU Collection.

Beginning in summer 2017 and supported by funding from the Canada Council for the Arts, all of us at the Gallery prepared to offer a more inclusive experience of engagement with visual art to persons with disabilities. Our work was significantly enhanced by the collaboration of Eliza Chandler and Lindsay Fisher, co-curators of *Bodies in Translation: Age and Creativity*, and Nicole McDonald, our contracted Accessibility Coordinator. *Bodies in Translation*, which opened in September, was our first exhibition with accessible enhancements, including recorded and live verbal description, specially trained disability-aware attendants, Braille and large-print interpretive materials, touchable art, American Sign Language interpretation at events, and installations adjusted to accommodate wheelchair users. Our accessibility consultant Anna Taylor analyzed visitor feedback and drafted a detailed outline of practices and procedures that we are currently refining into an Accessible Practice Policy.

The accessible presentation practices listed above have continued through subsequent exhibitions. Research conducted by our NSCAD Intern Jolee Smith is helping us to prepare to work with Canadian disability artists.

Also during the summer of 2017, an ACOA Canada 150 Infrastructure Program grant allowed us to replace the gallery lighting system with new tracks and LED fixtures, modernize the electrical circuits in the woodshop, refinish the ground-level gallery floor and replace the mezzanine gallery floor. Crucially, we were also able to install automatic door openers at three key art gallery entrances, making our exhibitions much more accessible.

This is my last Annual Report. I plan to retire in November 2018. Major activities over the past year have left the exhibition space more functional and accessible, and the renewal of our Canada Council three-year core grant, with an increase in the third year, will support continued public programming that fulfills the Art Gallery's mandate. I am deeply grateful to the Gallery's exceptional staff (Claire Dykhuis, David Dahms, and Traci Steylen) for their help in delivering our distinctive program, and I trust that my successor will be eager to build on all that we have achieved together.

Ingrid Jenkner,

Director

EXHIBITIONS

Brenda Francis Pelkey: A Retrospective

Organized by Art Gallery of Windsor

22 April – 9 July 2017

The exhibition included nine bodies of work by the nationally recognized photographic artist Brenda Francis Pelkey, dating from 1988 through 2015. Pelkey lives in Windsor and has made major photographic series in Ontario, Saskatchewan and rural Nova Scotia, where she has resided in the past.

Place and landscape are central to Pelkey's subject matter, as were people until 1994. Many of her photographs of landscapes and architectural interiors are consciously staged, by means of lighting effects, protracted exposure, mirroring, and the addition of text and auditory components. The exhibition appeared partly in MSVU Art Gallery and partly in MSVU Library.



Brenda Pelkey, Front Yard with Edam Church replica and Our lady of the Mountain Replica, Ted and Maxine Coleman with granddaughter Lisa 1989

Ian Willms: We Shall See

Organized by MSVU Art Gallery

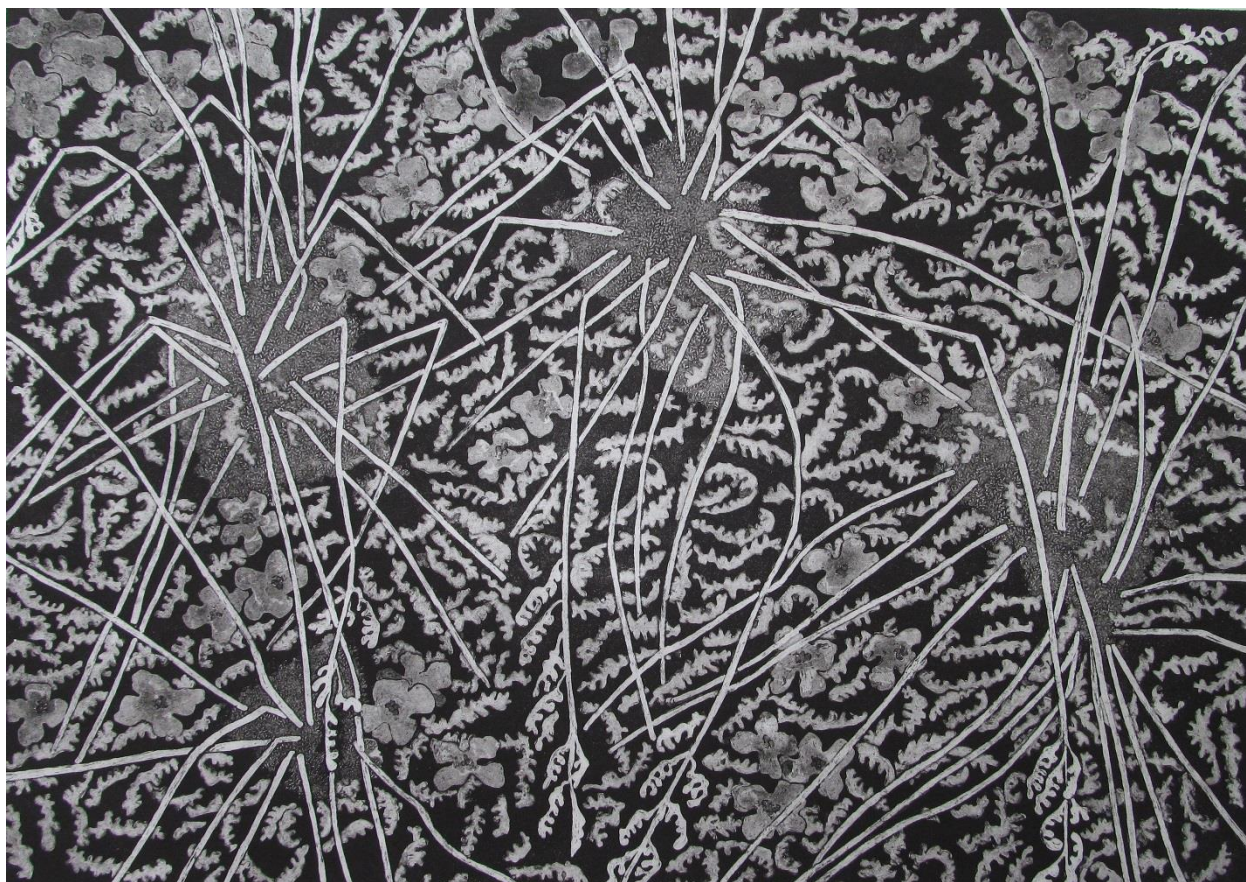
2 September – 5 November
Ingrid Jenkner, Curator

This exhibition was presented in the context of Photopolis, the city-wide festival of photography. Ian Willms is an award-winning photo journalist who lives in Toronto. The photographic series *We Shall See* documented his father's stay in hospital following a motorcycle accident. The photographs were unmounted and printed on tracing paper, underscoring the fragility of human life. Projected on a composite landscape photograph, the video is composed of helmet camera footage taken by Willms' father on one of his motorcycle tours.

Bodies in Translation: Age and Creativity

Organized by MSVU Art Gallery, Nova Scotia Centre on Aging and Bodies in Translation
8 September – 12 November 2017

MSVU Art Gallery collaborated with the SSHRC-funded project entitled "Bodies in Translation: Activist Art, Technology, and Access to Life" and the Nova Scotia Centre on Aging at MSVU. In keeping with the project's focus on socially engaged creative work by artists who embody difference, the works in *Bodies in Translation: Age and Creativity* addressed various facets of aging, including age-related disability. This project inaugurated the gallery's implementation of accessible presentation practices that are now standard in its exhibitions. The participating artists were: Cecil Day, Michael Fernandes, Karen Langlois, MJ Sakurai, George Steeves and Anna Torma.



Cecil Day, *Fall Cinnamon Fern* (detail) 2017

The Annual Mount Community Show

Organized by MSVU Art Gallery

15 November – 8 December 2017

Mount Saint Vincent University students, staff, faculty, alumnae and their families were invited to display their creative work in this annual extravaganza.

The Alcuin Society Awards for Excellence in Book Design

Circulated by The Alcuin Society

15 November – 15 December 2017

In 2016, The Alcuin Society held its 34th annual competition, The Alcuin Society Awards for Excellence in Book Design in Canada. The awards recognize exceptional merit in Canadian graphic design. The 43 winning books were selected out of 230 submitted, representing the work of designers from nine provinces and 98 publishers. Judges considered each book as a total entity. The exhibition catalogue for *Robert Tombs: Index. Graphic Works 1985-2015*, co-published by MSVU Art Gallery in 2015, was among

the winning books in the Pictorial category. The 43 winning books were on display at MSVU Art Gallery and Library.

Melanie Authier: Contrarities & Counterpoints

Organized and circulated by Thames Art Gallery

Robert Enright, Curator

13 January – 4 March 2018

The paintings in this exhibition combine hard-edge with gestural abstraction, generating tensions between flatness and the illusion of spatial depth. As the artist describes it, "marks ...are discovered along the spectrum between abstraction and strategies of pictorial representation." The disjunctive paint handling resolves itself into an uneasy illusionism, with atmospheric and geological elements. Authier considers herself indebted to women painters such as Marion Wagschal, Joan Mitchell and Lee Krasner.



Melanie Authier, *LA Flex* 2015

Maria Hupfield: The One Who Keeps on Giving

Organized and circulated by The Power Plant

Carolin Köchling, Curator

17 March – 13 May 2018

The title of the exhibition is also the title of a new video installation named after the translation of Hupfield's mother's Anishinaabe name. The video documents a

performance by the artist and her siblings in Parry Sound, an event re-enacted with a smaller cast at each tour venue. The exhibition also includes felt objects which are animated in performances shown in video. The objects and performances demonstrate the importance of kinship, lineage and other close relationships in Indigenous culture, revitalized within a contemporary idiom.

Exhibition produced by The Power Plant, in partnership with Southern Alberta Art Gallery, Galerie de l'UQAM, MSVU Art Gallery and Canadian Cultural Centre, Paris.



Maria Hupfield, installation view MSVU Art Gallery 2018

SPECIAL EVENTS

22 April 2017

Opening Reception and Artist's Talk Brenda Pelkey presented an illustrated talk about her work followed by a tour of the exhibition, *Brenda Francis Pelkey Retrospective*.

27 May 2017

Panel Discussion with Susan McEachern and Wilma Needham discussing how their studio practices intersect with Brenda Pelkey's photography.

21 September 2017

Public Dialogue *Creatively Engaging: Disability Arts, Aesthetics and Accessibility* held at the Lindsay Children's Room, Halifax Central Library. Eliza Chandler, co-curator of *Bodies in Translation: Age and Creativity* and partners on the SSHRC Partnership Grant *Bodies in Translation: Activist Arts, Technology, and Access to Life*, engaged in a public dialogue centring on disability arts and its role in the disability rights and justice movements, the emergence of disability aesthetics, and practices of accessible curation.

21 September 2017

Performance by Michael Fernandes in conjunction with the *Bodies in Translation: Age and Creativity* exhibition.

21 September 2017

Panel Discussion *Artist's and Curator's Talk Age and Creativity: Conversation with the artists and curators.*

Artists Cecil Day and George Steeves were joined by curators Ingrid Jenkner and Eliza Chandler to discuss their work in the group show *Bodies in Translation: Age and Creativity*. The panel discussion was preceded by a performance by artist Michael Fernandes.

1 October 2017

Opening Reception *Reception to Celebrate International Day of the Older Person of Bodies in Translation: Age and Creativity.* The Nova Scotia Centre on Aging celebrated *Bodies in Translation: Age and Creativity* in conjunction with National Seniors Day and International Day of Older Persons.

30 October 2017

Multi-perspective panel *How can art and art exhibitions challenge assumptions about aging?*

With diverse perspectives offering insights into how art and exhibitions can support public awareness of the social and cultural contributions older adults make to our communities. Panelists included: Michael Fernandes, artist; Bill VanGorder, Canadian Association of Retired Persons; Dr. Ardra Cole, MSVU Centre for Arts Informed Research & Teaching; and Marcel McKeough, Nova Scotia Department of Communities, Culture & Heritage.

15 November 2017

Opening Reception of *Annual Community Show* with MP Geoff Regan

13 January 2018

Opening Reception and Artist's Talk Melanie Authier led an informal tour of *Melanie Authier: Contrarities & Counterpoints* followed by a relaxed reception.

Saturday 3 February

Watercolour Workshop with multi-disciplinary artist Carrie Allison, participants learned the basics of watercolour painting, inspired by Melanie Authier's use of colour in *Contrarities & Counterpoints*. No experience was necessary, attendance was free and materials were provided. ASL interpretation was available by request with registration.

Saturday 24 February

Rug Hooking Workshop by textile artist Joanna Close, participants will learn the basics of rug-hooking, inspired by Melanie Authier's approach to composition in *Contrarities & Counterpoints*. No experience was necessary, attendance was free and materials were provided. ASL interpretation was available by request with registration.

17 March 2018

Performance by Maria Hupfield and local Indigenous artists Amy Malbeuf, Raven Davis and Ursula Johnson of a new collaborative performance work followed by a reception.

Coffee Hours (informal, drop-in, morning receptions)

5 April 2017

20 September

17 January 2018

17 May

18 October

7 February

7 June

22 November

28 February

5 July

18 October

21 March

PUBLICATIONS

Melanie Authier: Contrarities & Counterpoints 2017

Co-published with Thames Art Gallery, The Ottawa Art Gallery, Art Gallery of Guelph, Kenderdine Art Gallery, College Art Gallery, University of Saskatchewan Art Collection, Galerie de l'UQAM and Musée régional de Rimouski.

Essays by Robert Enright, Sarah Milroy, Sky Gooden, and Ola Wlusek.

75 p., colour illustrations

Maria Hupfield: The One Who Keeps on Giving 2017

Published by the Power Plant Art Gallery in partnership with Southern Alberta Art Gallery, Southern Alberta Art Gallery, Mount Saint Vincent University Art Gallery and Canadian Cultural Centre.

Editor: The Power Plant Contemporary Art Gallery. Essays by Crystal Migwans and Richard William Hill. 128 p., colour illustrations, bilingual (English and French)

ACQUISITIONS

Cecil Day

Grasses 2016
linocut 1/5
56 x 76 cm
Purchased, 2017

Grasses lino-block 2016
linoleum
56 x 76 cm
Purchased, 2017

Grasses 2016
etching 1/5
56 x 76 cm
Gift of the artist, 2017

Grasses etching plate 2016
steel
56 x 76 cm
Purchased 2017

Frances Dorsey

Rice Paddies 2005
used and new linen and
cotton fabric, fibre reactive
dyes and textile pigments,
immersion-dyed using
mechanical resists,
overprinting and/or
discharged with silkscreens
11 x 30 ft
Gift of the artist, 2017

Shot Through the Heart 2010
found table linens (linen and
cotton), natural dyes,
extracts and earth oxides,
tannin discharged;
immersion dyed with
mechanical resists,

Fall Cinnamon Fern 2017
Linocut 1/4
56 x 76 cm
Gift of the artist, 2017

Fall Cinnamon Fern 2017
etching 1/6
56 x 76 cm
Gift of the artist, 2017

Winter Goldenrod 2017
linocut 1/5
56 x 76 cm
Gift of the artist, 2017

Winter Goldenrod 2017
etching 1/5
56 x 76 cm
Gift of the artist, 2017

Susan McEachern

Herbivores 2006
Suite of 5 archival, digitally printed colour
photographs, framed under glass with self-
adhesive vinyl imagery and text on glass
76.2 x 78.74 cm
Gift of the artist, 2017

MSVU Acquisition Committee

Elizabeth Church, Chair
Myra Freeman
Susan Gibson Garvey
Marnina Gonick
Ingrid Jenkner

overprinting with silkscreen or
blocks, cut up, reassembled,
embroidered and stitched
Installed dimensions 11 x 11 ft
Purchased, 2017

Bruce MacNeill
Brook Taylor

LOANS TO OTHER INSTITUTIONS

Sarain Stump (1945 – 1974)

MacKenzie Art Gallery in Regina, Saskatchewan. 23 February through 24 June 2018.

Sarain Stump (1945 – 1974)

Glenbow Museum in Calgary, Alberta. (dates TBA)

Sarain Stump

Untitled (Buffalo) 1974
Felt tipped pen on paper
45.6 x 36.5 cm
Acc No. 1974.20.2

Untitled no date
Felt tipped pen on paper
61 x 61 cm
Acc No. 1974.20.3

Indian Symbols, no date
Felt tipped pen on paper
36.8 x 43.7 cm
Acc No. 1974.20.1

Indian Paintings 1974
Video of artist's talk recorded at MSVU Art
Gallery



Frances Dorsey, *Shot Through the Heart* 2010

MEDIA RESPONSE

Tove Storch Sculpture

Shore, Amanda. "Halifax Report: Minimal-ish." *Canadian Art* (6 April 2017).

<http://canadianart.ca/reviews/halifax-report-minimal-ish/>

Cronin, Ray. "Halifax, Nova Scotia, Canada: Tove Storch - Mount Saint Vincent University Art Gallery." *Sculpture Magazine* 37.1 (January/February 2018).

https://www.sculpture.org/documents/scmag18/janfeb_18/janfeb18_reviews.shtml#ten

Walking With Our Sisters

Wood, Eli-Bella. "Connective Tissue as a Catalyst for Culture: Commemorative Craft in Walking With Our Sisters." *Yiara Magazine* 5.5 (April 2017).

Cronin, Mollie. "The year in visual art." *The Coast* (14 December 2017).

<https://www.thecoast.ca/halifax/the-year-in-visual-art/Content?oid=11454219>

Brenda Francis Pelkey: A Retrospective

Cronin, Mollie. "Brenda Pelkey's Cinematic Landscapes." *The Coast* (20 April 2017).
<http://www.thecoast.ca/halifax/brenda-pelkeys-cinematic-landscapes/Content?oid=6995706>

Hill, Lizzy. "Gallery Guide: Brenda Francis Pelkey: A Retrospective." *Visual Arts News* (Summer 2017): 21.

Staff. "Must-Sees This Week: May 25 to 31, 2017." *Canadian Art* (25 May 2017).
<http://canadianart.ca/must-sees/must-sees-this-week-may-25-to-31-2017/>

Dingwell, Rebecca. "Art in and out of the sun." *The Coast* (14 June 2017).
<https://www.thecoast.ca/halifax/art-in-and-out-of-the-sun/Content?oid=7899487>

Cronin, Ray. "Brenda Francis Pelkey." *Border Crossings* (36.4): 109.

Shore, Amanda. "Halifax Report: Not for a Long Time." *Canadian Art* (11 July 2017).
<http://canadianart.ca/reviews/halifax-art-july-2017/>

Higgins, Kathleen. "Visual Trespassing: Brenda Francis Pelkey gazes at inhabited spaces." *Visual Arts News* (Fall 2017): 6.

Ian Willms: We Shall See

Cronin, Mollie. "Photopolis Snaps Happy." *The Coast* (14 September 2017).
<https://www.thecoast.ca/halifax/photopolis-snaps-happy/Content?oid=9469716>

Bodies in Translation: Age and Creativity

Staff. "Bodies in Translation: Age and Creativity exhibition explores aging and disability in Halifax." *The Chronicle Herald* (12 September 2017).
<http://thechronicleherald.ca/halifaxcitizen/1502080-bodies-in-translation-age-and-creativity-exhibition-explores-aging-and-disabi>

Mullin, Morgan. "47 must-see visual art exhibitions this fall." *The Coast* (14 September 2017).
<https://www.thecoast.ca/halifax/47-must-see-visual-art-exhibitions-this-fall/Content?oid=9468161>

Cronin, Mollie. "Review: Bodies in Translation: Age and Creativity at the MSVU Art Gallery." *The Coast* (18 September 2017).
<https://www.thecoast.ca/ArtAttack/archives/2017/09/18/review-bodies-in-translation-age-and-creativity-at-the-msvu-art-gallery>

Staff. "Must-Sees This Week: September 21 to 27, 2017." *Canadian Art* (21 September 2017).

<http://canadianart.ca/must-sees/must-sees-this-week-september-21-to-27-2017/>

Hill, Lizzy. "Fall Exhibition Preview: Bodies in Translation." *Visual Arts News* (Fall 2017): 44.

Taylor, Anna. "Bodies in Translation at MSVU Art Gallery." *Akimbo* (11 October 2017).

<http://akimbo.ca/akimblog/?id=1289>

Cronin, Ray. "Bodies in Motion." *Halifax Magazine* (16 October 2017).

<http://halifaxmag.com/blog/bodies-in-motion-3/>

Percy, Ingrid Mary. "Is It Time to Rethink the Sobey Art Award's Age Limit?" *Canadian Art* (18 October 2017).

<http://canadianart.ca/features/is-it-time-to-rethink-the-sobey-art-awards-age-limit>

Kenins, Laura. "'Everyone is temporarily able-bodied': This Halifax exhibit brings together aging and disability." *CBC* (24 October 2017).

<http://www.cbc.ca/arts/everyone-is-temporarily-able-bodied-this-halifax-exhibit-brings-together-aging-and-disability-1.4368983>

Staff. "Must-Sees This Week: November 9 to 15, 2017." *Canadian Art* (9 November 2017).

<http://canadianart.ca/must-sees/november-9-to-15-2017/>

Millar, Nzingha. "Body Talk: Atlantic Canadian artists topple art world ageism." *Visual Arts News* (Spring 2018).

Baines, Laura. "Bodies in Translation." *Accessible Media Inc.* (8 December 2017).

<http://www.ami.ca/category/arts-and-culture-segment-atw-weekend-edition/media/bodies-translation>

Melanie Authier: Contrarieties & Counterpoints

Geddry, Nathalie. "Contrariétés et contrepoints, une exposition captivante à Halifax."

Radio-Canada

(11 January 2018).

<http://ici.radio-canada.ca/premiere/emissions/le-reveil-nouvelle-ecosse-et-t-n/segments/chronique/54251/melanie-authier>

Legere, Paul. "Bulletin de Nouvelles." *Le telejournal Acadie* (12 January 2018): 33m.

<http://ici.radio-canada.ca/tele/le-telejournal-acadie/site/episodes/398330/episode-du-12-janvier-2018>

Bousquet, Tim. "On Campus." *Halifax Examiner* (15 January 2018).

<https://www.halifaxexaminer.ca/featured/fracking-aint-what-its-cracked-up-to-be-morning-file-monday-january-15-2018/>

Hill, Lizzy. "Melanie Authier: Contrarities & Counterpoints." *Visual Arts News* (Spring 2018).

Cronin, Mollie. "Review: Melanie Authier, *Contrarities and Counterpoints*." *The Coast* (25 January 2018).

<https://www.thecoast.ca/halifax/review-melanie-authier-contrarities-and-counterpoints/Content?oid=12257274>

Klein, Benjamin. "Melanie Authier." *Border Crossings* (37.1): 112.

The One Who Keeps on Giving

Steen, Emma. "Halifax Report: When Audiences Become Artists." *Canadian Art* (12 March 2018).

<https://canadianart.ca/reviews/halifax-report-when-audiences-become-artists/>

Staff. "Must-Sees This Week: March 15 to 21, 2018." *Canadian Art* (15 March 2018).

<https://canadianart.ca/must-sees/must-sees-week-march-15-21-2018/>

Cronin, Mollie. "Maria Hupfield's balancing act." *The Coast* (22 March 2018).

<https://www.thecoast.ca/halifax/maria-hupfields-balancing-act/Content?oid=13473199>

General

Cronin, Ray. "The Year Ahead in Visual Arts." *Halifax Magazine* (16 January 2018).

<http://halifaxmag.com/blog/the-year-ahead-in-the-visual-arts/>

SCHOLARLY CITATIONS

Badger, Gina. "Appendix: There Is No Feminism (A Love Letter) Or, A Working Chronology of Feminist Art Infrastructures in Canada." *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis. McGill-Queen's University Press and Mentoring Artists for Women's Art, 2017 (p.270-300).

Barber, Fiona. "Race, Irishness, and Art History." *Narratives Unfolding: National Art Histories in an Unfinished World*, ed. Martha Langford. McGill-Queen's University Press, 2017 (p.62-80).

Huneault, Kristina, and Janice Anderson. "A Past as Rich as Our Futures Allow: A Genealogy of Feminist Art in Canada." *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis. McGill-Queen's University Press and Mentoring Artists for Women's Art, 2017 (p.17-53).

Petty, Sheila. "'All That Is Canadian': Identity and Belonging in the Video and Performance Artwork of Camille Turner." *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis. McGill-Queen's University Press and Mentoring Artists for Women's Art, 2017 (p.169-81).

Wark, Jayne. "Queering Abjection: A Lesbian, Feminist, and Canadian Perspective." *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis. McGill-Queen's University Press and Mentoring Artists for Women's Art, 2017 (p.96-117).



Maria Hupfield, Performance at opening reception 2018

ART GALLERY PERSONNEL

Full-Time

Director	Ingrid Jenkner (BA, Toronto; MA, London)
Part-Time	
Administrative Assistant	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 Attendants	Robyn MacKinnon Kelsey McLaughlin Anna Taylor
NSCAD Intern	Jolee Smith

STAFF ACTIVITIES

Ingrid Jenkner, Director, taught the first-year Cultural Studies course “Art in Halifax Now” in 2018 and continued her service on the MSVU Cultural Studies Program Committee. In June 2017 she attended the Canadian Art Museum Directors Organization meeting in Quebec City and at the same time consulted with Canada Council representatives on the New Funding Model Core Grant, which MSVU Art Gallery applied for and received in 2017. As a member of the Masterworks Arts Award Foundation Board and Chair of the Jury Selection Committee, she oversaw the adjudication of the 2017 prize. In the aftermath of the *Bodies in Translation* exhibition, Jenkner has been invited by co-curator Dr. Eliza Chandler (Ryerson University) to present at the second Toronto conference of *Crippling the Arts*, September 2018.

David Dahms, Technician, joined the Labour Management Committee at MSVU and became a Stewart for Local 81 of the NSGEU. David assisted in the planning and implementation of renovations to the exhibition spaces of MSVU Art Gallery. David joined the East Coast Urban Music Association as a founding and board member. David also launched The Cut Podcast, a weekly video podcast, focused primarily on urban music from the east coast of Canada. David continued to create audio podcasts for Visual Arts News and lead workshops on art installation and handling for Visual Arts Nova Scotia.

Claire Dykhuis, Program Coordinator, presented at the Canadian Art Gallery Educators 2017 symposium about her experience with *Walking with Our Sisters*. She was also invited to attend *Thinking Through the Museum*, a national conference focused on community-based curatorial practices. In the summer of 2017 Claire stepped down from her volunteer roles at Eyelevel Art Gallery as board member and Programming Committee chair.

GRANTS AND REVENUE

FEDERAL GRANTS

Canada Council for the Arts Annual Assistance to Museums and Public Galleries	\$78,000.00
Atlantic Canada Opportunities Agency, Canada 150 <i>Renovations to the Art Gallery</i>	16,258.00

PROVINCIAL GRANTS

Arts Nova Scotia <i>Maria Hupfield: The One Who Keeps On Giving</i>	7,500.00
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MUNICIPAL GRANTS

HRM Community Arts Grant Program <i>Maria Hupfield: The One Who Keeps On Giving</i>	4,500.00
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Grants Subtotal	\$106,258.00
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Earned Revenue

Catalogue sales	513.00
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Total	\$106,771
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msvu art gallery

Statement of Purpose

MSVU Art Gallery respectfully acknowledges that the Gallery and Mount Saint Vincent University are situated on Mi'kma'ki, the ancestral, unceded territory of the Mi'kmaq.

Through its exhibitions and programs, the Gallery functions as a visual arts resource for Mount Saint Vincent University, communities served by the University, Metro Halifax residents and art publics everywhere. Admission is always free of charge.

MSVU 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 MSVU Art Gallery. Artists and artisans from the Atlantic region are represented, often in the early stages of their careers. The Gallery is committed to normalizing accessible presentation practices throughout its public programs. These programs are funded in part by the Canada Council for the Arts, and by provincial and municipal agencies.

Since many contemporary artists treat art making as a form of inquiry, the university 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. In addition, the gallery supports the MSVU Cultural Studies curriculum.

On behalf of the University, MSVU 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. The special collection of wares by Nova Scotia ceramicist and Mount alumna Alice Hagen is also displayed on campus.

