

N·S·C·A·D
UNIVERSITY

NOVEMBER 12, 2010

VOLUME 1, ISSUE 1

Historical and Critical Studies

DIVISION NEWSLETTER





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From Art History to Historical and Critical Studies

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Welcome to the first Historical and Critical Studies Division newsletter. It's been an exciting year for our students and faculty, and as Chair I believe it is important we share our successes with each other, and the wider community. The newsletter has been organized and designed by our administrator Ken Rice, who joined the division in August 2010. Ken and I would love to receive your feedback and comments on the newsletter – please email us at krice@nscad.ca or salfoldy@nscad.ca. Dr. Sandra Alfoldy, enjoy!

Sandra Alfoldy

I suppose I should include three things I've been up to this year!!!

ONE I wrote the opening essay for the American Craft Council's book "Creating a New Craft Culture" (published May 2010).



TWO I curated the "Unity and Diversity" craft exhibition (part of "The Art of Craft") for the Vancouver Winter Olympics (Cultural Olympics) at the Museum of Vancouver (it ran from January 14 – April 11th [held over to May 15th]). It had a fancy full-colour catalogue accompanying it.



Ribbon Cutting at Canadian Pavilion, Cheongju International Crafts Biennale (from left: Maegen Black Administrative Director CCF, Mayor of Cheongju, Canadian Ambassador to Korea, Mayor's wife, Sandra Alfoldy, Curator of Unity and Diversity exhibition)

THREE I gave a lecture and workshop at the Haystack Mountain School of the Crafts in July called "The Hand is Still Hip"?

Bruce Barber

Exhibitions

Sydney Biennale Australian Pavilion Institute of Contemporary Art Newtown Sydney Australia "Alphabet Bomber" Installation as one of three International Artists in 'Swallow it, dog!' curated by Dr. Alex Gawronski May 2010

Publications

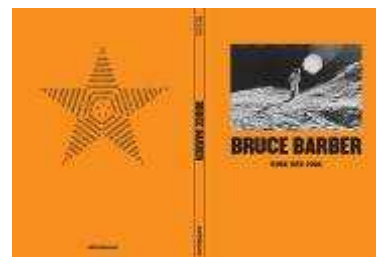
Bruce Barber Work: 1970-2008 edited by Dr. Blair French and Stephen Cleland, Artspace and te Tuhi Press 2010

Community Service

Member of the Khyber ICA Board (Secretary February - present)

Grants and Awards

Cineflux Travel Grant: Art & Society Conference, Sydney Australia





Hadrian's Villa at Tivoli, outside of Rome, summer 2010



Ostia, outside of Rome, Summer 2010



Darrell Varga on location at the world's largest time capsule in Seward Nebraska, shooting the film 'Looking for Time.'



Participants at Docula, the documentary film symposium organized by Darrell Varga and held at the Academy Building studio in January 2010

“...made of hot glue, 20 feet long, 8 feet high ”

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Marylin McKay

In the Winter semester of 2010, in addition to teaching and acting as Chair of Academic Council, I worked on revisions to a manuscript submitted to McGill-Queen's University Press (forthcoming, Spring 2011, *Picturing the Land Narrating Territories in Canadian Landscape Art, 1500-1950*). Over the summer I worked with the copy editor on the manuscript from Rome where I also visited museums and archeological sites in connection with a course

I teach on Roman decorative arts – and ate lots of pasta and gelato. This semester I am teaching three courses, acting as Chair of Academic Council and doing research for an article on Mildred Bain, a socialist, feminist and mystic whose intellectual circle included members of the Group of Seven. In my upcoming sabbatical, starting January 1st 2011, I will do research for the second volume of “Picturing the Land” which will look at Canadian land-

scape art from 1950 to the present. For this academic year

I am part of a panel of reviewers for the Raymond Klibansky prize for the best books in the humanities awarded by the Canadian Federation for the Humanities and Social Sciences

Darrell Varga

Among my activities over this past year, I have completed a lengthy manuscript called *Eastern Passages: Filmmaking on the Canadian Atlantic*, dealing with the history and practices of filmmaking in the region, including issues of authorship, spatial practice, and cultural policy in both mainstream and artist film. *Eastern Passages* is cur-

rently under review at McGill-Queen's University Press.

I have also been shooting a documentary called *Looking for Time*, exploring ideas of, well, time. Among the various subjects, the film includes British radical physicist Julian Barbour, who has theorized time out of existence, Canadian au-

thor Heather Menzies on the regime of time in modern life and, among other crazy locations, a visit to the world's largest time capsule in Seward Nebraska, repository of many great kitsch icons of 1970s, including a lime green leisure suit and a Datsun.

Sarah Alford

My most current news is that I am in Fibre biennial at Cambridge Galleries in Cambridge Ontario. It's called Fibreworks 2010 and it was juried by Catherine Heard and David H. Kaye. The piece in the show is called Remember the Seed Germ, made of hot glue, 20 feet long, 8 feet high.

• In May I was in a 3 person exhibition with Jennifer Bowes and Dagmara Genda at the



Two Rivers Gallery in Prince George, British Columbia called Beyond the Mountain .

• In June I was in a group exhibition at the Maison de la Culture Marie-Uguay, Montréal, Quebec called Lieux de Mémoire

• In August 2010 I was a teaching assistant at the Haystack Mountain School of Crafts for Jerry Bleem.

David Howard

Book Projects

Gnawing on Skulls: Allegory in the Age of the American Empire Volume I. Volume I was completed in the Winter Semester 2009 with another draft being conducted over the Summer of 2009 and completed in September 2009

The Golgotha Hole: Allegory in the Age of the American Empire Volume II. Research was begun in

earnest over the Summer of 2009 and with writing beginning in September. A rough draft was completed by the end of the Summer of 2010 and I am in the process of reworking the material for publication in both literary and academic forms .

Forthcoming Publications

"What's My Name?: Memory, Identity, and Allegory in the Age of the American

Empire." *The Journal of American, British, and Canadian Studies.*

"Modernism's First and Last Post: The Critical Demise of Clement Greenberg's 'Post Painterly Abstraction' Exhibition in Los Angeles." *The Journal of American, British, and Canadian Studies.*

Several titles still under review

"Gnawing on Skulls"

Jayne Wark

"Conceptual Lithography at the Nova Scotia College of Art and Design." *Journal of Canadian Art History* 30 (Fall 2009): 60-88.

"Conceptual Art in Canada: Capitals, Peripheries and Capitalism." In *The Visual Arts in Canada: The Twentieth-Century*. Ed. Anne Whitelaw, Brian Fosse and Sandra Paikowsky. Toronto: Oxford University Press, 2010, 331-47.

"Printmaking as Performative Medium." Paper presented at the Performance Studies in Canada plenary panel, Performance Studies International annual conference, Toronto, June 9-14, 2010 (invited).

Traffic: Conceptual Art in Canada 1965-1980. Cu-

rated by G Arnold, C Crowston, B Fischer, M Thériault with V Bonin, and Jayne Wark. The exhibition is at the University of Toronto art galleries and will tour to Halifax, Edmonton, Montreal and Vancouver from 2011-2012.



Installation view of Traffic: Conceptual Art in Canada 1965-1980 at the Blackwood Gallery, University of Toronto Mississauga.

"Conceptual Art in Canada: The East Coast Story." Lecture given at the Blackwood Gallery, University of Toronto Mis-

sisauga, on October 13, 2010 as part of a series of talks and events related to the exhibition Traffic: Conceptual Art in Canada 1965-1980.

"Watch with a Full Stomach." Catalogue essay for Tonia Di Risio's exhibition, Feed, at the Owens Art Gallery, Sackville, New



Cooking in Italy, 2005-2010. Exhibition: Feed at the Owens Art Gallery, Sackville, NB.

Brunswick, November 12 – December 19, 2010.



Installation view of Traffic: Conceptual Art in Canada 1965-1980 at the e|gallery, University of Toronto Mississauga (showing works by Martha Wilson and Gerald Ferguson).

Karin Cope

Here's the most interesting thing I have to tell anyone:

TUESDAY, NOVEMBER 2, 2010

Days of Death II: Awake So as to Find Words



I began a blog in April 2009 as part of an effort to teach myself, in practical terms, something about the rapidly changing environment for print and publishing. If I was going to teach writing to arts students in this environment, I had to understand how to operate within it. I'd had a long-standing theoretical and historical interest in the relationships between image and

text, but the blog forced me to understand, in some very precise ways, just how complex the interactions between words and visual elements can be.

I called my blog Visible Poetry (<http://visiblepoetry.blogspot.com>), in part because I'd been writing poetry for some years that tried, in one way or the other, to combine words with other more "visual" or "documentary" elements—line, video, paint, prints, etc. But I was also interested in the way a blog—the word itself a contraction of the phrase, "web log"—might be invested, as lyric poetry is, in everyday voicings and movements.

In July, I decided to try a new mode of publishing—the design and deposition of a book, composed from the

materials I'd explored in the blog, with an international print-on-demand publisher. This way, the book can be marketed or discovered and ordered anywhere in the world.



(Try it: Google Karin Cope Visible Poetry. Then order a copy!)

Susie DeCoste

In May I attended the Congress of the Humanities conference at Concordia University where I presented a paper entitled "Miniature and Melancholy in Elizabeth Bishop's *Geography III*" and organized a panel on critical literary regionalisms.

In October I spent several days at The Elizabeth Bishop House to research and write about Bishop's connections to questions of literary regionalism. The Elizabeth Bishop House is an artists' residence in Great Village, Nova Scotia where Pulitzer Prize-winning poet and painter

Elizabeth Bishop lived with her maternal grandparents as a child.

Some of my new poems appeared in the Halifax journal *All Rights Reserved*, and I helped launch the issue by reading some of my work at the Company House in November. I have also written several book reviews this year, one of which was solicited by *Canadian Literature*.



Nick Webb

When three churches were sold in Halifax, the Roman Catholic Diocese planned a new church on Dunbrack Street in Clayton Park. The 700 seat Saint Benedict's was completed last May. Renee Forrestall and I were asked to complete 3 pieces of work – a thirty five by 11 ft. altarpiece, a 7 ft. high moveable icon, and a Crucifixion tryptych. The altarpiece was completed in May and the icon in August.

The altarpiece was painted using palm ashes, mineral pigments and glazes, and the icon was painted in egg tempera and gold leaf. The tryptych will be installed in December 2010.



Outstanding Graduates

The faculty of Historical and Critical Studies were asked to offer names of former students who have excelled after graduating with a focus in art history:

*I nominate **Meghan Bissonette** for this! She's currently in the PhD program at York and worked this summer for the Justina Barnicke gallery at U of T this summer on the Traffic exhibition. She is the best research assistant I ever had, and her help on Traffic was absolutely*

indispensable.
Jayne Wark

***Gillian Poulter** would be a good one - she's now an associate Professor at Acadia University in the Department of History and Classics.*

Marilyn McKay

*I've recently been in touch with **Alison Cude**, recently graduated from Queen's with her masters in Art Conversation.*

Mary MacLachlan

*I nominate **Julie (Daniella) Hollenbach**.*

She has just begun her Master of Arts in Art History at Queen's University this September with a full scholarship.

Sandra Alföldy

It should be noted that two of our ICA's are graduates as well, **Sarah Alford** and **Krista Bennett**.

Do you have a success story that you would like to share with us? Please send me an email with all of the details and we will be happy to feature you in a future edition.

krice@nscad.ca

