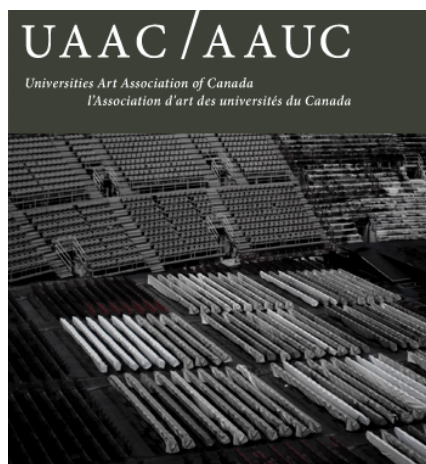


Art History

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Music



Sally Hickson (Art History) and Studio liaison **Martin Pearce** are in the final stages of organizing the annual conference of the **Universities Art Association of Canada**, which will be held at the University of Guelph October 14 – 16 2010. **UAAC** provides a national voice for its membership, composed of university and college faculty, independent scholars and other art professionals in the fields of Art, Art history and Visual Culture. Professor Hickson has been the Ontario representative on the UAAC Executive for the past three years. The UAAC conference is a highlight of Fall activities in SOFAM, and they invite all colleagues to attend and to consider becoming an UAAC member; you can visit the UAAC website at www.uaac-aauc.com to find out about joining UAAC, conference fees and registration and to check out the sessions on offer at this year's conference.

Highlights of this year's conference include a keynote address on Friday, October 15, by **Dr. James Elkins**, E.C. Chadbourne Chair in the Department of Art History, Theory, and Criticism and the School of the Art Institute of Chicago. The talk, at the Macdonald Stewart Art Centre, will be followed by a reception. The conference will also coincide with an exhibition of work by **MFA** students in the **Zavitz Gallery** and with two exhibitions at the Macdonald Stewart Art Centre; "House Beautiful," curated by Dawn Owen, will examine new aestheticism in contemporary practice through the work of Canadian artists including Mary Anne Barkhouse, Yannick Pouliot, and Drew Simpson, among others. "Building a Legacy, Curating a Collection," curated by Judith Nasby, will feature the work of contemporary Canadian artists who have contributed to and continue to define art in Guelph. Selected from the art collections at the Macdonald Stewart Art Centre, the Legacy exhibition will include works by current and former faculty and graduates of the School of Fine Art and Music, as well as artists who have had a significant influence in the shaping of our exceptional community.

Many thanks to John Kissick for his enthusiastic support of this conference. Professor Hickson also published an article in the Italian journal *Civiltà Mantovana* in June, called "Furs and Diplomacy in Renaissance Mantua: Margherita Paleologa and a Zibellino for Maria of Aragon" and another article, "Gian Cristoforo Romano in Rome: The Mausoleum of Halicarnassus and the Tomb of Julius II" will be published in the next issue of the journal *Renaissance and Reformation* (University of Toronto).



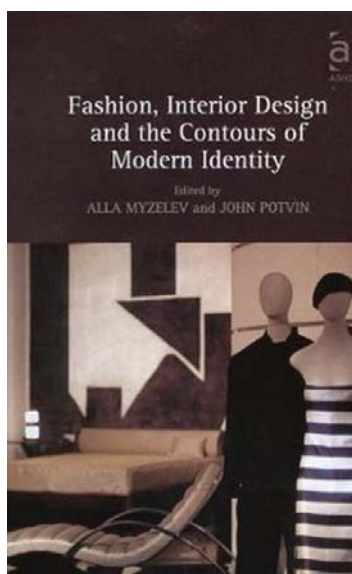
Dominic Marner was recently awarded the **Huntington-British Academy Fellowship** in order to pursue research in England on his book project, **The Scriptorium at Durham** in the late twelfth century. He recently published an article, "The Eve of the Conquest" in "**The English Parish Church through the Centuries: daily life & spirituality, art & architecture, literature & music**" (DVD, UK, 2010). According to a press release this is "a stunning new interactive DVD-Rom tracing the development of the country's most iconic ecclesiastical buildings across the centuries. This major new digital resource combines easily accessible introductions to the latest academic research on parish churches and the influence of Christianity on literature, music, art and society with images from national and international collections." In October **Professor Marner** will be co-chairing two panels on Medieval Art and Architecture at the **University Art Association of Canada**.

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In addition to the publication of her co-edited book, **Furniture and Fashion: Contours of Modern Identity**, (Burlington and Aldershot: Ashgate, 2010) **Alla Myzelev** published an article **Designing Canadian Nationalism** in Brock Review, vol.1, no.1, 2010. This summer she was busy researching and writing on Lawren Harris's residence in Toronto, a piece that she will include in her book **Creating Canadian Metropolis: From Vernacular to Deco**. Myzelev had also started working on another project which analyzes Central American textile production, consumption, poverty and disability. She has been conducting research on how production of knitted traditional objects, such as scarves, hats, sweaters, and bed throws benefits poor and disabled women in Panama, Guatemala, and Costa Rica.



Lawren Harris's house designed by Alexandra Biriukova, 1931, Toronto.



Kippah or Yarmulke (Jewish ritual skullcap) made by Guatemalan women of Mayaworks Kippot and available for sale in USA, Canada, Israel and through internet orders.

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HIDE: Skin as Material and Metaphor is a two-part exhibition. Part Two: Michael Belmore and Photographic work by **Arthur Renwick**, Kc Adams, Sarah Sense, Rosalie Favell and Terrance Houle will be open to the public until January 16, 2011 at the National Museum of the American Indian.

The publication, *HIDE: Skin as Material and Metaphor*, edited by Kathleen Ash-Milby, with essays by Anne Ellegood, Aleta Ringlero, Jolene Rickard, Ihor Holubizky, and Richard W. Hill, will be available for purchase.

Photography/showing skin: September 4, 2010–January 16, 2010

For Native people, skin encompasses an entire universe of meaning. Our own skin functions as a canvas that we can inscribe with messages about our identity or use as a shield to protect and hide our secrets. As a material, animal skin or hide has had a long history within Native culture. It is a symbolic reminder of historical misrepresentation, exploitation, and racial politics. The artists selected for *HIDE* draw upon this subject in multi-faceted ways, using both the material and concept of skin as a metaphor for widespread issues surrounding identity and personal, historical, and environmental trauma and perseverance. In their work, they interrupt our understanding of race, distort our perception of “skin,” and breach the artificial boundaries created by this potent subject matter. Rather than hiding difficult issues, they expose what is beneath the surface.

The photographers invited to participate in the exhibition - Arthur Renwick, KC Adams, Terrance Houle, Rosalie Favell, and Sarah Sense — have created a diverse collection of portraits that play with and challenge our notions about the representation of Native people.

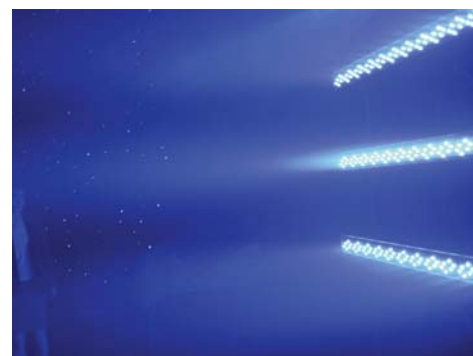
For further information visit http://www.nmai.si.edu/exhibitions/hide/arthur_001.cfm

1850

A commissioned project for **Nuit Blanche** Toronto by **Sandra Rechico**.

October 2 7pm-7am October 3

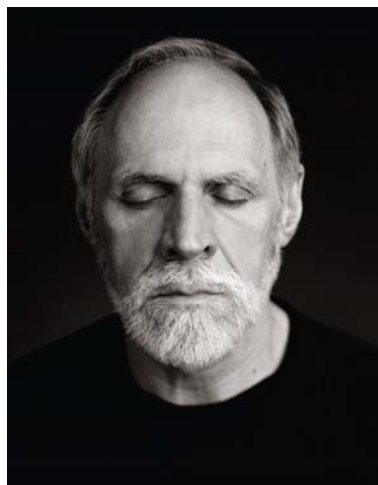
In the 1850s the shore of Lake Ontario reached what is now Front Street. Since then, the shoreline's contour has changed as the lake has been altered to make room for a growing city. The shoreline has been moved approximately one kilometer using lake-fill to create new land; first for industry, and more recently, for housing and parks. This piece marks a boundary: the boundary of where city once met water and now, the boundary of zone? A marker of this former shoreline will be recreated through the projection of blue lights, creating a hazy mirage of the water that once met the land. The light parallels the mutability and fluidity of water, creating a space that people can move through without resistance. The spectacle of the lights combined with the subtlety of the personal experience within this ghost of water, offers a space for the playfulness associated with a shoreline.



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Professor Robert Enright, the **University Research Chair in Art Theory and Criticism**, continues to publish in a number of arts related fields. **Body Heat: The Story of the Woodward's Redevelopment** has just been released by Blueimprint Press in Vancouver. Professor Enright edited the 348 page book, as well as conducted 25 interviews for it. In September his interview with Leonard Cohen will be published by Gale in their **Poetry Criticism**, volume 109. Last month his interview with photographer Jack Burman was included in a boxed edition of **The Dead**, published by The Magenta Foundation. He continues to conduct interviews with Canadian and American artists for **Border Crossings** magazine, where he is the Senior Contributing Editor. The last issue included interviews with **Marcel Dzama** and **Marcel Barbeau**, while the newest special issue on drawing features **Robert Longo**, **Alison Norlen** and **Ed Pien**.

Professor Enright has also gone head to head with **Blake Gopnik**, the Art Critic for The Washington Post in a debate on the **Pop Life** exhibition at the National Gallery in Ottawa; conducted a live conversation with **Francoise Sullivan** at the **AGO** in Toronto; and moderated a panel on **Timeland**, the 2010 **Alberta Biennial** in Edmonton. This fall he will introduce **James Elkins**, the keynote speaker at the **UAAC Conference** in Guelph.

Professor Enright is working on a number of books and catalogues, including editing a selection of criticism and interviews with **Wanda Koop** for the **Winnipeg Art Gallery**; an essay on the drawings of Marcelle Ferron for Galerie Simon Blais in Montreal; a combined interview with **Monica Tap** and **David Garneau** for the **Dunlop Art Gallery** in Regina; and an essay on the art of **David Alexander** for McGill-Queen's University Press, in association with the Kelowna Art Gallery. He is also curating an exhibition of contemporary Canadian painting for **The Prairie Art Gallery** in Grande Prairie, Alberta, and is the Curator for the 5th **Kitchener/Waterloo Biennial**.

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*Flight Path, C-print, 2010*

Susan Dobson is showing new work, titled **Dislocation**, at The Department in Toronto. In this work, she infuses urban and suburban landscapes with temporal uncertainty and anxiety by combining digitally constructed images with photographs shot in the documentary mode. The exhibition runs until September 25th.

For more information, please go to
www.susandobson.com or www.thedepartment.ca.



50 Light Fixtures by **Christian Giroux** is currently being exhibited at the **Exis Festival of Experimental Film and Video** in Seoul, South Korea and is being exhibited at **Hall Walls** as part of **Beyond** in Western New York opening September 24. Christian will also be exhibiting at the **Southern Alberta Art Gallery** in November.

For more information visit
www.hallwalls.org



Will Gorlitz participated in a summer group exhibition **Sudden Frost** curated by Pete Smith at the **Elissa Cristall Gallery in Vancouver**. Inspired by a passage from T.S. Eliot's 'The Waste Land', the exhibition featured the work of eight artists working in a range of media and was accompanied by a limited edition catalogue publication.



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This summer, **Diane Borsato** coordinated an exchange of terrestrial knowledge for celestial knowledge between amateur mycologists and astronomers, in the work **Terrestrial/Celestial**, with the participation of the Vancouver Mycological Society and the Royal Astronomical Society of Canada (Vancouver Centre) in May 2010. The work was presented as part of the exhibition *Field Work*, curated by Shaun Dacey for Access Gallery in Vancouver.



Diane Borsato, *Terrestrial / Celestial*, event and photographs, curated by Shaun Dacey for Access Gallery, Vancouver, 2010.

Diane Borsato also presented her work **The Chinatown Foray** and **The New York Foray** in New York



Diane Borsato, *Falling Piece*, performance at the Art Gallery of Ontario with six dancers, Toronto, 2010.

City as part of the Umami Festival curated by Yael Raviv, and in Montreal, at Occurrence in the group exhibition *The Waterpod Archipelago*, curated by Eve K. Tremblay. In the fall Borsato will be presenting the performance **The Falling Piece** at the Vancouver Art Gallery, where dancers stage "accidental" falls in the exhibition **Everything Everyday**, curated by Bruce Grenville and Vanessa Kwan.

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The Music Students' Association (MSA) represents the music student body, organizes events, and provides support for students in the program. We are preparing for another busy and exciting year with events happening all over campus. Our Orientation Week Jam and Info Session to get new students excited for their first semester was a great success as we answered a number of questions about the program, and saw many new faces.

Other events we will be involved in throughout the semester include open jams and performances for Culture Days, a celebration of arts and culture across the country taking place September 24th-26th, 2010; and the College of Arts' 24-hour Arts Day. Each semester the Music Student's Association hosts a Pizza, Pub and Trivia night at the Brass Taps in an effort to bring music majors, minors, and professors together in a fun, friendly environment; along with yearly participation in Meal Exchanges' Trick or Eat campaign to collect food for those in need. Plus to promote the TAN Concert series the MSA hosts a free, bi-weekly pizza lunch prior to the concert.

The launch of the Peer Helper Program last year was a success and will be running again this year! The program is set up to provide support and guidance in Music Theory and Musicianship courses to first- and second-year students. The peer helpers are excited to provide guidance and support for students in need!

We have launched our new website, <http://www.uoguelph.ca/~musicstu/>, which includes a list of events, exec bios, and a brand new directory where musicians can connect with other musicians to jam, play a gig, or provide accompaniment on their jury.

Events happening next semester include the 5th Annual Creative Music Festival and Symposium, and College Royal. Please consult the MSA's website, Facebook group, Twitter, or come visit us in MacKinnon Room 104 for more details!