

**Art History****Studio Art****Music****Students**

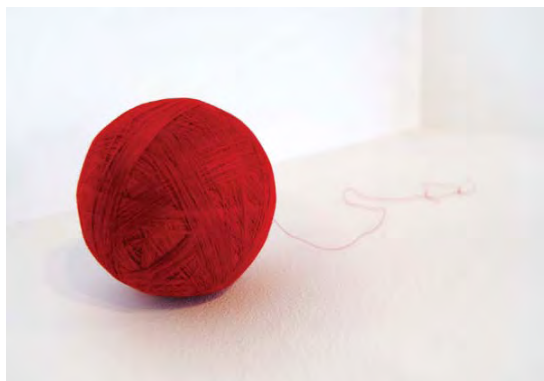
**Professor Sally Hickson** recently published the article, "Gian Cristoforo Romano in Rome: With some thoughts on the Mausoleum of Halicarnassus and the Tomb of Julius II," in the most recent issue of the journal *Renaissance & Reformation* (University of Toronto, 33:1, 2010).

She also presented the paper, "In the room the women come and go...Renaissance Galleries of Beauties" in the multi-session panel 'Splendor and Decorum' at the Renaissance Society of America Conference held in Montreal March 24 -27, 2011.

**Judith Nasby** director/curator of Macdonald Stewart Art Centre and adjunct professor SOFAM recently guest curated an exhibition of paintings by Oswaldo deLeon Kantule for the Hellas Cultural Center in Panama City.



*Mi Casa entre el bezo de dos mares oil 54X70*

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**Professor Sandra Rechico** will be showing a piece called "Distance: York Quay Gallery to my House" as part of the group show "PLOTTING A CITY", curated by Patrick Macaulay. Eight artists document the city through an active plotting by creative activities such as photography, painting, sound, walking and installations.

The show runs at the Harbourfront Centre until April 11th.

[http://www.harbourfrontcentre.com/visualarts/yorkquaycentreYQC11\\_1.cfm#F](http://www.harbourfrontcentre.com/visualarts/yorkquaycentreYQC11_1.cfm#F)

March 5th – May 15 **Professor Rechico's** installation **Sublimation** will be shown at Oakville Galleries at Centennial Square curated by Rose Bouthillier.

<http://www.oakvillegalleries.com/current-centennial.htm>

Finally on July 30th - September 18th a joint exhibition featuring **Sandra Rechico and Gwen MacGregor** will be shown at ATrans Pavilion, Berlin.

<http://www.atrans.org/en/atrans.htm>

**Professor Martin Pearce** will be showing new paintings at the Wynick Tuck Gallery in Toronto. The show opens May 7th.

<http://www.wynicktuckgallery.ca/schedule.htm>

Then in June Martin will be included in the 5th Biennial, Kitchener Waterloo Art Gallery from the 15th of June through the 5th of September.

Also on August 19th **Professor Pearce** will be featured in "The Point Is" at the Kelowna Art Gallery.



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**Professor Susan Dobson** has been on research leave for F10 and W11. With assistance from the Chalmers Foundation, she has been studying animation, sound, and video in order to investigate the hybrid potential of the photographic medium. Her series *Dislocation* was on view in a solo exhibition at The Department in Toronto in September, and a review by Gary Michael Dault was published in *CV Photo*. She is currently participating in a 3-person exhibition titled *American Temples*, which opened March 12th at In Focus Gallery in Cologne, Germany, in conjunction with the gallery's 20th anniversary. She is also participating in a 2-person exhibition titled *Secret and Lies* at Durham Art Gallery. The exhibition opened on March 26, and continues until May 15th. Her work

is also currently featured at Meghan Fish Contemporary Art + Projects in Halifax.

[www.meghanfish.com](http://www.meghanfish.com).

In other news, three pieces from her 2008 series *Retail* were purchased for the permanent collection of the Canadian Museum of Contemporary Photography, an affiliate of the National Gallery.

With the assistance of an Ontario Arts Council National Residency Grant, Susan will be traveling in Alberta and British Columbia this summer, to explore approaches to the landscape sublime. She will also be preparing for two solo exhibitions that will run concurrently this Fall at Cambridge Galleries and at the Robert McLaughlin gallery. A catalogue will accompany both exhibitions.

**Professor Laurel Woodcock** will be showing work at MKG127 this May. The opening will be held on May 28 from 2:00-5:00 and remain on view until June 25.

<http://www.mkg127.com/>

Laurel Woodcock makes use of everyday references, materials and situations to explore the inconsistencies within language, time and perception. Tinged with humour and pathos, the works in this exhibition use word play and cinematic tropes to coax the potential of paradox from the familiar.



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**Professor Christian Giroux** currently has a joint show running at the Musée d'Art Contemporain de Montréal from February 3 to April 25, 2011.

<http://www.macm.org/fr/expositions/94.html>

Daniel Young and Christian Giroux re-examine mid-twentieth-century modernism, the production of space and the built environment. They rework the abstract forms associated with this modernism by taking consumer products and items related to design and industrial production

techniques and using them to create sculptures that evoke theories of contemporary architecture.

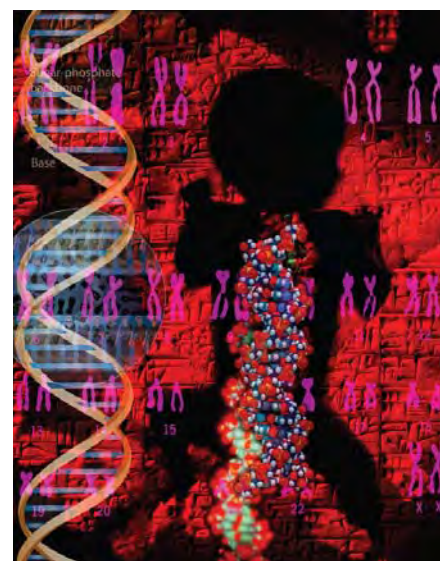
For this show, Young and Giroux have extended their artistic investigation with a new piece titled Mr. Smith: a monumental modular sculpture inspired by the work of American artist Tony Smith (1912-1980) in which they give visual form to the structural logic of Smith's minimalist sculptures and utilize the formal potential of the modular, near-architectural nature of his work. Accompanying the sculpture is their 2008 film Every Building, or Site, That a Building Permit Has Been Issued for a New Building in Toronto in 2006, which arises out of an exploration of the sculptural forms that underlie the urban environment. The 14-minute film reveals a succession of shots documenting, at a rate of 8 seconds per shot, 112 sites for which building permits were issued in Toronto in 2006.



Printmaking works by **Professor Jean Maddison** have been selected to appear as part of the Biennale Internationale d'Estampe Contemporaine de Trois-Rivières from June 19th until September 4th.

The Biennale internationale d'estampe contemporaine de Trois-Rivières has been held every two years since 1999. The BIEC is one of the main international printmaking contest exhibitions in Canada. Its mission is to promote the importance of contemporary printmaking, and to propose research and tendencies in this discipline from all over the world. This exhibition and its related events lead to the discovery of remarkable works as well as to nourish the artistic milieu and to make a name

for itself on the international stage. Focused on quality, the BIEC has become, for printmaking artists, a must in Canada, and even in North America.





# sofam in brief

school of fine art and music

a periodical review of  
**SOFAM**  
It's Faculty, Students,  
Alumni & Staff

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**Professor Kimberly Francis** will be spending June-August on a SSHRC-funded research trip to Lyon and Paris, France and London, England where she will explore archival collections related to Nadia Boulanger. This follows research conducted at the New York Public Library, holder of the Soulima Stravinsky papers, on a SSHRC grant this past February. Kimberly was delighted to speak on Canadian women in the popular music industry at this year's MSA Creative Music Festival. In March, she was invited to participate in the University of Ottawa's speaker series, where she led a seminar and presented the paper: "Secrets in Scribbles: Unlocking the Meaning of Nadia Boulanger's Archives." She will also be reading at this year's New York State-St. Lawrence Chapter Meeting of the American Musicological Society. Her article, "A Most Unsuccessful Project: Nadia Boulanger, Igor Stravinsky, and the Symphony in C, 1939-45," appeared in *The Musical Quarterly* this past January.

**Professor James Harley** was recently commissioned by the Norman Burgess Memorial Fund/Canadian Music Centre to compose the two cello piece "Dance Set". Performed by Gabby Hankins & Bridie McBride the premiere was held on April 5th at the **Royal Conservatory of Music, Toronto**.

"pLayer8" by James Harley will be included as part of the Player Piano Project sound installation at the **Open Ears Festival**, Kitchener, April 27-May 1.

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The **Musicology** program is alive and well here at the University of Guelph. Several exciting events took place this semester:

First, Matthew Janik represented the University of Guelph at the International **Undergraduate Conference on Music and Politics** hosted by the University of Western Ontario with his paper, "**Politics and Pergolesi: Examining how Italian Politics in the 18th-Century Influenced the Growth of Pergolesi's Neapolitan Style, and Opera Itself.**" The University of Guelph was one of three Canadian schools represented along with UBC and UWO. Other speakers were selected from Reed College, Northeastern University, and Case Western Reserve University. Congratulations Matt!

Second, the MUSC\*3630, Twentieth-Century Music class is about to launch their open journal dedicated to reviewing recently-published books that tackle as their subject matter modernist and postmodernist musics. The journal, entitled "**Critical Voices: The University of Guelph Book Review Project**" contains student reviews judged to be the best from amongst the class after a semester-long peer-review exercise. Look for essays written by SOFAM students Jonathon Davidoff, Matthew Janik, Pieter Huyer, Mark Onderwater, Mary Parkinson, David Riedstra, and Amy Savin. The journal's homepage also contains a recording of David Riedstra's "**Bartok and the Geranium,**" commissioned for the journal and recorded by this year's MUSC\*3630 class. The first issue will be live at the end of April 2011.

The University of Guelph is joining with five other schools in Southern Ontario (University of Toronto, University of Western Ontario, McMaster University, Wilfrid Laurier University, and York University) to form a Consortium for undergraduate students interested in musicology. The consortium's first planning meeting will take place at the New York State-Saint Lawrence Chapter Meeting of the **American Musicological Society**, hosted this year by Wilfrid Laurier University from April 30th - May 1st.

Works by **Emily Schaefer** (UoG BA 2008) will be shown at the **Telephonebooth Gallery** in Toronto from April 6th to 30th. Emily's work focuses on the physical application of medium to surface; exploring the relationship between the individually poured forms and the solid, opaque painted ground. At times the paint is manipulated on the canvas with direct purpose, other times it is left to its own device. Working flat, paint is poured, spread, dripped, and manipulated on the surface. It poses the question as to whether paint is an object, a subject, or even both in a single instance.

<http://www.telephoneboothgallery.ca/fluid.html>



*Wig, (detail) 2010*  
Acrylic on Panel, 18 x 18 inches

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Christopher Tiessen, an MA Candidate in the Art & Visual Culture program and Publisher-Editor of SNAP Guelph newspaper, has been busy in recent weeks exhibiting his photographs of Guelph-based subject matter. In early February, Chris exhibited a one-night solo show of his photos as part of the



massively successful Hillside Downtown 2011 Festival. Chris' exhibit – showcasing black-and-white digital work from past Hillside and Hillside Inside Music Festivals – coincided with the Rural Alberta Advantage / Sarah Harmer concert at River Run that same night. This River Run exhibit was followed by a month-long show of these same photos at 10 Carden Community Space in Downtown Guelph. Beginning April 5th, Chris has another solo photo show hanging at eBar in Downtown Guelph. This 2-month exhibit features a more expanded collection of Chris' Hillside works, in addition to colour photos of Guelph's "St. Patrick's Ward", or "Two Rivers", neighbourhood. On May 2nd, a number of Chris' photos featuring French and Italian graffiti culture will be shown at Poutini's House of Poutine on Queen Street West in Toronto. Chris' sojourns into the MA program, photography, and his career at SNAP Guelph were recently featured on the university's website.

<http://atguelph.uoguelph.ca/2011/01/ma-program-takes-a-new-approach-to-art-history/>