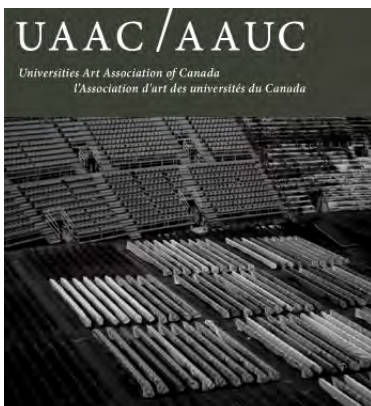


Art History

Studio Art

Music

Gallery



UAAC/AAUC

The annual conference of the **Universities Art Association of Canada/L'association de l'art des universités du Canada (UAAC/AAUC)**

was held at the University of Guelph on October 14 – 16. The conference drew over 160 scholars from across Canada in the fields of art history, visual and material culture, art theory, criticism and

practice, as well as gallery curators and museum administrators. Along with two days of academic sessions, the conference featured a keynote talk by art historian and visual theorist Dr. James Elkins, E.C. Chadbourne Chair in the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago. Dr. Elkins also spent time on Friday and

Saturday discussing visual studies and professions in the visual arts with Guelph students in the MFA and MA (Art and Visual Culture) programs, as well as other graduate students attending the conference.

At the Annual General Meeting of UAAC, held on October 16, Dr. Sally Hickson (Art History) was elected President of the organization, and will take up those duties starting in January 2011.

The UAAC organizing committee wishes to thank everyone who was involved in planning and who contributed to the success of the conference. See you all at UAAC in Ottawa next year.



*Dr. James Elkins talks to grad students and UAAC delegates in the Zavitz Gallery
photo credit: Chris Tiessen*



MA Program in Art and Visual Culture

Danielle Van Wagner, a second-year candidate in the MA program in Art and Visual Culture, presented a paper called "**Framing the Other: Representations of the Nation at War on Time Magazine Covers**" at the October session of the Transmissions graduate lecture series. The Transmissions series is presented monthly at the Transcanada Institute, and the series showcases the diverse research being conducted by graduate students in the College of Arts at the University of Guelph. In her paper, Danielle discussed the contrasting representations of the self and the other on the covers of Time Magazine in the post-9/11 era. She demonstrated how the self manifests as the American nation, and is most often represented by American soldiers, creating a nationalist discourse of patriotism and superiority set against a depiction of the other, most often Middle Eastern/Islamic men. This easily recognizable enemy is symbolized through racial stereotypes, dictators and weapons. Using a visual studies focus, Danielle discussed binaries, framing, rhetoric, structure and the combination of the visual images with the headlines, to explore the ramifications of media consciousness based on singular media images.

Melissa La Porte, a first-year candidate in the MA program in Art and Visual Culture, presented a paper entitled "**Snakes on a Mane: Medusa, the Body and Serpetine Monstrosity**" at the 8th Global Monsters and the Monstrous conference held at Oxford University on September 19th-22nd, 2010. Melissa's paper dealt with the iconography of Medusa's monstrous body. Although her petrifying power operates through the non-visible attribute of her gaze, there is always an element of bodily disfigurement in Medusa stories and representations. This disfigurement comes in the addition of snakes to her person. These visible appendages are what mark Medusa's body as monstrous and through the hybrid composite of human and animal parts, Medusa is made into a liminal creature. Melissa explored these ideas through an examination of ancient Greek architectural sculpture and literature.

sofam in brief

school of fine art and music

a periodical review of

SOFAM

It's Faculty, Students,
Alumni, & Staff

Art History

Studio Art

Music

Gallery



Dr. Sally Hickson has signed contracts for two books to be issued next year by Ashgate Press. The first is called *Women and Religious Art and Architecture in Renaissance Mantua: Widows, Mystics and Monasteries*. Combining primary archival research, contextual analysis of the climate of female mysticism, and the re-examination of a number of visual objects (particularly altarpieces devoted to local beatae, saints and female founders of religious orders), the book provides insights into a complex and fluid world of sacred patronage, devotional practices and the religious roles of secular women as well as nuns in Renaissance Mantua. Dr. Hickson is also co-editor, with Dr. Sharon Gregory of St. Francis Xavier University (Antigonish NS), of the forthcoming anthology

Inganno – The Art of Deception, a series of essays addressing issues around the use and dissemination of imitations, copies and even deliberate forgeries within the history of art, focusing on paintings, prints and sculptures created and sold from the sixteenth to the eighteenth centuries. This volume opens up a new branch of art historical research concerned with the history and purpose of the copy.

Dominic Marner is on research leave F10/W11 and recently spent several weeks analyzing forty-six late-12th century manuscripts in Durham Cathedral Library (UK). Upon returning, he co-chaired two sessions on “medieval art and architecture” at UAAC (Guelph) in October and presented a paper on recent research during one of the sessions. In November he attended the National Council of Arts Administrators’ conference in Austin, Texas. In January he will be presenting a paper at the first Graduate Students’ (MA) Colloquium and will then return to the UK and Dublin to examine more medieval manuscripts. In March he will be presenting a paper at the Canadian Medieval Art Historians’ Conference in Toronto and in May, a paper at the Medieval Studies Annual Conference in Kalamazoo Michigan in a sponsored session of the Hagiographical Society.



Art History Undergraduate Program

An essay written by **Daniella Sanader**, a fifth-year, graduating student in Art History, was selected for inclusion in the latest issue of the on-line journal *SURG*, Studies in Undergraduate Research at the University of Guelph. *SURG* was developed by the University's Office of Research in cooperation with the McLaughlin Library, and is a refereed, multi-disciplinary electronic journal that publishes research articles by University of Guelph undergraduate students. Daniella's essay is called “**A Striptease Act Conducted in Pink Limelight: Salvador Dali, George Orwell and the Construction of a Surrealist Self.**” The essay deals with the public and textual constructions of Salvador Dali's artistic identity as contingent, de-centered, and multidimensional. You can access *SURG* at <http://gir.uoguelph.ca/index.php/surg>. *SURG* celebrates the best in undergraduate achievement across the whole university, and we congratulate Daniella on her achievement.

sofam in brief

school of fine art and music

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

Art History

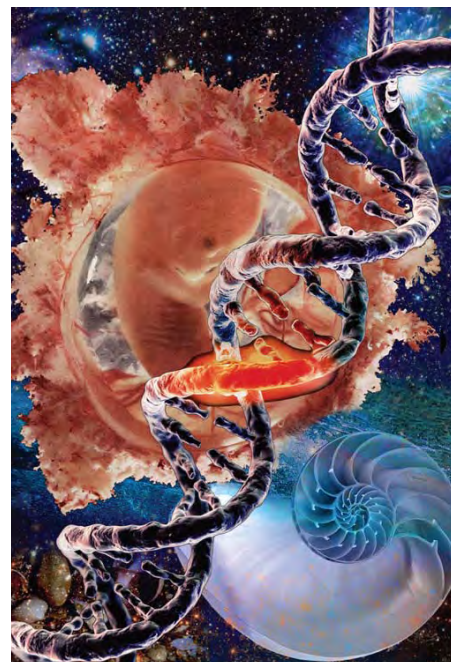
Studio Art

Music

Gallery

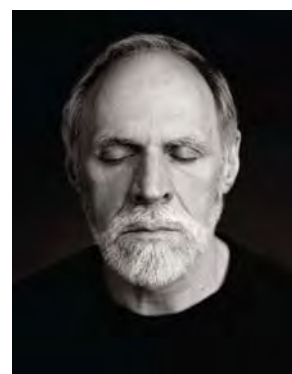


Exploring Eden is the title of a series of digital prints by **Jean Madison** that reference the biological and evolutionary aspects of human reproduction. The central subject, the human foetus, is situated in a kaleidoscopic realm of diverse elements from a polymorphic natural world. The work presents various alternative origins for human life, as well as pursuing the poetics of visual metamorphosis with the intention of exploring and making manifest the inexhaustible web of connectivity that seeks to forge an unanticipated but indissoluble unity between objects as diverse as a vast spiral arm galaxy abstracted from the discourse of cosmology and the infinitesimally



small DNA double helix: the micro architect of organic life, detached similarly from its biogenetic field and represented within a context-free manifold complexity. Selected prints from the series will be shown at the Glenhyrst Art Gallery of Brant as backlit light boxes from January 15th to March 6, 2011. For further information please see www.glenhyrst.ca.

Professor Robert Enright, the University Research Chair in Art Theory and Criticism, is back in at the university teaching his graduate seminar this winter. He recently published interviews with the L.A. artist Raymond Pettibon and Winnipeg artist, Simon Hughes in *Border Crossings* magazine, where he is the Senior Contributing Editor and film critic. (At the Western Magazine Awards last month he was given the Gold Medal in the "Column" category for his film writing.) He also conducted an onstage interview with Eric Fischl for "My City's Still Breathing", an international symposium on urbanism held in Winnipeg in November. At the Toronto International Art Fair this past October he hosted "T at Three", in which artists, curators and critics were interviewed on consecutive days: this year's roster included Dan Adler, Pat Feheley, David Moos, Alison Norlen, Ed Pien and Margaret Priest. He has also been writing essays and conducting interviews for art galleries in Montreal and Regina. In January, 2011 his essay on Marcelle Ferron will be published in the catalogue for "Marcelle Ferron, Works on Paper, 1945 - 95", to accompany an exhibition at Galerie Simon Blais (from January 19 to February 19, 2011), in Montreal. That same month the Dunlop Art Gallery in Regina will publish his interview with Monica Tap and David Garneau for "Another Roadside Abstraction", a two-person exhibition curated by Jeff Nye. Professor Enright will also moderate a panel with the artists at the Dunlop on January 15th. He is also conducting an interview with the South African photographer, Roger Ballen, to be included in the publication documenting "Mois de la photo" in 2011. In January and February he will be a visiting critic in the graduate programs at York University and the University of Ottawa, where he and Toronto artist, Kim Dorland, will engage in a critic-to-artist conversation called "Face to Face".



sofam in brief

school of fine art and music

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

Art History

Studio Art

Music

Gallery

The winter 2010 issue of Canadian Art features an installation piece by **Monica Tap** on its cover. This work was part of a large exhibition of site-specific works by artists who teach. The show, **Art School {dismissed}** is featured in the magazine. For her installation, Tap presented a group of life-size drawings of trees based on historical etchings and created using torn construction paper and sticky-tac.

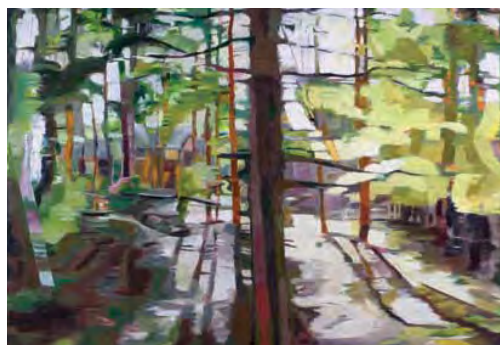
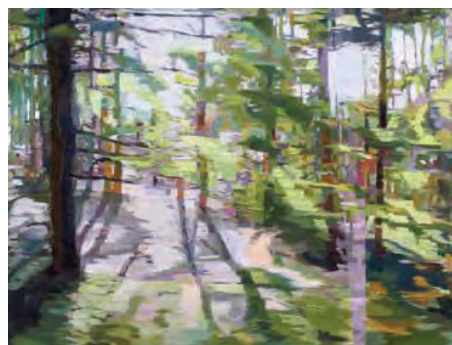


MARA KORKOLA AND MONICA TAP

November 6, 2010–January 2, 2011

Opening reception: Saturday, November 6, 2010 from 2:30 to 5 pm. Remarks at 3 pm.

SEQUENCE AND PASSAGE



1 North Square, Cambridge, ON N1S 2K6 T: 519.621.0460 www.cambridgegalleries.ca
Gallery Hours: Monday–Thursday 9:30–8:30 pm; Friday & Saturday 9:30 am–5:30 pm; Sunday 1–5 pm
Cambridge Galleries are supported by the membership, the City of Cambridge, the Canada Council for the Arts, and the Ontario Arts Council.

Images (top and bottom): **Mara Korkola**, *No place 242*, 2010, oil on 6 panels, 20 x 25.4 cm each. **Monica Tap**, *Going to the Sun II, III, IV and V*, 2010, oil on canvas, 152 x 216 cm each. Photo: Rick Johnston Photography.

cambridge galleries,
QUEEN'S SQUARE

The Corporation
of the City
of Cambridge



Canada Council
for the Arts

Conseil des Arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

Monica Tap's new work, a suite of six large paintings titled **Sequence and Passage** derived from video she captured on the Going to the Sun Road in Glacier National Park this summer, can currently be seen at the Cambridge Galleries, Ontario. This curated exhibition brings together Tap's video-based paintings with the photo-based paintings of Mara Korkola. The exhibition is accompanied by a small publication featuring an essay by Halifax-based painter and writer, Sara Hartland-Rowe.

provoking sense of movement across six large panels constituting the series. In contrast, Korkola works on a very small scale in series that provide us with access to her walking experiences in a Toronto park.

For more info visit <http://www.cambridgegalleries.ca/cambridge.taf?section=2>

In the current issue of Bordercrossings Magazine, (Issue 116, Winter 2010), art critic Dan Adler reviews Monica Tap's exhibition, **Here and also elsewhere**, which showed at Wynick Tuck Gallery, Toronto, this spring.

sofam in brief

school of fine art and music

a periodical review of

SOFAM

It's Faculty, Students,
Alumni, & Staff

Art History

Studio Art

Music

Gallery



Laurel Woodcock's work often uses elements of language - turns of phrase, song lyrics, cinematic tropes, punctuation marks, or typography - which she interprets visually, with commercial or industrial materials and methods. Her references come from popular culture, her modes of production from daily life, and her inspiration from the legacy of conceptual art. The works presented here all use the vocabulary of commercial signage in response to the storefront features of the exhibition space. They look polished and complete, and

we assume they will communicate a clear message. However, on closer inspection, their content is provisional and a little elusive. **On a clear day** (2010) is a large, precisely manufactured and prominently displayed sign, but its suggested clarity is frustrated by the manner in which the cut-out letters are truncated. A second piece, **hours** (2010) an open box delineated in white neon, beckons to us through the gallery's window, but it bears no information about what we might find inside. The neon is programmed so that it is illuminated when the space is open to the public, and off when it is closed. The final two works are from the series **untitled (abbreviations)** (2009), non-linear piles of small three-dimensional letters encased in plywood and Plexiglas cases. To decipher her word jumbles is to find that they spell "etc." and "abbr.," abbreviations which have meaning when we see them in conjunction with longer texts. Presented on their own, formally as unfinished words, they become, like so much of Woodcock's work, playful but unsettling explorations of how meaning is made.



Avaalaaqiaq, Irene
"The Rainbow" (1994)

"Irene Avaalaaqiaq: Myth and Reality" written by **Judith Nasby**, Adjunct professor, SOFAM, is going to be reprinted by McGill-Queen's University Press.

Inuit artist Irene Avaalaaqiaq is best known for her remarkable wall hangings, which reveal a rich tradition of spirit and shamanistic imagery. In this first critical retrospective of Avaalaaqiaq's work, Judith Nasby discusses her life and art as well as her commitment to preserving her Inuit heritage and making it accessible to an international audience. Judith Nasby is also the Director and Curator of the Macdonald Stewart Art Centre.

sofam in brief

school of fine art and music

a periodical review of

SOFAM

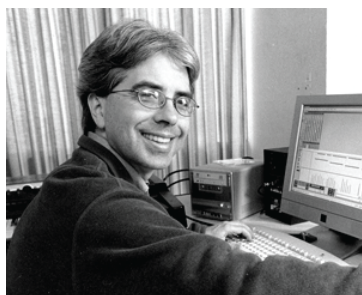
It's Faculty, Students,
Alumni, & Staff

Art History

Studio Art

Music

Gallery

**James Harley**

---"TreDue Sextet" for chamber ensemble, commissioned by Ensemble Transmission with support from Ontario Arts Council. Premiere: 30 September, 2010, Canadian Centre for Architecture, Montreal.

---"Visual Relationships in 'Jonchaies' by Iannis Xenakis." Invited paper, Xenakis: Arts/Sciences Symposium, CIRMMT, Montreal, 1 October 2010.

---"Xenakis: Electroacoustic Music and Polytopes." Keynote presentation,

Colloquio di Informatica Musicale, Turin, Italy, 8 October 2010.

---"Neue Bilder: James Harley and New Music Concerts." CD Launch (Centrediscs, <http://www.musiccentre.ca/cds.cfm>), Gallery 345, Toronto, 15 October 2010.

---3 December 2010: Invited participant, Round-table-"The Electroacoustic Music of Iannis Xenakis", Université de Paris 8, France.

---9 December 2010: "Étude pour une fête (Jazz II)" for chamber ensemble; Ensemble Musique Avenir, Véronique Lacroix - conductor, Montreal.

---12 January 2011: "Wild Fruits 2: Like a ragged flock, like pulverized jade" and other works; ~spin~ (Ellen Waterman, James Harley), Music at Memorial/CBC, St. John's.

---28 January 2011: Composer's Forum, University of Southern California.

---29-30 January 2011: Invited participant, CEIAT Festival: Xenakis--Today and Tomorrow; RedCat Theatre, Los Angeles.

---1-3 April 2011: Keynote presentation, Xenakis Forum; South Bank, London, UK.

Music student Daniel Kruger worked with James Harley to present Digital Music workshops for area high-school students as part of the 2010 Interaction Conference, 28-29 April 2010.

Music students Nicholas Irvine, Daniel Kruger, and Ann Westbere worked with James Harley to present five Digital Music workshops for high-school girls from across Canada in Guelph for the Girl Guide Mosaic 2010, 9-15 July 2010.

Art History

Studio Art

Music

Gallery

2011 Zavitz Gallery Schedual for further details please contact Laura Simon (lsimon02@uoguelph.ca)

January 10th-14th - Graham Ragan, Nickey Runham, Victoria Vaitekunas (Video work based on digital colour)

January 17th-21st – DOUBLE HEADER (Group show with the MFA students and the Specialized Studio students - on the topic of food)

January 24th-28th – PHOTO III (Group show featuring work by the Photo III class this semester)

January 31st – February 4th – FAN – ARTERY EXCHANGE (Exchange with the University of Waterloo student gallery - we will be showing Waterloo's student work)

February 7th-11th - Evan Woolfrey and Danica Evering (Sculpture and Miniatures)

February 14th-18th – DRAWING IV (A collage project by the Drawing IV class)

*February 21-25th - Sarah Sienna and D'Arcy Flynn (Photo and drawing on the theme of light and shadows)

February 28th – March 4th - SHENKMAN LECTURE – SPECIALIZED STUDIO (Group show for specialized studio students)

March 7th-11th - Omar Elkharradly (Multimedia works with perceptual tricks)

March 14th-18th – PAINTING IV (group show of two fourth year painting classes)

March 21st-25th – David Graham (A solo video show)

March 28th - April 1st - SCULPTURE DEPARTMENT (Group show "best of" the sculpture department)

April 4th – 8th - Midori Fullerton, Maliha Qureshi, Jen Weber (Painting, drawing, photo group show)