FACULTY RESEARCH

• Professor Gauvin Bailey will be presenting an invited paper at a symposium on Brazilian architecture and historiography at the Faculdade de Arquitetura e Urbanismo, Universidade de São Paulo in Brazil between 17 and 24 March and will also use the opportunity to complete final photographic surveys of Rococo churches in Sao Paulo state.
• On April 4, Professor Joan Schwartz will be delivering the Opening Keynote, entitled “Images and Archives: visual, visceral, virtual,” at a two-day symposium on “Visual Culture and Archives” at the University of Michigan, Ann Arbor, MI.
• In February Professor Matthew Reeve presented ‘Gothic Architecture, Ornament and Sexuality in the Circle of Horace Walpole’, in the Parallel Lines Converging: Art, Design and Fashion Histories session at the College Art Association Meeting in New York. In 2014 he is co-organizing (with Ayla Lepine) the ‘Queer Gothic: Sexuality and Difference in British Art’ session sponsored by the Historians of British Art at the College Art Association meeting in Chicago.

PUBLISHED

• Professor Barbara Klempan’s article, “Early Manufacture of Artists’ Materials in Canada: A History of Canadian Art Laboratory,” has been published in The Journal of the Canadian Association for Conservation, 37, 2012, pp. 41-51.
• Professor Clive Robertson’s catalog essay, “Rock Idolotry, Singing In Unison, and Bypassing the Bands,” on the sound installation, Discipline (2011), authored by Queen’s electro-acoustic music professor, Matt Rogalsky, was published last month by Mercer Union, A Centre for Contemporary Art, Toronto. ISBN 978-1-926627-24-3

GRADUATE/ALUMNI NEWS

• Former MA and PhD student, Andrea Bubenik, recently published a book with Ashgate based on her thesis: Reframing Albert Dürer.
  Andrea Bubenik
  Reframing Albrecht Dürer
  The Appropriation of Art, 1528–1700
  The University of Queensland, Australia
  Visual Culture in Early Modernity
  February 2013 • 282 pages
  Hardback • 978-1-4094-3847-2
• Dr. Eric Weichel defended his PhD thesis in January and has been awarded a SSHRC postdoctoral fellowship. He will work under the supervision of Dr. John Potvin, Concordia University (another of our PhD grads) on “Canada in the Country House: Francophilia and Elite Residences in the British Atlantic World, 1720 – 1832.”
On Mar. 1, students from Professor Allison Morehead’s graduate seminar, ARTH 812, spent the day in Toronto facilitated by staff of the Centre for Addiction and Mental Health and Workman Arts. Students viewed and discussed the exhibition “Breaking Down the Barriers: The CAMH Story” with John Court, Archivist at CAMH and Assistant Professor in the Faculty of Medicine at the University of Toronto, walked around the perimeter wall of the site which has been set up as a memorial to former occupants of the Toronto Provincial Asylum, and viewed and discussed two recent public art projects in new CAMH buildings with Chris Mitchell, Visual Arts Manager at Workman Arts. The highlight of the day, however, were two artist’s talks by artists working in photography and conceptual art practices both of whom have lived experience with mental illness. Catherine Jones and Michael Mills generously shared their insights on the connections and disconnections between their art practices and mental health, fostering lively conversation on contemporary art, mental health, and the institutions of both.
On March 8, Nenagh Hathaway (PhD Candidate, Art History), Professor Alison Murray (Art Conservation) and Professor Ron Spronk (Art History) took part in the second workshop at the McMaster Museum of Art, which brought together experts from across North America to discuss the as-yet untitled paintings analyses project. This project, which will result in an exhibition, is now scheduled to open in the fall of 2015. The show will focus on several technical methods of examining paintings. Stereomicroscopy was performed on three of the nine paintings selected for the project, resulting in micrographs (detailed images of each paintings’ surface) which were analyzed at the workshop. This exciting initiative continues to produce exciting insights into each of the chosen paintings as well as the scientific instruments utilized. Another workshop is scheduled for August 2013.

Thursday 14 March: 7–8:15pm
Artists, Critics and Scholars meet in Kingston to consider The Canada Council Art Bank and Canadian Culture

Diversified: The Art Bank and Canadian Culture: Ashok Mathur, Andrea Fatona and Brendan Fernandes.

Moderated by artist, scholar and Art History Teaching Fellow, Barbara Meneley, the panel discussion “Diversified: The Art Bank and Canadian Culture” will explore the impact of government policies and the efficacy of state practices in accommodating, reflecting and shaping cultural diversity and artistic interdisciplinarity. This panel is presented in conjunction with the exhibition The Art Bank in the 21st Century, on view at the Agnes Etherington Art Centre until 9 June 2013.
New Exhibition: A Vital Force: The Canadian Group of Painters
Agnes Etherington Art Centre
16 March–14 July 2013

This exhibition sheds new light on the artistic and social impact of the Canadian Group of Painters in the first and most dynamic decades of its existence, from 1933 to 1953. Canadian Group of Painters exhibitions travelled across Canada and into the United States, stirring excitement, reflection and debate on the state of Canadian art and society. The Canadian Group of Painters emerged from the Group of Seven, but it became much more. Its engagement with modern life during the turbulent times of the Depression, World War II and postwar reconstruction made it a vital force. As one critic raved in 1949, “Go up to the gallery … and have your eyes blasted.”

A Vital Force: The Canadian Group of Painters is the first major exhibition to focus exclusively on this important artistic group. Bringing together works from public and private collections across Canada, this exhibition conveys the richness of the group’s practice: new visions of landscape, bold depictions of people and fresh experiments in abstraction. Represented are artists as diverse as André Biéler, Jack Bush, Emily Carr, Paraskeva Clark, Lawren S. Harris, E. J. Hughes, Jack Humphrey, Prudence Heward, A. Y. Jackson, Pegi Nicol MacLeod, Jock Macdonald, David Milne, Lilias Torrance Newton, Goodridge Roberts, Carl Schaefer and Marian Dale Scott, among others.

This exhibition is organized and circulated by the Agnes Etherington Art Centre, Queen’s University, Kingston, in partnership with The Robert McLaughlin Gallery, Oshawa, and Queen’s University Archives, Kingston, and with the generous support of the Museums Assistance Program at Canadian Heritage, the Ontario Arts Council, the City of Kingston Arts Fund, and the George Taylor Richardson Memorial Fund and Janet Braide Memorial Fund, Queen’s University.