PUBLICATIONS

Journal of Canadian Studies and Envisioning Landscapes, Making Worlds: Geography and the Humanities

Congratulations to Joan Schwartz whose review essay, “Agent of Change or Marketing Bait: The Photograph in 100 Photos That Changed Canada,” has been published in the most recent issue of the Journal of Canadian Studies, 45 (2), Spring 2011, pp.205-222. Additionally, Joan’s chapter “Overlapping Ambiguities, Disciplinary Perspectives, and Metaphors of Looking: Reflections on a Landscape Photograph,” has been published in Envisioning Landscapes, Making Worlds: Geography and the Humanities edited by Stephen Daniels, Dydia DeLyser, J Nicholas Entrikin, and Douglas Richardson (Routledge, 2011, pp.227-236).

Journal of the History of Collections


OFF AND RUNNING!

Carla Taunton & NSCAD

Carla Taunton, a PhD candidate in Art History, has accepted a tenure-track position as Assistant Professor in the Division of Historical and Critical Studies at NSCAD University, Halifax where she will be developing courses on Indigenous art histories. Lynda Jessup supervised Carla’s PhD thesis which is scheduled for defence in September.

Susan Cahill & Nipissing University

Congratulations to Susan Cahill, an Art History PhD candidate working with Lynda Jessup; she has obtained a three-year, Limited Term Appointment as Assistant Professor in the Department of Fine and Performing Arts at Nipissing University.

SUMMER CONFERENCE

Rembrandt and his Circle at Herstmonceux

On July 22-24, sixty distinguished art historians, museum professionals and conservation scientists from seven countries gathered at the Bader International Study Centre, Herstmonceux Castle, for a conference on Rembrandt and his Circle. A series of panel discussions addressed current issues in the field, and scholars presented current collaborative projects and new research on paintings, drawings, and prints by Rembrandt and artists related to him, as well as plans for forthcoming exhibitions. The event was funded by a grant from Drs. Alfred and Isabel Bader, who were in attendance. Conference organizers were Stephanie Dickey (program chair), Ron Spronk, and David DeWitt. Plans are underway for a publication and a follow-up meeting in 2013.
STUDENT SUMMER ACTIVITIES

Internship with the Institute of Fine Arts, New York University

Christina Tripi, currently doing an MA in Art History worked as an intern this summer at New York University. During the internship she put together an exhibit highlighting the career of Alexander Soper, one of the IFA’s illustrious faculty members. As Christina writes, “Professor Soper (1903–1994) specialized in Asian art history at the Institute for over thirty years … [his] archives serve as a lasting testament of Professor Soper’s pioneering contributions to the field, in addition to the remarkable inspiration he provided for students and scholars alike.”

As is the case with the majority of the Institute’s archival materials, Christina had to weed through boxes and cabinets of unorganized materials (including shoe lasts and bow ties) to find the treasures that she chose to exhibit here. She was able to make sense of many of the papers, and to organize and archive them in a coherent manner. She worked tirelessly for two months and has produced survey documentation to assist in getting a better idea of what the archives hold.

AAH Student Summer Symposium

Johanna Amos, an Art History PhD candidate about to begin the third year of the programme and take up her Bader Fellowship, recently presented a paper at the AAH Student Summer Symposium 2011, Subversive Beauty, Loughborough University (UK), 30 June to 1 July. Johanna’s paper, “From Harmonious Proportions to Grotesque Distortions: Representing Jane Morris,” is based upon her PhD thesis research.
SUMMER ACCESS TO STUDIO

Two BFA students, Mackenzie Browning and Heather Smith, were able to make use of the printmaking studio this summer. Both Heather and Mack are starting their fourth year in September and greatly appreciated this chance to get a head start on their work for the upcoming school year. It helped them maintain a creative drive over the summer break, as well as to get a feel for the challenges of making art while working full time. After submitting a proposal and signing a contract, they used the studio to work with woodcut, lithography and screen printing, as well as making work for print exchanges. They would like to extend a thank you to the BFA program for giving them this opportunity.

Mackenzie Browning, Rural Repetition, waterless lithography and screenprint

Heather Smith, Bass River Chair, hand coloured woodcut