New York Trip 2010

Fourth Year BFA student, Brienne Lim, told us about her trip, “Honestly, it was such an amazing experience and completely different from when we went in second year. We got to spend time exploring the city, great places to eat, galleries. I especially fell in love with Williamsburg in Brooklyn, the vibe was absolutely amazing for galleries, shopping and eating. I can’t wait until I can go back and spend more time exploring because four days was definitely not enough time.”

Cahiers métiers d’art ::: Craft Journal


Guest Editors Alena Buis and Sarah E.K. Smith invite submissions of essays, maker profiles and book or exhibition reviews to be included in the first themed issue appearing in Fall 2011. This issue takes as its starting point the work of cultural theorist George Yudice, who argues that in the current era of neoliberal globalization the control of culture across national boundaries is central to economic and political projects. Labeling these processes “transnational cultural brokering,” he explains them as “the complex negotiations of cultural reproduction and identity, particularly from marginalized or subordinate groups, that are now negotiated in a transnational sphere” (2003, 104). In this special issue of Cahiers métiers d’art ::: Craft Journal, we seek to examine these multifaceted processes of cultural negotiation, specifically as they are manifest in the field of indigenous craft. Central questions to be discussed include: How have works of indigenous craft been used, historically and in the contemporary moment, to mediate relations between different cultures and nations? How can indigenous craft be discussed in relation to a variety of identity projects - local, regional, national and transnational? This issue invites papers that examine a wide range of approaches and case studies. Special emphasis is placed on discussions of Aboriginal craft in the Canadian context, though submissions on all types of Indigenous craft will be considered.

For more information please see the journal’s Submission Guidelines at: http://www.craftjournal.ca/en/submissions.html
Imagine the House that Jack Built

Imagine a tucked-away vacation home in the Thousand Islands all of reinforced concrete and hovering bird-like atop a solid granite cliff. Then imagine that Queen’s University Archives received from the daughter of the first owner, Sherman Pratt, the precious gift of 196 architectural drawings and blueprints recording the design of the house and adjacent boathouse in 1930-35 by John Walter Wood (1900 – 1958). The client and his childhood friend the architect were both Americans, but the structures and the land they occupy are pure Canadian. Built with local materials and Canadian hands, the buildings rank among the earliest domestic structures in Ontario to use concrete. Finally imagine that funding from private donors with a matching grant from the Queen’s Research Chairs Program made it possible to properly catalogue the entire fonds and bring it out in print. This was the challenge and the opportunity that was met last Fall by 19 art history undergraduates and 5 graduate students. The final result is a handsome, well-illustrated 162 page volume titled The House that Jack Built on Niagara Island, Ontario.

Edited and with an introduction by Pierre du Prey, the authors of the individual entries in the drawings’ catalogue are: Anne Brûlé, Brooke Charbonneau, Lara Connolly, Douglass Dawson, Sabrina Desousa, Tammy Georgiou, Kyle Gonyou, Eliza Grossman, Dean Hamann, Olivia Hannigan, Jenna Jorgenson, Caylen Heckel, Alexandra Kirsh, Heather Montague, Stephanie Pacheco, Matthieu Prêhu-Quillard, Rebecca Ross, Timothy Simpson, Brennan Smith, Colin Storrs, Kristen Taylor, Jeffrey Thorsteinson, Hannah Tjaden, and Angela Wright.

North Adams Trip 2010

Seven upper-year BFA students returned from North Adams, Massachusetts, Sunday evening after an intense four days of printing their large-scale woodcuts using the Gravity Press. They were also able to visit three internationally renowned art galleries: Mass MoCA, Clark Institute, and the Williams College Museum of Art, which displayed many works of art they have studied in their art history courses over the years. They lived in an old mill building that has been converted to studio spaces for professional contemporary artists. This allowed the students to have a taste of what the life of an artist is like after graduation. A painting and drawing show was on exhibit in the building and they were also able to view a professional artist’s personal studio space where she lives and creates works of art. The prints are currently on display in Ontario Hall on the first, second and third floors. We invite everyone to view their hard work.