ANNOUNCEMENTS

ALLISON MOREHEAD GIVES KEYNOTE LECTURE
Art History Assistant Professor, Allison Morehead will give the keynote lecture at the colloquium “Kunst und psychiatrie: erfinden - forschen - ausstellen / Art et psychiatrie: inventer - chercher - exposer” at the Kunstmuseum in Bern, Switzerland on 18 November. Her talk, “The Musée de la folie: Collecting and Exhibiting chez les fous” explores an early instance of the collecting and display of art by psychiatric patients at the Villejuif Asylum in Paris.

ALUMNI SALLY HICKSON PUBLISHES BOOK
Sally Hickson, who obtained both MA and PhD degrees in Art History from Queen’s University, has a single-authored book forthcoming in 2012 with Ashgate, in their series: Women and Gender in the Early Modern World. Her book — *Women, Art and Architectural Patronage in Renaissance Mantua: Matrons, Mystics and Monasteries* — considers ways in which several Italian Renaissance women contributed to religious life, both through the financial sponsorship of sacred art and architecture, and by participating in religious practices, especially those focusing on female mystics. Some of the material for Sally’s book emerged from her doctoral thesis, and the initial research was carried out in Mantua with the financial support of a Bader Fellowship while Sally was a student at Queen’s. Sally is now the Graduate Chair for the new M.A. programme in Art History at the University of Guelph. She has often taught on the Queen’s Venice Summer School. Sally is also the incoming President of the Universities Art Association of Canada.

PUBLICATIONS

RESEARCH ON EARLY CANADIAN STAMPS
ARTIST TALK | MATT ROGALSKY
School of Music colloquium series
Friday 18 November, 12:30-1:20pm
Room 124, Harrison-Le Caine Hall
Discipline: a new sound installation for self-resonating electric guitars

Discipline focuses on the electric guitar as the iconic instrument of the 20th century and an object of obsession. The model of guitar used in the installation — twelve of them, no brand name needing to be mentioned — was designed in 1954 and remains unchanged as a staple of rock and pop musicians worldwide. In this installation, each guitar is tuned to a single pitch class, so the twelve together represent the 12 tone equal tempered scale. The guitars are invisibly played by wiring their pickups in reverse, with the driving signal being a live classic rock radio station. Each guitar responds only to the presence of its pitch class in the radio signal, so the twelve together create a shifting resonance which shadows the songs being played live on air. The radio station is not heard directly — only via the guitars. The piece has several reference points, including the “boy culture” of guitar-store shredding and ubiquitous all-too-familiar riffs, Robert Fripp’s “guitar craft” approach to mastering the instrument (Discipline is also the title of a King Crimson album and song), and the apostle-like devotion which is often accorded the electric guitar and the canon of classic rock.

Matt Rogalsky’s activity as a performing and exhibiting composer and media artist often focuses on exploration of abject, invisible/inaudible, or ignored streams of information. Recent work includes ANT/LIFE/ART/WORK, an installation listening in to the sound world of thatching ants, and Memory Like Water, a series of installations and concert pieces exploring the flow and malleability of memory. Rogalsky lives in Kingston Ontario Canada.

WORK-IN-PROGRESS | JOAN M. SCHWARTZ
Wednesday 16 November, 5:30pm
Ellis Hall Room 321
The Eye is a Daguerreotype: Canadian Nation-Building in William Notman’s Photographic Publications, 1863-1869.

Shortly after news of Daguerre’s process arrived in British North America, and even before the first daguerreotypists set up shop in some of its larger urban centres — Halifax, Saint John, Quebec City, Montreal, Kingston — William Stephens, one of the earliest writers of verse in Ontario, published an epic poem set on Hamilton mountain; the opening lines read:

O, what a glorious sense is vision! see unfurl’d
The wondrous glories of our wondrous world!
The eye is a Daguerreotype, which brings
Within the soul all bright created things.

Writing far from the geographical centres of photographic experimentation, application, and debate in France, England, and the United States, Stephens’ praise for the daguerreotype as an eye opening on to the glories of the world suggests that there was a new instrument of seeing and knowing at work in the British North American consciousness. This paper, funded in part through a SSHRCC Standard Research Grant and first delivered at the British Library in 2009, is part of an ongoing investigation which examines how William Notman’s photographically illustrated portfolios and books, issued during the years immediately preceding and following Confederation, helped readers to visualize people and place beyond their doorstep, and nurtured the idea of Canada as a nation.
UPCOMING EVENTS

NEW PAINTINGS BY REBECCA ANWEILER
Seeing Paradise and Nothing Else
12-26 November 2011
Verb Gallery, 85 Princess St., Kingston, Ontario

Rebecca Anweiler’s last body of work Manifestations of a Different Nature brought together both the mystery of nature and the ecological crises of our times. She still struggles to contain both of these realities — the beauty, magic and spirituality of the natural world, with the truth of its rapid decline due to the lack of sustainability of our materialistic ways. Pain and despair, waste and destruction, fear and greed all seem to drive us on towards collapse.

Anweiler started painting landscapes, picture-perfect landscapes, iconic images of Canada from coffee table books and postcards. They disclose nothing of the true shape and condition of our country and the people living in it. There are no dams, no oil sands, no images of poverty, no clear cuts, no forest fires, no landfills, no droughts, no skyline of exhaust fumes, no extinctions, no mining, no oil spills, no human rights abuses, no pillaging of land, no aging nuclear plants, no imposed economic dependency and colonization, no damaging agricultural practices, no economic crises, no nuclear stockpiles, no wars; just pretty pictures of places to visit across our lovely country, if we could afford the gas and its nasty footprint.

With a nod to the Group of Seven, this work is about seeing paradise and nothing else. Maybe it’s just a longing for denial, or an avoidance of being critical. Look how beautiful it is, or was, around 40 or more years ago. Unfortunately nature already was an endangered species confined to museums, parks and shrinking ‘wilderness areas’ at that time. There aren’t enough people talking about what’s happening to our world. "I wish I could stop thinking about it so much myself," Anweiler says.

Gerald McMaster, “Inuit Modern”
Sunday 20 November, 2 pm
Ellis Hall Auditorium, Queen’s University
Reception follows, Art Centre Atrium

In conjunction with the exhibition Annie Pootoogook: Kinngait Compositions, the Art Centre is pleased to present Gerald McMaster as the 10th Rita Friendly Kaufman Lecturer. Drawing on a wealth of knowledge garnered over a distinguished thirty-year career, McMaster’s lecture, “Inuit Modern,” will address patterns of cultural hybridity and changing perceptions of aboriginal communities in a globalized context.

PORTRAIT OF RESISTANCE: THE ART & ACTIVISM OF CAROLE CONDE & KARL BEVERIDGE (2011)
Tuesday 22 November, 7pm
Ellis Auditorium

The Department of Art in collaboration with the Agnes Etherington Art Centre, Department of Film and Media Studies, and the Graduate Program in Cultural Studies invite you to attend a Roz Owen and Jim Miller Film.