

Janice Helland, PhD (University of Victoria, Department of History in Art, 1991)
Professor Emerita
Queen's University, Canada

Graduate Supervision:

In progress:

Sheilagh Quaile (PhD), TBA

Erin Wall (PhD), TBA

Steven McNeil (PhD), *Building Imperial Power: Identity, Class and Material Culture in Government House, Halifax, Nova Scotia, 1800-1867.*

Isabel Luce (PhD), TBA

Sarah Alford (PhD) *Art Botany in Nineteenth-Century British Design Reform, 1825-1865*

Marla Dobson (PhD) *Delimiting Space: The Horse-Drawn Omnibus in Victorian Visual Culture*

Farrukh Rafiq (PhD) *Pre-Raphaelite National Identity*

Julie Hollenbach (PhD), *Common Creativity: The Impact Race, Class and Gender have on Hobby-Crafting, DIY, Self-Improvement* (joint supervision with Professor Sandra Alfoldy, NSCAD University)

Recently completed:

Lisa Binkley (PhD), *Stitching Settler Identities: Canadian Quilts and their Makers, 1800-1880*

Rachel Gotlieb (PhD), *Ceramics in Britain (1840-90): Meaning & Metaphor*

Sheilagh Quaile (MA), *Wrapped in import: Kashmiri shawls in Victorian paintings*

Carolyn Dowdell (PhD), *The Multiple Lives of Clothes: Altering Women's Clothing in Eighteenth-Century England*

Johanna Amos (PhD), *The Burden of the Image: Jane Morris in Art and Life*

Erin Wall (MA), *The horse drawn sleigh in Montreal, 1851-1889: The object and its representation* (joint supervision with Professor Joan Schwartz)

Alena Buis (PhD), jointly supervised with Professor Dickey, *Homeliness and Worldliness: Materiality and the Making of New Netherland, 1609-1750*

Eric Weichel (PhD), *Ladies-in-Waiting: Art, Sex and Politics at the Early Georgian Court*

Publications:

Books:

Janice Helland, Beverly Lemire and Alena Buis, eds, *Craft, Community and the Material Culture of Place and Politics, 19th-20th Century* (Aldershot, Hants: Ashgate Publishing, 2014).

Janice Helland and Sandra Alfoldy, eds, *Craft, Space and Interior Design, 1855-2005* (Aldershot, Hants: Ashgate 2008).

Janice Helland, *British and Irish Home Arts and Industries, 1880-1914: Marketing Craft, Making Fashion* (Dublin: Irish Academic Press, 2007).

Janice Helland and Deborah Cherry, eds, *Local/Global: Women's Art in the Nineteenth Century* (Aldershot, Hants: Ashgate, 2006).

Janice Helland and Bridget Elliott, eds, *Decorative Excess and Women Artists in the Early Modernist Period 1885-1935* (London: Ashgate, 2002)

Janice Helland, *Professional Women Painters in Nineteenth-Century Scotland: Commitment, Friendship, Pleasure* (London: Ashgate/Scolar, 2000).

Janice Helland, *The Studios of Frances and Margaret Macdonald* (Manchester University Press, 1996).

Chapters in books: (since 2005)

- 'An Irish Harp and Sleeping Beauty: the politics of suffrage in the textile art of Una Taylor and Ann Macbeth' in Miranda Garrett and Zoë Thomas, eds, *Suffrage and Visual culture: Art, Politics, and Enterprise* (forthcoming, Bloomsbury 2018).
- The Craft and Design of Dressmaking, 1880-1907, in Penny Sparke and Fiona Fisher, eds, *Companion to Design Studies* (London: Routledge, 2016), pp. 89-98.
- Philanthropy and Irish Craft, 1883-1900, in Vera Kreilkamp, ed., *The Arts and Crafts Movement: Making It Irish* (Boston: McMullen Museum, 2016), pp.165-177.
- Revival, Beneficence and 'Fair Trade': An Historical Perspective, in Janice Helland, Beverly Lemire and Alena Buis, eds, *Craft, Community and the Material Culture of Place and Politics, 19th-20th Century* (Aldershot, Hants: Ashgate Publishing, 2014), pp. 125-141.
- Translating Textiles: 'Private Palaces' and the Celtic Fringe, 1890-1910 in John Potvin and Alla Myzelev, eds, *Fashion, Modern Identity, and Interior Design since 1740* (Aldershot, Hants: Ashgate, 2010), pp. 85-104.
- 'Designful Beauty': Sensuality, Tea and Gesso in S. Alfoldy and J. Helland, eds, *Craft, Space and Interior Design, 1855-2005* (Aldershot, Hants: Ashgate, March 2008)
- Making it Irish: The Politics of Embroidery in Late Nineteenth-Century Ireland in S. Alfoldy, ed., *NeoCraft: Modernity and the Crafts* (Halifax: NSCAD University Press, 2007), pp. 158-72.
- 'Decidedly Artistic': The Rooms of Frances Macdonald and J. Herbert McNair, in Pamela Robertson, ed, *Doves and Dreams: The Art of Frances Macdonald and J. Herbert McNair* (London: Lund Humphries, 2006), pp. 56-67.
- Authenticity and Identity as Visual Display: Scottish and Irish Home Arts and Industries in J. Morrison and F. Cullen, eds., *A Shared Legacy: Essays on Irish and Scottish Visual Culture* (Aldershot, Hants: Ashgate 2005).

Papers in refereed journals: (since 2004)

- 'Philanthropic Fashion: Ireland, 1887-1897', *Costume*, June 2014, pp. 172-192.
- 'A Delightful Change of Fashion': Fair Trade, Cottage Craft and Tweed in Late Nineteenth-Century Ireland, *Canadian Journal of Irish Studies*, 36 (2), 2012: 34-55 [published 2013]
- Ishbel Aberdeen's 'Irish' Dresses: Embroidery, Display and Meaning, 1886-1909, *Journal of Design History*, 26 (2), 2013, pp. 152-167 (also published at <http://jdh.oxfordjournals.org/> on October 29, 2012 10.1093/jdh/eps046).
- 'Good Work and Clever Design': Early Exhibitions of the Home Arts and Industries Association, *Journal of Modern Craft*, 5 (3), 2012: 275-294.
- 'Caprices of Fashion': Hand Made Lace in Ireland 1883-1907, *Textile History* 39(2), November 2008, pp. 193-222.
- Exhibiting Ireland: The Donegal Industrial Fund in London and Chicago *Revue d'art canadienne/Canadian Art Review (RACAR)* XXIX, 1-2, 2004, pp. 28-47.
- Highland Home Industries and the Fashion for Tweed, *Journal of the Scottish Society for Art History*, Vol. 9, 2004, pp. 27-34.
- Working Bodies, Celtic Textiles and the Donegal Industrial Fund 1883-1890, *Textile: The Journal of Cloth and Culture* 2 (2), July 2004, pp. 134-155.

Conference presentations, invited talks, etc: (since 2005)

- 'Fairly Traded Textiles in Nineteenth-Century Ireland and Scotland', invited plenary, Artisans and Craft Production, University of Edinburgh, June 2016.
- 'Other Women: Late Nineteenth-Century Scottish Artists and Designers', invited talk, National Gallery of Scotland, Edinburgh.

'Working Together: Artisans and the British Arts and Crafts Movement', invited talk, National Gallery of Canada, November 2013 (in conjunction with the *Artists, Architects, Artisans* exhibition)

'From Ireland to India: Queen Mary's Lace Coronation Train', Canadian History Association, Victoria, June 2013 [because of Air Canada problems, I was unable to read the paper; it was read by the session chair] refereed

'Queen Mary's Court Train: Irish Lace and the Last Durbar', Lives of Objects Conference, Wolfson College, Oxford (September 2013). Refereed

Invited to present the annual Ann Saddlemyer Lecture, School of Canadian Irish Studies, Concordia University, September 2011

Convener, Craft, History, Theory panel at the Association of Art Historians annual conference, University of Warwick, 31 March to 3 April, 2011.

Beneficence, Revival and 'Fair Trade': An Historical Perspective (invited speaker), *Material Culture, Craft & Community: Negotiating Objects Across Time & Place*, University of Alberta, Edmonton, 20-21 May 2011.

'Delightful Change of Fashion': Fair Trade, Cottage Craft and Tweed in Late 19th-Century Ireland, Canadian Association for Irish Studies, Concordia University, Montreal, July 2011 [refereed]

Making it Irish: The Politics of Embroidery in Late Nineteenth-Century Ireland, NeoCraft: Modernity and the Crafts, NSCAD University, Halifax, November 2007 [invited].

'The Cinderella of Woman's Work': Hand Made Lace in Ireland 1883-1907, Universities Art Association of Canada Annual Conference, University of Waterloo, 2007.

Lace Making and the Colonial Body in Ireland, 1883-1900, North American Victorian Studies Association conference, Victoria, BC, October 2007 [refereed].

Anatomy of a Dress: Embroidery, Display and Meaning 1886-1907, Association of Art Historians, Belfast, Northern Ireland, April 2007 [refereed].

From Mud Cabin to Private Palace: Production, Display and Marketing Craft in Ireland and Scotland, 1888- 1900, invited plenary, Victorian Studies Association of Ontario, University of Toronto, April 2008.

Making it Irish: The Politics of Embroidery in Late Nineteenth-Century Ireland, NeoCraft: Modernity and the Crafts, NSCAD University, Halifax, November 2007 [invited].

Fashion for Philanthropy in Late-Nineteenth-Century Britain and Ireland, Women's History Network, September 2005, Southampton, UK. Invited keynote speaker.

University of Alberta, invited lecture (funded by Canada Council), February 2005

Collaborative Interiors: the spaces and places of Margaret Macdonald and Charles Rennie Mackintosh, Universities Art Association of Canada annual conference, Victoria, November 2005 [refereed]

Other: (since 2005)

Review of Glenn Adamson's *The Craft Reader for Design and Culture* (Berg 2010) for *Design and Culture*, 3 (2), 2011: 269-271.

Review of Colleen Denney's *Women, Portraiture and the Crisis of Identity in Victorian England: My Lady Scandalous* for *caa.reviews*. December 2010.

Review of P. Birnbaum and A. Novakov, eds, *Essays on Women's Artistic and Cultural Contributions 1919-1939*, RACAR, 34 (2), 2009

Review of Elizabeth Cumming, *Heart, Hand and Soul: The Arts and Crafts Movement in Scotland* (Edinburgh: Birlinn, 2006) for RACAR, XXXIII, 1-2, 2008, pp. 144-6.

Review of Patricia Zakreski, *Representing Female Artistic Labour, 1848-1890: Refining Work for*

- the Middle-Class Woman* (Aldershot, Hampshire: Ashgate Publishing, 2006) for *Victorian Studies*, Autumn 2007, pp. 141-3.
- Review of Lara Parry, *History's Beauties: Women and the National Portrait Gallery, 1856-1900* (Aldershot, Hants: Ashgate, 2006) for *Victorian Studies*, Spring 2007, pp. 525-7.
- Review of Eileen Black, *Art in Belfast 1760-1888: Art Lovers or Philistines?* (Irish Academic Press: Dublin, 2006) and Fintan Cullen, *The Irish Face: Redefining the Irish Portrait* (National Portrait Gallery: London, 2004) for *Oxford Art Journal*, Vol. 30 (2), 2007, pp. 338-41.
- Review of Kristen Frederickson and Sarah Webb, eds, *Singular Women: Writing the Artist* (Berkeley, University of California Press, 2003) for *RACAR*, XXXI (1-2), 2006 [published 2007], pp. 110-12.
- K. A. Finlay (ed.) *"A Woman's Place": Art and the Role of Women in the Cultural Formation of Victoria, BC 1850s-1920s* (University of Victoria: Maltwood Art Museum and Gallery, 2004) for *Canadian Journal of Art History*, Vol. XXVIII (2007) pp. 204-9.
- Entries on Janet Aitken, Mary Rose Burton, Katherine Burton, Mary Burton, Mary Cameron, Georgina Greenlees, Margaret Macdonald, Frances Macdonald for *The Biographical Dictionary of Scottish Women* (Edinburgh: Edinburgh University Press, 2006).
- "Margaret Macdonald" for *New Dictionary of National Biography* (Oxford, 2005).