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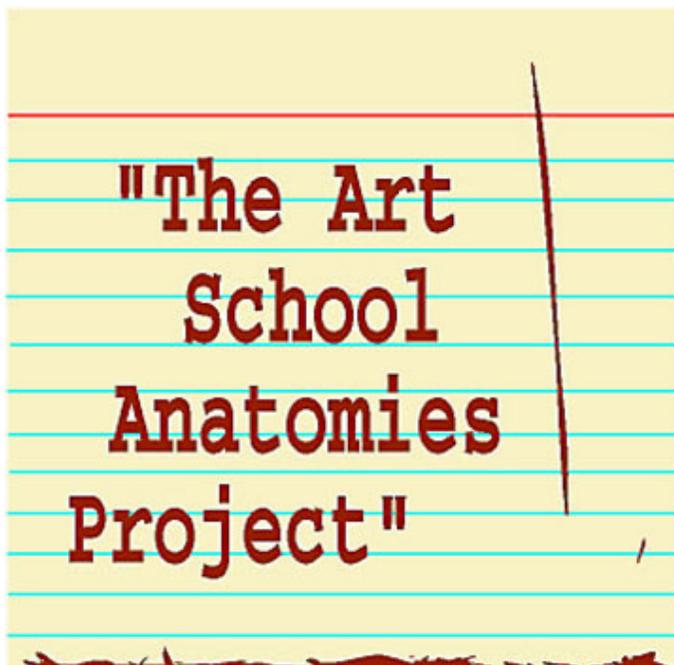
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**Art School Anatomies** is an ongoing investigation initiated by Cliff Eyland, Jeanne Randolph, Dick Aaverns and Natalija Subotinctic about what art schools were, what they are now, and what they could be. The *Art School Anatomies* research team hypothesizes “symptomatic reactions” on all levels (philosophical, psychological, procedural, social, architectural, aesthetic, etc.) to art school education. The team will interpret current arts degree educational systems including accreditation procedures, degree-granting tenets, course content and even the architectural design aspects of contemporary art schools. We will participate in the production of objects, performances, panels and gallery installations that will follow our inclinations, interests, expertise and research directions, but most importantly, we will follow the direction of our collaborations.



Dick Aaverns, *@ art Zon*, 2008, installation. Cliff Eyland: “The materials in this installation included post-war instruction books for amateur artists, a flight attendant’s cart, biscuits, tea bags and a kettle. Happily, the photographer did not notice a copy of Galleries West magazine poking out of the bottom of the crate in this shot.”



Dick Aaverns preparing for a lecture/performance as part of an *Art School Anatomies* “demonstration” at the University of Manitoba School of Art in 2008.

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# "The Art School Anatomies Project"

Art School Anatomies Demonstration with Dick Aaverns and Jeanne Randolph:  
Wednesday, 19 November, 2008 8-10 PM in the Art Barn (Building 21)  
on the Fort Garry Campus.

Panel discussion with Marilyn Baker, Cliff Eyland, and Morris Wolfe:  
Thursday, 20 November, 2008 5 PM in RM 207 FitzGerald Building.

Look for Art School Anatomies Art at Gallery One One One.  
For website google "Art School Anatomies"...

See also Revolver Uptown Three: 20 November to 12 December 2008  
Opening reception: Wednesday, 19 November, 5-8 PM  
with Derek Brueckner, Susan Close, Karen Hibbard, and Bruce Kirton

Art School Anatomies is an ongoing investigation initiated by Dick Aaverns, Cliff Eyland, Jeanne Randolph, and Natalija Subotincic about what art schools were, what they are now, and what they could be...

Gallery One One One, School of Art, FitzGerald Building, University of Manitoba, Fort Garry Campus.  
Special thanks to the Manitoba Arts Council, The Canada Council for the Arts, School of Art students,  
staff and volunteers.

Information: Donna Jones at 204 474-9322 [jones5@cc.umanitoba.ca](mailto:jones5@cc.umanitoba.ca)

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## Art School Anatomies From Academy to Protoacademy

By Cliff Eyland and Jeanne Randolph, with contributions from Dick Averns, Lorne Falk and Natalija Subotincic.

Broadly speaking, art schools evolved from a medieval guild system of apprenticed labour, to a professionalized art academy, to schools based on Bauhaus models of art education, to the present academic system.

In an 1878 article entitled “The Art-Schools of New York” America’s reigning National Academy of Design was condemned for its provincial emulation of French Academy educational standards. As evidence, the anonymous author (magazine articles were often written anonymously then) pointed to a call by one of America’s newly installed academicians for “the same authority for the [National] Academy that is recognized in Paris.” [763/4] The author goes on to champion several new New York art schools such as the Art Students League, praising them for their easy-going tuition and their quick response to the new American “craze” (the author’s term) for art. Educational standards of 1878 emulated the French Academy, but the author sees a way out:

After all, it is possible to offer a practical suggestion, not only to the Academy, but also to all Americans interested in the progress of plastic art in America. It is this: *Take care of the art-schools.* [author’s italics] It is to these schools that one looks, both for accomplishment of good work and for the dissemination of aesthetic taste. Out of these schools should come, not only artists but aesthetic evangelists. [Scribner’s, 765]

In the twentieth century, beginning just after World War I, the international art academy system became increasingly influenced by the Bauhaus, which was several movements in one, comprising more mystical figures such as Paul Klee and Vassily Kandinsky and sterner souls such as Walter Gropius and Joseph Albers, the former of whom are most associated with the rigorous tradition of Bauhaus education.

Our tendency to associate the Bauhaus, and by implication its pedagogy, with a rather stiff modernism -- as if best reflected in the image of a 1960s building-developer or in the Churchillian demeanor of the cigar-chomping Mies van der Rohe -- is wrong, and a close attention to the history of the Bauhaus proves it so.

Andor Weininger was an early Bauhaus student who became the prime mover of the so-called “Ambassadors of the Fun Department of the Bauhaus.” Weininger hints at how the spirit of the “fun” Bauhaus could be re-animated in contemporary art schools in a 1957 essay, penned thirty years after his involvement with the Bauhaus began, for the University of Toronto student journal *Mosaic*. In “The ‘Fun’ Department of the Bauhaus,” Weininger evokes the early Bauhaus spirit in a description of a good-natured roasting of the School’s head Walter Gropius at one of his birthday parties:

The idea was to involve everyone in acting, singly or in groups, in a pompous-humorous way. The program was: serenade, torch and lantern procession, presents and ‘tributes,’



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| Introduction  | 1  |   |
| <i>Symposium One</i><br>Poster                            | 2  | When the Bauhaus moved from Weimar to Dessau in 1925, at least according to Weininger, the School made an accommodating move that entailed compromise and suppression:  |
| <i>Art School Anatomies: From Academy to Protoacademy</i> | 3  | The Nazi and conservative enemies were growing stronger in the area, and the Bauhaus decided to leave Weimar. In another province, democratic Anhalt, was the city of Dessau, somewhat larger than Weimar. Her <i>Bürgermeister</i> gave the Bauhaus a new home, and new possibilities.   |
| Allies  | 15 |   |
| Links   | 24 | The move, in the summer of 1925, brought about a very important change, the reorganization of the Bauhaus, and there were ideological changes as well. 'Romanticism' was left behind in Weimar. 'Expressionism' already had begun to develop logically into 'Functionalism.' .... In sober Dessau, the Bauhaus folk behaved less extravagantly and in a more civilized manner, especially during the transition time. [Weininger, 37] |

Certainly, this turn to respectability in the face of extreme conservatism finds parallels in the conservative pressures art schools face today. A more hopeful note about issues of art school excitement was recently sounded by Charles Esche, a founder of the concept of the "protoacademy":

[M]ost importantly perhaps, what academies do does make a difference. Creativity can indeed emerge in any context but we only have to look at specific moments in art school history from UNOVIS and GINKHUK in the Soviet Union, to the Bauhaus, to the Free International University, [The] Nova Scotia [College of Art & Design] in Canada, CalArts in the US and Goldsmiths in London. In all these places, something occurred between the energy of the students, the commitment and courage of the staff and the external political and social circumstances that defined a new way of working with art education and benefited all parties enormously.

- from "protoacademies" by Charles Esche an "edited transcript of a talk given at Staatliche Akademie der bildenden Künsten, Stuttgart July 2000." [Esche, np]

(Note: The FIU, or "Free International University for Creativity and Interdisciplinary Research," was founded by Joseph Beuys and the Nobel-Prize winner Heinrich Böll in 1974. [Stachelhaus 116]. Beuys's experiment proscribed no "tests, no examinations, no limitation on the number of students, [and] no age limits.")

**Art School Anatomies**



If Joseph Beuys's FIU marks the outer limit of art school educational utopianism (at one point, true to form, Beuys called his FIU idea a "sculpture"), perhaps the contemporary American artist Mike Kelley articulates best a dystopian vision of today's fine art education.

In the mid-1990s Mike Kelley made architectural models of the art schools he attended in the 1970s. This art satirically addressed Kelley's own education

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in terms of the panic in popular culture of the time about repressed memory syndrome. Kelley's art education was mapped and made three dimensional in often humorous ways, and his project reminds us that very few contemporary artists directly address the social construction of themselves in and by art schools.

It is worth asking why a major artist like Kelley would pathologize his art school experience. In fact, Kelley is wittily reacting to his "formalist" or "New York School" art education, an education based on post-war America's simultaneous reaction against and absorption of European (read Bauhaus) mores:

I thought I should address my 'abuse' through the art-education system instead of the more common examples, such as the home, because it made it more obvious that this was an aesthetic exercise. That is why I constructed the *Educational Complex* (1995), a large architectural model made up of every school I have ever attended, with sections I cannot remember left blank. The blank sections are supposedly the result of some 'trauma' that occurred in those spots, which caused me to repress them. However, it's obvious that there are formal considerations at play in the organization of these blank areas - these point towards my formalist art education itself as the possible 'trauma'. [Kelley interview by Isabelle Graw, see: Welchman, 19]

One of the most fascinating recent efforts to add an informal "fun" layer to what is seen by many as a stultifying international art school academic structure happened recently at the Edinburgh College of Art in Scotland in the form of a (as mentioned) "protocademy." The theorist of these activities was the international curator Charles Esche, who has reasons to hope that a movable feast like the one proposed by the Art School Anatomies project is ripe for distribution:

Now, the art academy, college or school is already at least half way there. It has a ready-made community of artists, critics and curators both as teachers and students. It has the infrastructure of production, it has the means to organize talks, discussions, exhibitions and other activities on a more or less equal level.... If we observe the origins of the art academy in the Socratic academic grove of ancient Greece, we find an instruction from its founders that it should be a training ground for citizens. And by citizens, Plato and Socrates meant, in the fully realized state, people who were 'persistent annoyances' to the political powers. With such an ambition, all we may need to do is 'open the doors' to an interested public and the communication between the academy and the world would become the most compelling arena for art.

Of course, this is a rather idealistic comment, but shouldn't such idealism be at the heart of any art academy anyway?...The idea that people should be subsidized to speculate, through art, on the nature of society, politics, economy and individuality is an argument we will have to make with renewed insistence in the years [sic] to come. Why not, as part of that, create a justification based on the experimental nature of the work carried out there, the value of non-utilitarian and resistant structures to the health of society?...

I also want to question [the] very idea of teaching art, as though the activity had a professional corpus of knowledge that can be transmitted. After that, the process of becoming an artist involves the very opposite of acquiring a body of knowledge and joining a profession. It is about questioning learned responses and ways of behaving, of following enthusiasms and being the amateur in the realm of the professional. Most of

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all, it is about a form of collaborative research in which specialists are often inveigled to help and the journey to produce the work becomes as significant as the end product. It is then a social as well as an intellectual activity and the skills required are as various as the work done. If anything needs to be taught, it is a particular attitude to the world and the confidence to reinvent the term art every time you make a new work. [Esche, np]

**The Program**

Art School Anatomies project research will involve general historical formulations of how the entity “art school” achieved its post-1945 academic credentials; how art school functions now; and how art school could change. As if it were a body, art school will be autopsied, analyzed and represented, not just by reference to raw data, but more so within the conceptual paradigm of the artwork that does the analysis. This project will demonstrate how art school itself can be elucidated by art (for example drawings, sculpture, performance and video or what we call “demonstrations”). The effort will be to initiate dialogue with audiences at different sites within and without the art school. Like other contemporary investigations (see bibliography), the art school will be modeled in ways that approach the complexity of its referent.

The Art School Anatomies research team hypothesizes “symptomatic reactions” on all levels (philosophical, psychological, procedural, social, architectural, aesthetic etc.) to art school education. The team will interpret current arts degree educational systems including accreditation procedures, degree-granting tenets, course content and even the architectural design aspects of contemporary art schools. We will also examine how the academic structure of the contemporary degree-granting art school is striking in its conformity to standardized international educational configurations.

The Canadian NSCAD University is one of the sites that Charles Esche mentions in his argument for the “protoacademy”. NSCAD’s mini-revolution happened in the years after 1967 when Garry Kennedy and Gerald Ferguson redirected the school in a radical reassessment of art, an activity that Ferguson has described as being entirely “extracurricular” [Eyland 1997 conversation with Ferguson]. The radical experiment by Roy Ascot at the Ontario College of Art in the 1960s is also worthy of investigation. Morris Wolfe has written perceptively about this episode in his book *OCA: Five Turbulent Years* about the Ascot episode.

The Art School Anatomies team will investigate the current constellation of ideologies and cultural influences that impinge on contemporary post-secondary art schools. The team will interpret art school’s structure (literal and procedural) as responses to these ideologies and influences. The relevant influences to be identified and articulated include instrumentalization of education, pervasiveness of managerial processes, stereotypes of “the Artist,” contrasting criteria for effective art (e.g. student “street cred” as opposed to academic grades, mastery of traditional technical skills as opposed to business management practices, etc.), as well as the social and pedagogical implications of the architecture of art schools (not to mention the pedagogy of architecture schools!).

The tropes with which the team will be working, insofar as these facilitate the differing methodologies of the team members, are:

- 1) “symptoms” of conflict, incongruity and contradiction, the flux within contemporary culture;
- 2) the process of “autopsy,” with the implication that formal art education, as if it has

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| Introduction  | 1  |   |
| <i>Symposium One</i><br>Poster                            | 2  | 3) the ubiquitous art school “crit” method, i.e. the way formal reviews of art are held within art schools.   |
| <i>Art School Anatomies: From Academy to Protoacademy</i> | 3  | It should be noted that our “pathologizing” of the art school, like Mike Kelley’s, is both an artistic metaphor and part of an artistic analysis with which we begin, and not a simple condemnation of the present art school system. Metaphors of the art school as a body have run through project member discussions as a way to proceed as artists, and not as if a proscriptive artistic methodology or a foregone conclusion to our project was expected. |
| Allies  | 15 |   |
| Links   | 24 | In addition to traditional architectural, educational, and cultural analytic methods, research will also take the form, as mentioned, of exhibitions, performances, curated film and video series and newly commissioned art works that involve artists and academics who are not formally associated with our team.  |

Because the site and the subject of this investigation are one and the same (the art institution) we propose “an investigation within an investigation” which will test research achieved by means of visual arts production. The hypothesis is that the visual arts (our emphasis will be on film/video, painting/drawing, sculpture and performance) are unconstrained by procedural, categorical and canonical approaches to cultural discord. The visual arts can be included as a research process that expands the field of inquiry by including overlooked details, making unprecedented connections and by transforming perceptual experience.

The team’s dialogue and collaboration will offer a complex model of art schools by inquiring whether there is an “art school syndrome” characterized by recurring arrangements of physical spaces, recurring socialization processes, contradictions between professionalism and educational goals, and psychological tasks carried out under the general term “identity formation.”

Central to our investigation is the creation of informal as well as organized dialogue at the involved schools through a performance analogous to the formal Canadian review committees that (infrequently) assess undergraduate art programs. This performed (and maverick) paradigm of an outside assessment will address the implied values of art school education, by posing questions including but not limited to:

Of what is increasing enrollment in art schools a symptom?

What are the operating distinctions between “amateurs” and “the real artists” within art school?

What are the images in popular culture of art practice and artists?

What are the images in the so-called art world of the professional artist?

What are the sources from which an identity as “Artist” is drawn?

Are there public and personal aspirations either encouraged or discouraged by art schools?

In this performative treatment (the renegade “assessment”) of the art school as cadaver, the team will investigate possible “killer vectors,” that is service industry models, consumerism, the intertwining of bureaucracy and the legal systems, and post-Warhol business models. We will also investigate how the art related fields of design, fashion, music, and gaming be assessed within this project.

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Our team will, over time, participate in the production of objects, performances, panels and gallery installations that will follow our inclinations, interests, expertise and research directions, and, most importantly, the direction of our collaborations.

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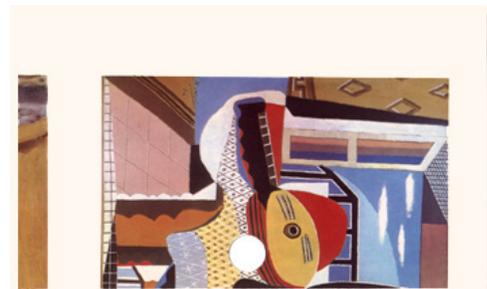
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Allies

|               |                     |               |                 |
|---------------|---------------------|---------------|-----------------|
| Cliff Eyland  | Robert Bean         | Peter Dykhuis | Lorne Falk      |
| Larry Glawson | Natalija Subotincic | Dick Aaverns  | Jeanne Randolph |

Cliff Eyland

This work was Eyland’s first major library work. H.H. Arneson’s *History of Modern Art* was cut into file card size fragments. The resultant “file cards” were entered into the library’s Author/Title catalogue according to an improvised scheme. This scheme could be deduced from an inspection of the catalogue. Eyland’s contribution to the Art Anatomies project will include writing and documenting Art School Anatomies play. He will also conduct an investigation of the tradition of life drawing and anatomical drawing in art schools “life drawing” (after his own fashion) the Art School Anatomists and their works, especially their performance works. Eyland will also help to coordinate Art School Anatomies projects as a curator.



An example of a file card sized section cut out of H.H. Arneson’s *History of Modern Art* as part of a work entitled *N.S.C.A.D. Library File Card Intervention*, 1981, installation.

**Biographical:** Cliff Eyland is a painter, writer and a curator. He studied at Holland College, Mount Allison University, and the Nova Scotia College of Art and Design. Since 1981, he has made paintings, drawings, and notes in an index card format--3"x5" (7.6x12.7 cm). Eyland has shown his work in public and secret installations in art galleries and libraries in Canada, the United States and Europe. Exhibition highlights include solo exhibitions at the Art Gallery of Ontario in Toronto, the New School University in New York, the Winnipeg Art Gallery, the Art Gallery of Nova Scotia, Struts Gallery and Gallery Connexion (both in New Brunswick), the Muttart (now the Art Gallery of Calgary), the Art Gallery of Southwestern Manitoba, and, in Halifax: eyelevelgallery, Saint Mary’s University Art Gallery, and Dalhousie Art Gallery. Group exhibitions include shows at the National Gallery of Canada; in Florence, Italy; Manchester, England; and in Lublin, Poland, among others. In 2003 Eyland was short listed for the national RBC/Canadian Art Foundation painting award. Eyland’s ongoing (since 1997) installation at the Raymond Fogelman Library at the New School University in New York City is regularly updated. Eyland is part of the performance art group The Abzurbs.

Eyland has written criticism for Canadian art magazines since 1983. His curatorial work includes 9 years as a curator at the Technical University of Nova Scotia School of Architecture (Daltech) and freelance work for various galleries, including the Plug In Institute of Contemporary Art in Winnipeg. (Since 1995, Eyland has been vice-president of the board of Plug In.) He is currently an assistant professor and Director of Gallery One One One at the University of Manitoba School of Art in Winnipeg.

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**Robert Bean**

Robert Bean will produce a body of photographic work for the *Art School Anatomies* Project



Two photographs from *Etudes*, 2004.

**Biographical:** Robert Bean is an artist, writer and teacher living in Halifax, Nova Scotia. Born and raised in Saskatchewan, he moved to Nova Scotia in 1976 to pursue a career in contemporary art and education. He obtained a BFA from the Nova Scotia College of Art and Design (now NSCAD University) in 1978, and an MA in Cultural Studies from the University of Leeds, England in 1999. He is currently an Associate Professor at NSCADU. Bean has exhibited his work in solo and group exhibitions in Canada, Europe, South America and New Zealand. Commissions include the Royal Architectural Institute of Canada and the Toronto Photographers Workshop (Gallery TPW). He has also published articles on photography, art and culture, written catalogue essays and undertaken curatorial projects. Bean has served on peer review juries for the Canada Council for the Arts (Photography Section) and has received grants and awards from the Canada Council for the Arts, the Ontario Arts Council and the Social Sciences and Humanities Research Council of Canada. Bean's work is in public and private collections, including the Nova Scotia Art Bank, the Canada Council Art Bank, the Art Gallery of Nova Scotia and the Canadian Museum of Contemporary Photography.

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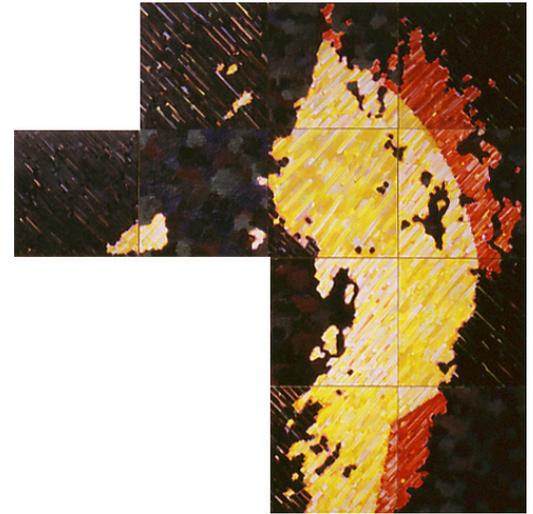
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**Peter Dykhuis**

**Notes:** Peter Dykhuis is an artist and the director of the Dalhousie Art Gallery in Halifax. For many years, he was the coordinator of the Anna Leonowens Gallery at the Nova Scotia College of Art & Design University. Dykhuis will “map” *Art School Anatomies* in his painting and will help to coordinate *Art School Anatomies* activities as a curator.

**Biographical:** Peter Dykhuis was born in London, Ontario in 1956. After graduating from Calvin College in Grand Rapids, Michigan in 1978 with a Bachelor of Fine Arts degree, Dykhuis moved to Toronto where he practiced as an artist, exhibition designer and gallery technician. In 1991 Dykhuis moved to Halifax and in 1992 began working at the Anna Leonowens Gallery becoming its Administrative Director in 1996. He has also curated six exhibitions for the Art Gallery of Nova Scotia and has written reviews for *ArtsAtlantic*, *C Magazine*, *Parachute* and *Canadian Art*.

Dykhuis has exhibited in artist-run centers and public galleries throughout Canada, notably YYZ and Mercer Union in Toronto, Plug-In in Winnipeg, Eyelevel Gallery and Dalhousie Art Gallery in Halifax and recently the Owens Gallery in Sackville, New Brunswick. He has also occasionally exhibited in the United States and, notably, at the Canadian Embassy in Tokyo in 1998. Throughout this period, Dykhuis has been awarded numerous grants from federal and provincial agencies. In 2001, he received the Juror’s Award in *Encaustic Works ’01* at the Muroff-Kotler Visual Art Gallery in Stone Ridge, New York and was the 2003 winner from Eastern Canada in *The New Canadian Painting Competition* sponsored by RBC Investments and the Canadian Art Foundation.



*05 Jul 09-55Z, 2002*, encaustic on eleven panel,  
120 x 120 cm installed.

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**Lorne Falk**

**Biographical:** Lorne Falk is Dean of Faculty at the School of the Museum of Fine Arts (SMFA) in Boston. He has worked in education and the arts for 31 years as a dean of faculty, teacher, curator, director, critic and consultant. His experience is international, multidisciplinary and transcultural. His interests include contemporary visual and media art, digital culture, cultural theory and criticism, curatorial practice, art education and academic management.

Since the 1970s, Lorne has written and published more than 60 essays and produced 19 catalogues and books. He has curated more than 150 exhibitions, including 8 major projects. From 1978 to 1985, Lorne was Director and Chief Curator of the Walter Phillips Gallery at The Banff Centre for the Arts in Canada. He has also served as a consultant for The Getty Trust in Los Angeles, the Hong Kong Arts Centre and Xerox's Concorde/Office of The Net Group. He is on the editorial board of *Convergence - The Journal for Research into New Media Technologies* (Luton, UK).

From 1989 to 1994, he was a Program Director at the Banff Centre for the Arts, where he created and directed an international multidisciplinary residency program for artists and scholars. He organized 15 thematic residencies over 5 years, including: *Border Culture*, *The Bioapparatus*, *Rhetoric Utopia and Technology*, *Nomad*, and *Living at the End of Nation States*.

Lorne's roots in cyberspace go back to the early 1980s, when he curated the exhibition *Chicago - Biographies of an Interactive Life Style*. From 1997-2000, he was an Associate Professor (Digital Culture) at the School of Design, the Hong Kong Polytechnic University. In 1997, he chaired a panel called "The Rhetoric of the Synthetic" at SIGGRAPH 97 in Los Angeles. In 1996, he was special advisor and a member of the International Committee for the 5th International Conference on Cyberspace (5Cyberconf, Madrid, Spain).

In 2001, Lorne was appointed Dean of Faculty of the School of the Museum of Fine Arts. The SMFA provides an education in the fine arts for undergraduate and graduate artists that is interdisciplinary, self-directed, and always evolving. The SMFA provides an arts education to more than 1600 students through 9 degree and non-degree programs; 165 faculty members working in 17 studio areas teach 470 courses each year. Lorne has oversight responsibility for faculty and curricular affairs, and works closely with the SMFA community to envision and articulate the structure, programs and curriculum and to put in place the faculty and staff who will teach the next generation of students drawn to the SMFA's particular vision of art.

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## Larry Glawson



*Portrait #115 - Purgatorio*, 2001/2002, chromira digital print, various sizes. From the *Anonymous Gay and Lesbian Portraits* series.



*Untitled (Pomegranate Eaters)*, 2004, chromira digital print, 28 x 80 inches. From the *home bodies* series.

**Notes:** Larry Glawson will produce new photographic work for the *Art School Anatomies* Project.

**Biographical:** Larry Glawson has worked out of Winnipeg, Canada as a photo artist for the last 23 years. He has shown locally, nationally and internationally. He first taught photography at the University of Manitoba's School of Art in 1990 and yearly since 1995, except from 2000 -2002 when he acquired an MFA from the University of Western Ontario in London, Canada.

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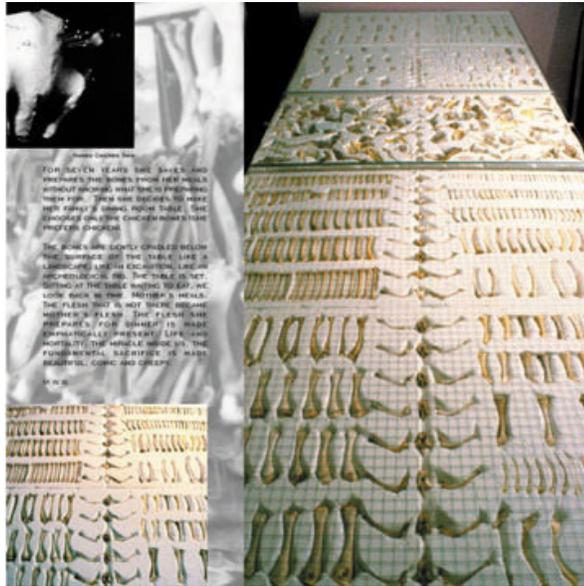
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Natalija Subotincic



*Incarnate Tendencies An architecture of culinary refuse,* 2004, mixed media (dining table: steel frame, concrete and bone surface, and Georgian wire glass).



**Notes:** For seven years, she saves the bones of every animal she eats. Every restaurant meal, every barbecue at a friend’s house, every time she cooks meat at home, the bones are retrieved -rescued from their fate as refuse. Away from home she wraps them in a napkin or doggy bag. At home, she sets them aside. After dinner she washes the dishes, then she washes the bones with a toothbrush - meticulously. The bones are set to dry in the dish rack alongside the dishes. Clean and dry. Later, when she puts the dishes back in the cupboards, she will prepare the bones for storage like a taxidermist, and file them by type, like a nineteenth-century naturalist.

This becomes a regular part of her domestic chores. An astounding transformation occurs through this labour. By these painstaking yet simple acts of devotion, she transforms what would have been garbage, into a growing collection of small miracles. A radical re- categorization. These bones, no less

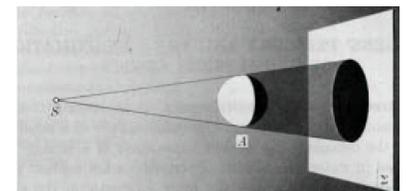
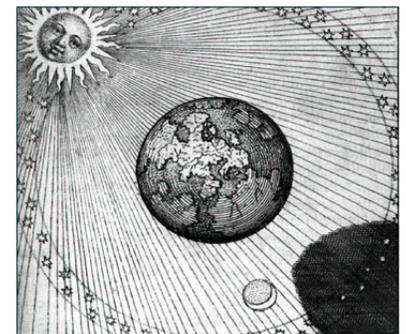
beautiful than those displayed in a museum of natural history, have been redeemed. Instead of being scraped off the plate as garbage, they have been made into precisely what they are. Like museum specimens, they exude through their form both the miracle of life and the presence of mortality.

**Notes:** “The sun and its shadow complete the work” (Democritus, 8th century B.C.) These are the introductory images for Subotincic’s architectural *Proposal for an Extension to the The Museum of Jurassic Technology*.

*The Museum of Jurassic Technology* is a unique institution that houses a curious collection of objects, artifacts and events located in Los Angeles, California. The Museum raises questions about the role of museums and how we as a culture organize and archive artifacts. Experiencing the museum, leads us to challenge our perceptions of what is real, and forces us to confront our understandings of science, natural history, and art.

In his article “Beyond Belief: The Museum as Metaphor,” writer Ralph Rugoff eloquently describes the Museum in the following terms:

By making use of information that lies on the edges of our cultural literacy --things we’ve heard of but don’t



*Penumbra,* 2004.

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necessarily know much about, such as bat radar, ultraviolet rays, or the Jurassic itself --the museum draws us into a shadowy zone where exhibits slip from the factual to the metaphorical with disarming fluency ... ..The museum never discards categories such as history and fiction, or science and art; it simply implies they 're not necessarily hygienic, that contagion and overlap between them is possible, if not actually quite common...

...But this museum isn't merely a model of something else --it's a technology for altering habitual ways of seeing and thinking. Abrogating its own authority is central to this process. In punctuating its institutional facade, it frees us from feeling beholden to the museum's traditional 'objectivity' and opens the way to our recovering the authority of subjective experience ...

In the year 2000, the Museum acquired two buildings and an empty site adjoining its present facilities and began plans for an extension. This design was completed in February 2004 and has been developed to a stage where the model and drawings are currently being used to raise funds for the project.

**Biographical:** Natalija Subotincic is an Associate Professor of Architecture at the University of Manitoba. She is currently collaborating with the founders of the Museum of Jurassic Technology on the design of an extension to the museum's facilities in Los Angeles, California. Her research on critical design studio pedagogy has been published nationally and internationally. Her creative research has involved the integration of architecture and photography in the following: "Interpretation of Rooms" an ongoing spatial analysis of the relationships between Sigmund Freud's theories, collection, and the rooms he and his patients occupied, to be exhibited at "Re Building the World" at The Edmonton Art Gallery (February 2005); "Incarnate Tendencies - An Architecture of Culinary Refuse," a social and architectural re-evaluation of the 'threshold' between food preparation and food consumption published in *Eating Architecture* by MIT Press (2004); "Anaesthetic Induction," an analysis of Marcel Duchamp's *Le Grand Verre* and *Étant Donn *, published in *Chora: Intervals in the Philosophy of Architecture*, McGill/Queen's Press (1994); An examination of the integration of technology, architecture and the body through both text and image, resulting in a filmic 980 photo-collage spanning the first fifteen chapters of *Polyphilo or the Dark Forest Revisited*, in collaboration with Dr. A. Perez-Gomez published by M.I.T. Press (1992); "The Canadian Industrial Heritage Project" a Canada Council funded photo documentation of industrial buildings across Canada (1984).

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Dick Avern

Dick Avern plans to do the following Art School Anatomies project:

1) The creation of a series of performative lectures produced as DVD's from live events, interviews and exhibitions that will bring institutional critiques to areas such as: academic and studio methodologies for foundation level art school education - the role of the sketch book in the twenty-first century - interdisciplinarity - performative pedagogies - writing for publication - the globalized art world.

These productions will feature not the just the artist as author with invited guests and featured artworks, but will also incorporate the performative alter ego Armchair Terrorist. This mobile, visual and literary soul is deployed for creative research purposes in environments where language requires new vehicles for representation.

2) The creation of a series of sculptural and architectural containers for supporting performative and interdisciplinary pedagogical practices. Utilizing aircraft food/beverage carts, as mobile modules for housing creative material, the idea of the instructor as host and navigator will be researched, to place emphasis upon students as pilots from the earliest approach.

3) Book research. Avern has a medium-long term research plan for a book, that he has been intermittently working on for the last year or two, that will be built into the Art School Anatomies project. *Prolix Soup: a.k.a. The Terms of Art are Endless*, is my (working title) plan for compiling a critical theory anthology and glossary for understanding higher education in art and design. Avern would not necessarily expect the book to be completed within the project timeframe but he would like to be able to build symbiosis between this book research and the work of the Art School Anatomies team.

**Biographical:** Dick Avern is an interdisciplinary artist and academic who has trained in New York, the UK and Canada. He holds a full-time position teaching senior Liberal Studies, studio Fine Art and First Year Studies at the Alberta College of Art and Design. Research interests are focused towards the com modification of space: creative, pedagogical, political, geographic and socioeconomic interstices have been manifested through sculpture, photo-based works, performativity and published writings. Prior to establishing a career in art, Avern built a substantive record working in both private and public business administration; acumen that brings professional rigour to academic and artistic research projects that span galleries, centres of learning, publications and the public domain.



Dick Avern, *Illuminating Language*, 2001, neon, brite aluminum checker plate, steel, 24 in x 243 in x 12 in.



Dick Avern, *Seats of Power*, 2003, video clip from performative event, dimensions vary.

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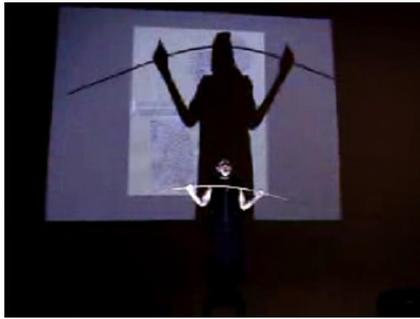
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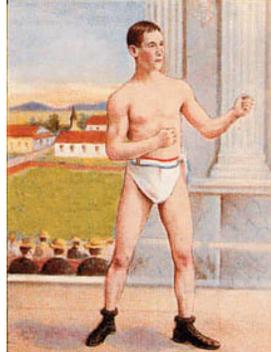


Dr. Jeanne Randolph in performance at Banff in 2004.



Jeanne Randolph in performance as part of the Art School Anatomies Symposium One at the University of Manitoba School of Art in 2008. Photo credit: Mary Alards-Tomalin.

The cover image from Dr. Jeanne Randolph's recent book *Why Stoics* Box, a YYZ Books publication.



Jeanne Randolph

For the past twenty-five years Dr. Jeanne Randolph, MD, FRCP(C), psychoanalyst, theorist, critic, art writer, and performer, has published consistently and lectured widely in universities and galleries across the country and abroad. Her lectures have evolved into performative events that are better understood as a form of research interpreting art and culture. As a performance artist. Randolph's presentations (between three and four a year since 1985) are remarkable in and of themselves as extemporaneous soliloquies that illuminate and interpret traditional academic pedagogy. Utilizing lighting and props Randolph enacts criticism as a dynamic psychoanalytic and philosophical contribution to cultural objects.

Jeanne Randolph was the first and only writer in Canada to develop Object Relations psychoanalytic theory as a medium for cultural criticism. Randolph counters the conventional Freudian interpretation of "art-as-neurosis," with an invitation for us to consider the implications of the writings of psychoanalyst D.W. Winnicott's (1896-1971). Her pivotal essay "The Amenable Object," (1983) is required reading in many university art courses. In the 1980s Randolph's theoretical position on art and contemporary society had been established by major essays such as "Influencing Machines: the relation between art and technology" (catalogue essay for group exhibition curated by Randolph 1984), "Fifty Normal White Men" (*Impulse* magazine, Toronto, 1987) and "Illusion and the Diverted Subject: a psychoanalysis of art and entertainment," (*Parachute*, Montreal, 1989). YYZ Books, the publishing arm of the artist-run YYZ Artists' Outlet gallery (established Toronto, 1977) published the first edited collection of Randolph's critical essays as *Psychoanalysis & Synchronized*

*Swimming and other writings on art* in 1991. It was extensively reviewed, and within one year it was out of print.

Since 1983 the politics and ethics of writing about art and artists are being explored through Randolph's practice of ficto-criticism. She has worked with such notable Canadian artists as Joey Morgan, Robin Collyer, Nicole Jolicoeur, Elizabeth MacKenzie, Stan Denniston, Joanne Tod, Fastwurms, Bernie Miller, Ian Carr-Harris and Vera Frenkel, all of whom welcomed an approach to the exhibition catalogue that explores narratives of ambivalence, issues of authorial/ authoritative individuality, collegial contemplation of issues specific to each artist's work and playful absurdity. Ficto-criticism performs an analysis of art criticism itself. Numerous examples of this method of criticism were reprinted in the second YYZ Books publication of Randolph's collected writings, *Symbolization and its Discontents* (1997). A third edited collection *Why Stoics Box: essays on art and society* was published in 2003.

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## Links

**Books of Interest:**

- Baker, Marilyn. *The Winnipeg School of Art: The Early Years*. Winnipeg: University of Manitoba Press, 1989.
- Wolfe, Morris. *OCA 1967-1972: Five Turbulent Years*. Toronto: Grub Street Books, 2001.
- Barber, Bruce, ed. *Conceptual Art: The NSCAD Connections 1967-1973*. Halifax: Anna Leonowens Gallery, NSCAD University, 2001.

**Recent Gallery One One One exhibitions related to the University of Manitoba School of Art and/or *Art School Anatomies*:**

2008/2009's *Revolver* included work by sessional instructors at the University of Manitoba School of Art.

2008's *MAZE* included interviews with tenure-track and recently tenured academics at the University of Manitoba School of Art.

Art historian Marilyn Baker's exhibition *FitzGerald in Context*, shown in 2007, was about the former Winnipeg School of Art Director (from 1929 to 1949) and Group of Seven Member, L. L. FitzGerald.

A 2005 solo exhibition of the work of Richard Williams, who as Director of the University of Manitoba School of Art (the former Winnipeg School of Art) from 1954 to 1973, included an interview and several essays: *Richard Williams*.

*Printmaking in the 1950's: An Intimate view of student prints at the School of Art 1950-59*, curated and organized by Ted Howorth, Bill Pura and Marim Daien Zipursky in 2005, included 1950s student work from the School of Art.