

might just as well scour Milne's diaries and letters for details on how he built his various cabins in the woods, and then write and publish a cabin-building manual based on his techniques – it would be equally beside the point. Thankfully, we do have several extant books on Milne available to readers who want to see faithful reproductions of his paintings, and read in depth about his ideas on art. This book does not take a place among those efforts.



The Last Art College: Nova Scotia College of Art and Design, 1968–1978

GARRY NEILL KENNEDY

Cambridge, MA: MIT Press, 2012
480 p.

Robin Simpson

The institutional affiliations surrounding Conceptual art of the 1960s and 1970s share a history fraught with contradictions. Located at the terminal point of the post–Second World War economic boom, the apex of Conceptual art is situated in a period of cultural upheaval and hard-fought struggles against the dominant culture. Questions of autonomy and authorship, alignments with Continental philosophy and critical theory, and an acute awareness of the influence of social and political systems on art production all primed the entry of Conceptual art into the arena of higher-level art education. Key among these instances was the

renewal of the Nova Scotia College of Art and Design (NSCAD), where a once traditional curriculum was reengineered into a program guided and informed by Conceptual art practices as developed by a small international coterie of artists. This transition away from traditional art forms and pedagogical models toward experimental and discursive models of learning laid the foundations for art education today. This same shift is understood to have mirrored larger socio-economic trends – the turn from technical to administrative skills, an emphasis on cognitive labour, and a preoccupation with the concept of dematerialization.

The place of Conceptual art within an academic context in the 1970s might then be thought of as deftly occupying and renewing higher-level art education while also aligning these schools with a nascent program of neoliberal social and economic policies. A broad evaluation such as the above seems justified in light of the reality of administrative top-heavy institutions where staff and faculty are pressured to deliver tangible fiscal outcomes, where education is categorized as a financial investment, where rising tuition leaves students with little alternatives to the accumulation of debt, where the behaviour of art markets seduce, distract, and quell critical judgment, and where contract work erodes, exhausts, and devalues the teaching process.

Evaluations of the possible points of origin of today's circumstances encourage inquiry into the contract between Conceptual art and art

education in the 1970s. Too often absent from investigations hinged on broad socio-economic critiques is a consideration of the complex activities of the individuals and groups who inhabited and animated the institutions in question. Necessary to this investigation is material outlining how artists and students took part in the formation of new models of art education during the brief window between the upheavals the late 1960s and the rise of venture and financial capitalism in the 1980s. In the case of NSCAD such a resource has recently arrived.

Bearing a confident title, and bound with a scale and weight that requires monastic commitment on behalf of the reader, *The Last Art College: Nova Scotia College of Art and Design, 1968–1978* (MIT Press, 2012) makes clear on first impression the import of this long overdue account of the “heady days” at the influential Maritime school. Edited by former president Garry Neill Kennedy (b. 1935), who held the position from 1967 to 1990, the tome is structured around a comprehensive timeline that displays a decade's worth of art works, exhibitions, guest speakers, performances, and symposia. Kennedy contributes a preface accounting for the way the book is organized as well as an introduction summarizing his role at the College. He describes the development of the faculty and curriculum, focusing on three of the school's better known initiatives: David Askevold's Projects class in which students were implicated in guest artists' works; the Lithography Workshop that coupled master printers

with established artists to create limited edition prints; and the Press of the Nova Scotia College of Art and Design whose books privileged artists' writing and documents. Punctuating the timeline with further details are texts by other writers, including Peggy Gale's synopses of the principal visiting artists' talks, Charlotte Townsend (now Townsend-Gault)'s descriptions of exhibitions mounted by the Mezzanine Gallery, and annotations that accompanied prints from the Lithography Workshop as part of their acquisition by the National Gallery of Canada. Art historian Benjamin Buchloh contributes an article on the history of the Press and artist Eric Cameron (b. 1935) writes about the Lithography Workshop. Additional testimonies by former students, faculty, and guest artists round out the content. While the book's large format might demand some negotiation, it also affords ample space for reproductions. These are plentiful and, considering the number of text-based works and ephemeral documents included, highly legible. An index of names further assists any lateral approaches to the chronology and attendant material. An appendix organized by year provides a complete list of faculty and administration as well as descriptions of the College's formal and student-run exhibition spaces. Methodical and measured, the book does not simply highlight the College's vital role in the support of and engagement with a then nascent milieu of Conceptual art, rather it firmly substantiates this significant history by delivering it in its fullest detail to date.

Kennedy notes in his preface that he initially considered the possibilities of an anthology of critical texts, yet waived this in favour of the timeline format. The template for the book was first prepared in 1979 by former NSCAD student and faculty member at Emily Carr University of Art and Design David MacWilliam (b. 1951) who assembled information gleaned from the College's internal newsletter, printed ephemera, and press documents. The timeline delivers what Kennedy rightly qualifies as the "supercharged activity of NSCAD." Entries often overlap and any page read at random conveys the impression of a restless school animated by the ceaseless activities of guests, students, staff, and faculty.

The Last Art College is best approached as the capstone of three decades of intermittent study of the College's history. This includes: a centenary book in 1993; a slim publication informed by a conference session and exhibition coordinated in 1994 by artist and professor Bruce Barber (b. 1950), published in 2001; and most recently, co-curator Jayne Wark's account of Conceptual art on the East Coast in the 2012 catalogue for the excellent *Traffic: Conceptual Art in Canada, 1965–1980*. To this list we might also include recent retrospective exhibitions on artists affiliated with the College, notable among them *Martha Wilson: Staging the Self*, curated by Peter Dykhuis.¹

According to an endorsement on the dust jacket by artist AA Bronson (b. 1946), one of the strengths of

Kennedy's book is its near exclusive focus on primary material without veering into pedagogical theory. Alluded to here is the "educational turn" in the art world that surfaced around the mid-2000s. These more recent activities were guided by a compulsion to respond to the growing privatization of education under neoliberal policies. They often assumed participatory models introduced to art practice by relational aesthetics, as well as the spirit of new institutionalism that reoriented the means of exhibiting contemporary art since the 1990s.² A key element of this movement was its examination of the history of art pedagogy, focusing on the post-Second World War period. In these recuperations of self-determined or experimental formats, NSCAD has been frequently cited as a touchstone. For example, in the 2009 book *Art School: (propositions for the 21st century)* we find the College as it was in the 1970s associated with concurrent activities at the Kunstakademie in Düsseldorf, Joseph Beuys and Caroline Tisdall's Free International Universities, and CalArts in Valencia. The NSCAD curriculum is related to curricula at Goldsmiths College in London and the Jan Van Eyck Academie in Maastricht in the 1990s. It is also connected with various educational outposts of modernism and the postwar avant-garde: Black Mountain College in North Carolina; the Institute of Artistic Culture, otherwise known as INKHUK, in Moscow; Kazimir Malevich's UNOVIS in Vitebsk; and the Bauhaus in interwar Weimar as directed by Walter Gropius.³ Bronson suggests that despite the

process-based nature of some of the school's more renowned classes and the historical and theoretical connections they invite, a full comprehension of its historical value must begin with a detailed survey of the work produced within NSCAD's unique institutional and pedagogical frameworks.

Bronson is right to point out that, by preparing a reference book, Kennedy sidesteps the possibility of any easy associations with contemporary trends in art, exhibition, and publishing practices. However, one exception is made. Amongst the historical material and testimony is a summary and documentation of Mario Garcia Torres's (b. 1975) 2005 work *What Happens in Halifax Stays in Halifax (in 36 Slides)*. Investigating the Projects class, Torres coordinated a reunion for students who had participated in a work proposed by Robert Barry (b. 1936) in 1969: via fax Barry instructed the group to agree on one single idea that would be held in secret among them. According to Barry's parameters the artwork would endure as long as the idea was not shared beyond the group. Assuming that such a breach happened in the four decades following the project's execution Torres worked with the group to restage the event as they recalled it, his inquiry focusing on the circumstances of the original meeting. The insertion of this particular work into the chronology demonstrates ongoing interest in the history of NSCAD, which is further validated by the work's distinguished place within an international exhibition circuit. (Twice Kennedy notes that Torres's

project was exhibited at the Venice Biennale in 2007 and the Taipei Biennial in 2010.) This inclusion also signals a shared predicament between the book's timeline structure and Torres's project. As Torres aims to commune with Conceptual art via a quasi-documentary format, so does Kennedy look to a purportedly disinterested model, the chronology, to honour a history hinged on idea-based practices. One might read Torres's project as an example of weak sycophancy, for as much as the work investigates the fallibility in Conceptual art's penchant for rules, it behaves according to them. Placing Torres within the 1968–1969 section of the book effectively demonstrates the privileged place reserved in the College's history for compliant anachronisms.

Well-ordered source materials, misplaced critique

Much of the material selected by Kennedy to accompany MacWilliam's timeline can also be approached as historical documents in their own right. The texts by Benjamin Buchloh and Eric Cameron are both drawn from a 1982 exhibition catalogue. The Art Gallery of Nova Scotia previously published Harold Pearse's account of the Halifax Conference of 5–6 October 1970 in 2003. Peggy Gale's short contributions result from her professional engagements with the College, including her 2004 book *Artists Talk: 1969–1977*. Charlotte Townsend's summaries were first presented at the College in 1972. A further eight artist

interviews are transcribed from the 1988 film *I Will Not Make Any More Boring Art*. A 1972 article for *artscanada* (now *Canadian Art*) by Kennedy on video by faculty and students is parcelled out into individual entries.

It could be assumed that Kennedy looked to the output of the Press, and in particular the principles guiding early volumes supervised by Kasper Koenig, as his model for his current book. As editor, Koenig focused production of books on artists' writing and documentation, an intention signalled by the addition of the subtitle "Source Materials of the Contemporary Arts" to the Press's moniker when he introduced his program in 1972. While it is self-evident that the College was focused on, and driven by artists, the question remains whether a model hinged on primary documents combined with a chronology is a suitable means to investigate the history of the institution from today's vantage point.

Buchloh's erudite history of the Press identifies two forerunners to Koenig's model: the Buhausbücher series published by Walter Gropius and László Moholy-Nagy at the Weimar Bauhaus in the 1920s and the Documents of Modern Art series initiated by artist Robert Motherwell, Museum of Modern Art librarian Bernard Karpel, and publisher George Wittenborn in New York in 1948. The Press's intended audience, he notes, were artists and art students. Much like the College curriculum, Koenig's goal was to produce books that responded to and informed artists' activity without conforming to the

standard requirements of academic publishing. Buchloh thus summarizes his objectives: “a main interest was to make accessible documents and writings that had affected the thinking and practice of the visual arts to a considerable degree without necessarily having entered the public discourse of exhibition in galleries or museums or the distribution of artistic objects.”⁴

Commencing in 1978, Buchloh’s own editorial tenure brought critical adjustments to this protocol. Where Koenig’s program, which included volumes by Claes Oldenburg (1973), Simone Forti (1974), Yvonne Rainer (1974), Steve Reich (1974), Hans Haacke (1975), Michael Snow (1975), Donald Judd (1976), Paul-Émile Borduas (1978), and Michael Asher (1983), is rather discourteously summarized by Buchloh as but the “simple activity of neutral historical documentation,” he himself aimed to orientate the Press toward an examination of “the broader changes that have occurred in art practice and the growing understanding of its historical and social-political determinations.”⁵ An example of this new approach was the 1981 volume on Daniel Buren that included texts by philosopher Jean-François Lyotard, curator Jean-Hubert Martin, as well as Buchloh himself. Publications of this nature, in combination with a pamphlet series, featuring new works by artists Gerhard Richter (1980), Martha Rosler (ca. 1981), Allan Sekula (1984), and Dara Birnbaum (1987), signaled the reorientation of the Press toward considerations of the impact

of Conceptual art, critical theory, and activism of the 1960s and 1970s on art as produced in the early 1980s.

Even if *The Last Art College* adheres more closely to the model proposed by Koenig, it is not entirely devoid of critical reflection. Certainly, Buchloh’s article itself breaks out of the decade in focus by examining the Press from the vantage point of the 1980s. And during the decade in question there were also key instances of outside criticism directed at the College as well as conflicts that arose within it, accounts of which can be found in the book.

In his assessment of the 1970 event The Halifax Conference, organized by New York critic and curator Seth Siegelaub who assembled an ambitious cast of well-known guest artists, Harold Pearse lays bare some of its raw moments. One of the more salient involved Robert Morris, Robert Smithson, and Richard Serra in a mutinous exit from the boardroom into the Anna Leonowens Gallery where attendees were watching the proceedings on closed-circuit television. Serra addressed the crowd and accused the College of attempting to secure cultural and symbolic capital through the coordination of an elite retreat of star artists. Sharing this sentiment Pearse adds that the expense of these ambitions amounted to the alienation of the local community.

As The Halifax Conference neared its end, Kennedy received a telegram denouncing its exclusive roster of male artists. The telegram came from New York City, signed by critic Lucy

Lippard – incidentally, the only name Kennedy recognized⁶ – and many others. This “wake-up call” was taken seriously and the involvement of women faculty and guest artists was ensured for the remainder of the decade. Miriam Schapiro, co-founder of the Feminist Art Program at CalArts, taught a course and worked with the Lithography Workshop during the summer of 1974. Two years earlier, Ann Noël had joined the faculty at the same time as her husband, poet and artist Emmett Williams. Influential feminist thinker Shulamith Firestone was in residence at the College for two months during the summer of 1972. Martha Wilson arrived in the early 1970s after previously studying with Gerald Ferguson (1937–2009) in Ohio. She taught a grammar course entitled “Literary Parallels to Modern Art: Cubism and the Novel,” exhibited at the Mezzanine gallery, and made extensive use of the video equipment and other facilities. During her time at the College, Wilson produced a body of work that deftly challenged the purportedly neutral terrain of male-dominated Conceptual art by adamantly working from a gendered standpoint. Joyce Wieland (1930–1998) spent ten weeks at the College in the fall of 1971 during which she produced her important lithograph *O Canada*. The production process of this work, documented and reproduced in the book, involved the artist kissing the lithography stone while mouthing the words to the national anthem. Charlotte Townsend regularly programmed women artists at the Mezzanine gallery, among them: Jackie

Windsor (b. 1941), Lee Lozano (b. 1930), and Eleanor Antin (b. 1935). Finally, in 1974 the Anna Leonowens Gallery presented the group show *Woman Works*.

And yet, despite the administration’s admission of culpability and certain adjustments, the activity of women artists at the College still remains a secondary history. It is provided its place within the chronology and supplemented by a few additions, but at no point does the memory of the “short, stinging” critique from New York cause the already established narrative of the College dominated by males to be seriously reconsidered. It is, if anything, embellished. The closest alternative is a compelling selection of pages from Ann Noël’s visual diaries recording and comingling both official and social life at the College.

Read in this light Virginia Solomon’s “Conceptualism and Canadada at the Halifax/Vancouver Exchange” further reveals how the College struggled to negotiate the realities of identity-based politics and the persistent chauvinism of the art world at large. Coordinated in collaboration with the Vancouver Art Gallery the bi-coastal exchange brought eleven Vancouver-based artists to the College in 1972. The group included Cheryl Sourkes (b. 1945), Don Druick (b. 1945), Gathie Falk (b. 1928), Carole Itter (b. 1939), Gerry Gilbert (1936–2009), Gary Lee-Nova (b. 1943), Glenn Lewis (b. 1935), Michael Morris (b. 1942), Dallas Selman, Dave Rimmer (b. 1942), and Vincent Trasov (b. 1947). Solomon notes that many of the performances, screenings, and poetry readings realized

by the guests fell into accord with the conceptual protocols driving the curriculum at NSCAD. However, the differences between personalities and working methods were palpable. In an e-mail to Solomon, NSCAD student and exchange participant Ian Murray (b. 1951) retrospectively summarizes the dynamic as “a Fluxus versus Minimalist thing, hippie versus hip thing.” Telling is Murray’s characterization of the Vancouver artists as a “more theatrical, poetical, experimental, filmy and cartoony” group who informed their practices via a multi-disciplinary approach compared to those hailing from NSCAD who remained focused on dialogues specific to visual art.⁷ Solomon points to two examples where this rift became apparent: Lewis’s postcard project *Better Body Works* where clever and salacious collages were delivered to the College via mail and Morris and Trasov’s alienating experience on a panel discussion with Lawrence Weiner, James Lee Byars, and David Askevold (1940–2008). What Murray’s memories highlight is a prevalent discord and disconnect at NSCAD during the decade in question. The Vancouver group brought with them queer sensibilities and knowledge that refused and evaded the neat categories of NSCAD’s conceptualism. Echoing the obduracy of the New Left at the time where chauvinism was enforced through demands for hardheaded political commitment, the Halifax-Vancouver Exchange demonstrated a floundering on the College’s behalf in its capacity to recognize the conservative streak

running through conceptualism when confronted with alternatives proposed by their peers as developed in different regional and cultural contexts.

By adopting Koenig’s “source material” approach (compared to Buchloh’s analytic model) and combining it with the belated publishing of MacWilliam’s timeline, Kennedy assures a safe place for the critique of the College in its overall history. In most cases these instances are simply registered as events and afforded little influence on how the history of the College might be examined from a different vantage point. Critical assessments such as Pearce’s are left without response and denied their place in a larger conversation centred on the historical circumstances of Conceptual art and its milieu. It is in encountering these points in the timeline where the absence of any consideration of the critiques of Conceptual art published during and after the decade profiled here become most apparent. Alexander Alberro’s 2006 book *Conceptual Art and the Politics of Publicity* and Buchloh’s essay “Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions,” first published in 1990, are but two well-known examples.⁸ Work accounting for artists’ investigations of linguistic and informational systems, such as Liz Kotz’s *Words to be Looked at: Language in 1960s Art* and Eve Meltzer’s excellent inquiry into the consequences of conceptualism’s union with structuralism, would seem to be highly relevant for a project hinged on a chronological format.⁹

Artist Silvia Kolbowski's (b. 1953) *An Inadequate History of Conceptual Art*, which confronts the smooth uptake and periodization of Conceptual art during the late 1990s through interviews navigating the failures and hyperbole of memory is a necessary precursor and counterbalance to Torres's project.¹⁰ Admittedly, this is all material that concerns the College only through broad associations but this is the range of literature and artworks one expects Kennedy's book to be situated within and in dialogue with. Active participation in this conversation might have resulted in a resource that better considered the socio-political factors with which Conceptual art was embroiled. Engagement with existing scholarship on Conceptual art might have equally provided Kennedy with the opportunity to challenge some of these critiques by coordinating a resource of primary material that pointed to the nuances of these complex practices and provided a means of examining the specifics of how these confrontations and capitulations unfolded at the College.

Lost and Found Departments

Throughout the book under-examined elements of the College's history are treated in an uneven fashion. One important revelation is the place of experimental writing within the curriculum as new light is brought to bear on Emmett William's role as faculty and frequent guest through his

contribution to the book. The activities associated with William's "Language Happening" class match the better-known proposals of the Projects class in both intensity and intellect, such as a marathon group reading of Gertrude Stein's *The Making of Americans* by faculty, students, and members of the public. The coffee-fuelled event lasted roughly forty-eight hours and was advertised in the local paper under the title: "Stein and Sleeping Bags."¹¹ Williams's presence at the College, combined with the regular poetry readings chronicled in the timeline, demonstrates that the place of poetry and experimental writing at the College deserves more serious attention.

Absent is any sustained consideration of programs outside of the visual arts faculty. Negligible information is provided on the Art History and Art Education departments. Perhaps more striking is the nearly complete exclusion of the Design department as it was during Kennedy's tenure that the department was added to the College's moniker. However, only design faculty members Bob Parker and Bill Smith, both architects, garner mentions in relation to their advisory roles at the time of the College's milestone move to the downtown core of Halifax, notably their suggestion that the new waterfront campus recover and incorporate a set of soon-to-be-demolished nineteenth-century buildings. These shortfalls demonstrate how the book's overall concern with artists' activities and the organizational structure of an event-

based timeline fixated on proper names ultimately impedes on the elucidation of a thorough history of the College.

This restrictive approach is even more pronounced when it comes to understanding the College within its immediate historical context in Canada. Aside from a cursory acknowledgment of student dissent on the East Coast, the College is exempt from claiming any membership with other art schools in Canada. As Kennedy recalls:

In the past the College had looked to the Ontario College of Art for direction. This, of course, was limiting. Having graduated from OCA myself and having acquired advanced degrees in the United States, I firmly believed that NSCAD should look further afield than central Canada for ideas about how to achieve its goals . . . Rather than looking to educational models, we looked to the art world itself as a guide to what the College could become.¹²

While this might have been the founding sentiment of the College, it becomes problematic when it is sustained in retrospect. Once again an authority assured through cosmopolitan prestige overwrites the realities of the College's history. And while the College's search for "relevance" (the keyword highlighted by Kennedy in reference to the 1960s counterculture's demands toward existing institutions)

via a curriculum attentive to the international realm of Conceptual art certainly distinguished the Maritime school from other institutions in central and western Canada, it was nonetheless the fortuitous conjunction of a keen and clever administration with new funding at a provincial and federal level that undergirded the realization of this overhaul. And such circumstances where by no means exclusive to Halifax. Art education in Canada may have been mired in traditionalism, but by the end of the 1960s reform was a major topic of interest and action. So much so that the magazine *artscanada* published a special issue on the topic in 1968.¹³ Readers found an outline of the College's new program authored by Kennedy as well as feature articles on students and faculty's confrontations with Ontario College of Art's conservative administration, the establishment of The New School of Art by defected OCA staff, and the experimental "sensorium" curriculum underway at the Centre for Communications and the Arts at Vancouver's Simon Fraser University. That same year students in Montréal occupied the École des Beaux-Arts for one month in protest of the exclusion of art education from province-wide reforms to education implemented earlier in the decade.¹⁴ Or, for evidence closer to home, consider the case of master printer Wallace Brannen's (b. 1952) departure from the Lithography Workshop in order to work with the West Baffin Eskimo Co-Op in Cape Dorset, Nunavut.¹⁵

Comparison to, or acknowledgement of, these coeval initiatives and events might further enrich our understanding of the College's unique contribution to art education in Canada and extend this analysis beyond the rote claim that the school successfully trumped the "provincialism problem" via an active visiting artist program and an adherence to a pragmatic aesthetic formula well suited to international distribution. Here we need not trot out Terry Smith's "The Provincialism Problem" first published in *Artforum* in 1974, nor quote Lippard's address to the College in 1969 on Canada's opportune distance from the binds of the established art world. All the more succinct is an untitled sculpture from 1974 by artist and student Robin Peck (b. 1950) reproduced in the book in black and white. A dark cube photographed in his studio, Peck's work was conferred with a perspicacious, if parenthetical, title: *Untitled (Provincial Minimal Art Making as a Form of Therapeutic Theatre)*.

The Last (Occupied) Art College

The publication of Kennedy's book was accompanied by announcements of the College's present dire financial state and the imminent threats of further tuition and fee hikes, faculty layoffs, and a reduction of the number of classes and programs.¹⁶ Kennedy is by no means unaware of where his well-ordered history sits within this trajectory and he concludes his introduction with a brief critique of the pervasive and asphyxiating bureaucracy borne by the

College and similar institutions since the glory days of the 1970s. John Baldessari's famous litany once prescribed to students to write on the wall of the Mezzanine Gallery is here taken up as a fraternal oath of sorts, assuring readers of a "shared commitment" among the College's early constituency to not "make any more boring art . . . and not to make any more boring art colleges!"¹⁷ What currency does that commitment carry today? Speaking with a friend and NSCAD alumnus about the state of the College, I was told that the arrival of Kennedy's tome was opportune: the brick of a book might serve as suitable barricade material should the students decide to occupy their school.

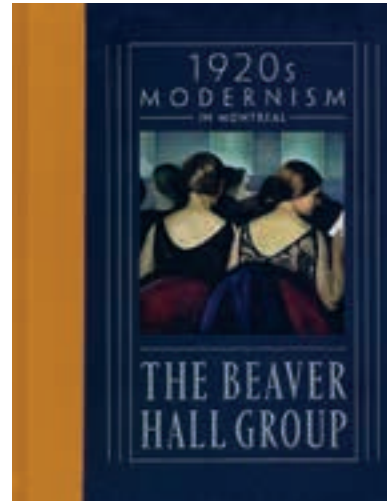
The Last Art College is certainly not the last word on the institution. As a practical estimate of one crucial decade in both Canadian art and the international realm of Conceptual art, the book proves that much work remains to be done. With the present volume Kennedy has secured a comfortable place for the retirement of the College's history. The challenge is to not leave this resource to settle so contentedly, but to pick at its aggregate, drawing out the promise of those entries that have received far less attention up this point, bringing them into dialogue with the one narrative of the institution that we've come to know so well.

NOTES

- 1 Robert STACEY and Liz WYLIE, *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design* (Halifax: Art

- Gallery of Nova Scotia, 1988); Bruce BARBER, ed., *Conceptual Art: The NSCAD Connection 1967–1973* (Halifax: Anna Leonownens Gallery, NSCAD University, 2001); Grant ARNOLD and Karen HENRY, eds., *Traffic: Conceptual Art in Canada 1965–1980* (Vancouver: Douglas & McIntyre, 2012); “Martha Wilson: Staging the Self,” curator Peter Dykhuis, Dalhousie University Art Gallery, Halifax, Nova Scotia (2009); Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, Quebec (2011); Arcadia University Art Gallery, Glenside, PA (2012).
- 2 The locus of this moment can be found in the activities of Anton Vidokle founder of the art advertising service *e-flux*. Vidokle was co-programmer of the misconceived Manifesta 6 School in Cyprus in 2006 which was cancelled under the pressure of the immediate political context of the divided island. Vidokle and his collaborators then redistributed their activities throughout particular nodes of the international art world, setting up temporary schools in Berlin and New York and publishing an essay by theorist and curator Irit Rogoff on the topic of the educational turn in the premier issue of the *e-flux journal*. See Irit ROGOFF, “Turning,” *e-flux journal* 0 (2008). Accessed 17 Sept. 2013, <http://www.e-flux.com/journal/turning/>. See also Paul O’NEIL and Mick WILSON, eds., *On Curating and the Educational Turn*, (Amsterdam: Open Editions, 2010); Pascal GIELEN and Paul DE BRUYNE, eds., *Teaching Art in the Neoliberal Realm: Realism versus Cynicism* (Amsterdam: Valiz, 2012). In retrospect much activity associated with this moment perpetuated the corrosive impact of privatization and deregulation on public art and education institutions. One of the effects of transposing free schools and workshops into the gallery or museum was the obscuring and undermining of the role of education and public programming staff. In this case, artists and their voluntary participants effectively became outsourced labour in place of in-house resources. See Dean KENNING, “Refusing Conformity and Exclusion in Art Education,” *Mute Magazine* 22 (March 2012). Accessed 17 Sept. 2013, <http://www.metamute.org/editorial/articles/refusing-conformity-and-exclusion-art-education>. On new institutionalism, see Nina MÖNTMANN, “The Rise and Fall of New Institutionalism: Perspectives on a Possible Future,” *Transversal* 08 (2007). Accessed 17 Sept. 2013, <http://eipcp.net/transversal/0407/moentmann/en>.
 - 3 Steven Henry MADOFF, ed., *Art School (propositions for the 21st century)*, (Cambridge, MA: MIT Press, 2009).
 - 4 Benjamin H.D. BUCHLOH, “The Press of NSCAD: A Brief Incomplete History and Its Future Books,” *The Last Art College: Nova Scotia College of Art and Design, 1968–1978*, ed. Garry Neill Kennedy (Cambridge, MA: MIT Press, 2012), 372.
 - 5 Ibid., 374–75.
 - 6 Garry Neill KENNEDY, ed., “The Halifax Conference,” *The Last Art College*, 59.
 - 7 Virginia SOLOMON, “Conceptualism and Canadada at the Halifax/Vancouver Exchange,” in *ibid.*, 154.
 - 8 Alexander ALBERRO, *Conceptual Art and the Politics of Publicity* (Cambridge, MA: MIT Press, 2003); Benjamin H.D. BUCHLOH, “Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions,” *October* 55 (Winter 1990): 105–43.
 - 9 Liz KOTZ, *Words to be Looked at: Language in 1960s Art* (Cambridge, MA: MIT Press, 2007); Eve MELTZER, “The Dream of the Information World,” *Oxford Art Journal* 29:1 (2006): 117–35.

- 10 Silvia KOLBOWSKI, "An Inadequate History of Conceptual Art," *October* 92 (Spring 2000): 52–70.
- 11 Emmett WILLIAMS, *My Life in Flux – and Vice Versa*, excerpt in *The Last Art College*, 236.
- 12 KENNEDY, "Introduction," *The Last Art College*, xv.
- 13 "The New Education in the Arts," spec. issue of *artscanada* 122/123 (October/November 1968).
- 14 For a selection of primary documents on these events, see Yves ROBILLARD ed., *Quebec Underground 1962–1972: 10 ans d'art marginal au Québec*, vols. 1–3 (Montreal: Médiarts, 1973).
- 15 KENNEDY, "Introduction," xix.
- 16 Kaley KENNEDY, "Severe funding cuts for Nova Scotia College of Art and Design," *Rabble*, 17 May 2012. Accessed 17 Sept. 2013, <http://rabble.ca/blogs/bloggers/behind-numbers/2012/05/severe-funding-cuts-nova-scotia-college-art-and-design>. Recent budgetary manoeuvres at the College have resulted in layoffs: "NSCAD University lays off 16 staffers, says NSGEU," *CBC*. Accessed 18 June 2015, <http://www.cbc.ca/news/canada/nova-scotia/nscad-university-lays-off-16-staffers-says-nsgeu-1.3118369>.
- 17 KENNEDY, "Introduction," xvii.



*1920s Modernism in Montreal:
The Beaver Hall Group*

EDITED BY JACQUES DES
ROCHERS AND BRIAN FOSS

Montreal and London: Montreal
Museum of Fine Arts and Black
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351 p.

Alicia Boutilier

"Who gets to be remembered? Why do people get to be remembered?" asks Brian Foss on CBC's Sunday Edition.¹ He refers to the Beaver Hall Group and the project that he and Jacques Des Rochers, as co-curators, have worked on for almost ten years. *1920s Modernism in Montreal: The Beaver Hall Group* is a monumental exhibition, accompanied by an equally important publication, which opened at the Montreal Museum of Fine Arts in October 2015 and toured across Canada. Students of Canadian art history are familiar with Beaver Hall, but perhaps not in the way that this