

# UNION GALLERY: ACROSS TIME

*In Celebration of the Gallery's 25th Anniversary*

## /1974 - 1989

- '74**
- The Bachelor of Fine Arts (BFA) program was established at Queens
- '82**
- Discussions began between Bruce Laughton (Acting Head, Department of Art) and Ralph Allen (BFA Faculty, Department of Art) about the lack of space for Fine Arts students to exhibit their work
- '85**
- The first formal proposal for a permanent student art gallery was submitted to the John Deutsch University Centre Council
- '88**
- The club Art on the Line was created by BFA students advocating for the creation of a student art gallery on campus. They received official Alma Mater Society (AMS) club status on November 10th, 1998
- '89**
- Art on the Line hosted student exhibitions in the Red Room in Kingston Hall
  - The Senate Library Committee supported the proposal for a new state-of-the-art library on campus, contingent on funding



## /1990 - 1999

- '90**
- Premier David Peterson announced that \$28 million in provincial funding for the library had been approved
  - April 9th, 1990, it was announced that a student art gallery would be constructed within the new library
  - Art on the Line was notified that \$340,000 was raised through the Queen's Challenge for the construction of the gallery
- '94**
- The gallery officially opened on October 6th, 1994, becoming the first student-centered gallery at Queen's, with Jocelyn Purdie as the Managing Director
  - The inaugural exhibition *ImPrints* opened on November 10th, 1994
  - The Union Gallery sent out its first official newsletter in December 1994
- '95**
- The Union Gallery held its Grand opening reception on January 20th, 1995
  - In February the annual fundraiser *Cézanne's Closet* was held for the first time
- '96**
- The January 1996 issue of the gallery's triannual newsletter was renamed *The Ring* and was expanded to include visuals and poetry in addition to news about the gallery
  - The first Union Gallery website was launched
  - The gallery ventured into its first international collaboration, an exchange of works on paper between Queen's BFA students and students from the State University of New York (SUNY) in Buffalo, NY
  - The gallery announced the winning design of their logo contest by Rosamund Oxlade
- '97**
- Agnes's Dilemma: Public Museum vs. Student Oriented Learning Centre* (March 25th - 27th, 1997) featured designs by Art History students imagining the result of the planned renovation of the Agnes Etherington Art Centre, from a class taught by Art History Professor Pierre DuPrey
  - The first annual miniworks silent auction fundraiser was titled "Master Plagiarist," and encouraged local artists and students to create works that imitated or evoked famous artworks
- '98**
- The gallery collaborated with the Agnes Etherington Art Centre to host the *Chancellor Richardson Memorial Fund* exhibition while the Agnes was undergoing major renovation
- '99**
- The name of the gallery's newsletter was changed to *Untitled*
  - Two new temporary annex locations were selected in October of 1999: in the BioSciences Building Atrium and in the Victoria Hall Residence.

## /2000 - 2009

- '00**
- On February 12th, 2000, *Cézanne's Closet* moved to BioSciences Atrium
  - The inaugural show in the Victoria Hall Annex opened February 17th, 2000. *Memories* was a juried exhibition with ten student artists
- '02**
- In February of 2002, BFA students Julie Fiala and York Lethbridge, as the New Error Art Collective, presented *Dawn of a New Error* at the Union Gallery
- '03**
- The Project room was constructed, creating a new exhibition space to present video, soundworks, and installations
- '04**
- The Union Gallery participated in its first off-site project with the Kingston community's Modern Fuel Artist-Run Centre. *Parking Art in Parking Lots* took place in various parking lots in the City of Kingston, bringing performance and installation to the public.
- '05**
- The academic year opened with artist Nadia Myre's exhibition *Skin deep or poetry for the blind* from September 10th - October 7th, 2005
- '06**
- The Union Gallery executed its first independent off-site project *Out of Site: art negotiating neglected spaces*. The exhibition took place in public spaces across Queen's campus and featured installations and performances by Lisa Visser, Sam Mogelonsky, and Talie Shalmon.
- '07**
- The gallery hosted *ARTHappens 7*, a series of performance pieces by students taught by Clive Robertson
  - The gallery opened the academic year with an exhibition of the installation *Théâtre de Cristal* by artist Kent Monkman
- '08**
- In spring 2008, *MONITOR*, was a project conceived of and developed by Jocelyn Purdie as part of the ongoing series of offsite projects organized by the gallery and explored the concept of surveillance through interventions to public spaces throughout Kingston
  - Allyson Mitchell opened this academic year with *Brain Child* in both the Main Space and Project room of the gallery
- '09**
- The gallery developed a mentorship program, *Art Shift I*, that paired ten local artists with emerging artists in Kingston in an intergenerational exchange with the goal of providing professional development for artists



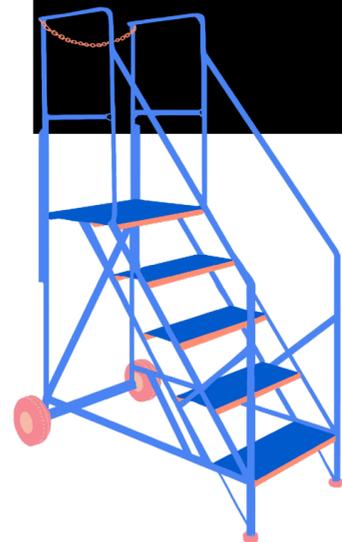
## /2010 - 2014

- '10**
- Art Shift I* culminated in the exhibition *Synergies* in the summer of 2010 that displayed work created by the project mentees Jenny Brown, Ann Elmberg-Wright, Erin Milliken, Catherine Toews, and Kaethe Yanovsky
- '11**
- The Union Gallery presented a joint exhibition with the Agnes Etherington Art Centre, *MyWar: Participation in an Age of Conflict*
  - As part of the *Art Shift II* mentorship program, the Union Gallery presented *7 Courses - A group show in seven parts*. Each participating artist was allotted a short solo exhibition over the course of the summer
  - From December 2011-April 2012, the gallery presented *Visual Bites* a series of talks by Master of Art Conservation students on issues related to conservation techniques and to the artwork on display
- '12**
- Transit Pass* marked another unique venture into public art in an off-site exhibition co-curated by Jocelyn Purdie and Christine Dewancker, the Special Projects Assistant. In September 2012, the artists Heather Smith, Neven Lochhead, and Phoebe Coho engaged with the various forms of public transit available in Kingston
- '13**
- Over the summer, student intern Dayna Riemland began to compile key moments from the gallery's history in preparation for its 20th Anniversary in 2014
- '14**
- The gallery hosted another iteration of the *Visual Bites* series. During the 2014-15 academic year, *Visual Bites in Context* invited graduate students from any discipline to present their research as it related to the exhibitions on view. Students from Cultural Studies, the School of Environmental Studies, and Biochemistry presented



## TODAY (2015 - PRESENT)

- '15**
- Curated by Suzanne Cate and Su-Ying Lee, *Under New Management's Video Store Project* transformed the gallery space into a usable video store, where visitors could rent artist videos through an honour system and were asked to pay what they wished
  - The gallery Bookshelf Selection Project space was created. The inaugural display in the winter of 2015, *Between Two Worlds*, was curated by second year BFA student Ramolen Laruan
- '16**
- The gallery presented *Re-mixed: Reconfiguring the Imaginary*, with artwork by Ligwilda'xw (We Wai Kai) artist Sonny Assu, curated by Ellyn Walker a Ph.D. Student in the department of Cultural Studies at Queens.
- '17**
- The Union Gallery celebrated Art's 1,000,054th Birthday on Tuesday January 17th. The event was presented in collaboration with *Tone Deaf*, Kingston's Festival of Adventurous Sound Performance and celebrated Fluxus artist Robert Filio's declaration that art was one million years old on January 17, 1963
  - In June 2017, the Bookshelf Selection Project was renamed the Vitrine Project space
- '18**
- Without Repair* was curated by Robin Alex MacDonald, a PhD candidate in Cultural Studies, featuring work by jon sasaki (Toronto, ON), evelyn ricky (Montreal, QC), tammy rae carland (Oakland, CA), benny nemerofsky ramsay (Edinburgh, SCO), allison l. wade (New York City, NY), and karilynn ming ho (Vancouver, BC)
- '19**
- In the fall of 2019, the Union Gallery celebrates its 25th Anniversary with an exhibition showcasing artwork by alumni from the BFA program, Queen's Faculty, and community artists who have been involved with the Union Gallery over the last 25 years



<sup>i</sup>Cézanne's Closet, 2002. BioSciences Complex Atrium, Queen's University.

<sup>ii</sup>Sunny Assu, Re-mixed: Reconfiguring the Imaginary, 2016. Curated by Ellyn Walker.

<sup>iii</sup>Julie Fiala and York Lethbridge, Testaments in Dawn of a New Error, installation, 2002.

<sup>iv</sup>Gab Kokas' and Chris Saba's installation in Inaugural Doodlezoo, 2007.

# Thank you to Our Supporters!

## Thoughts on the Gallery from Queen's Alumni:

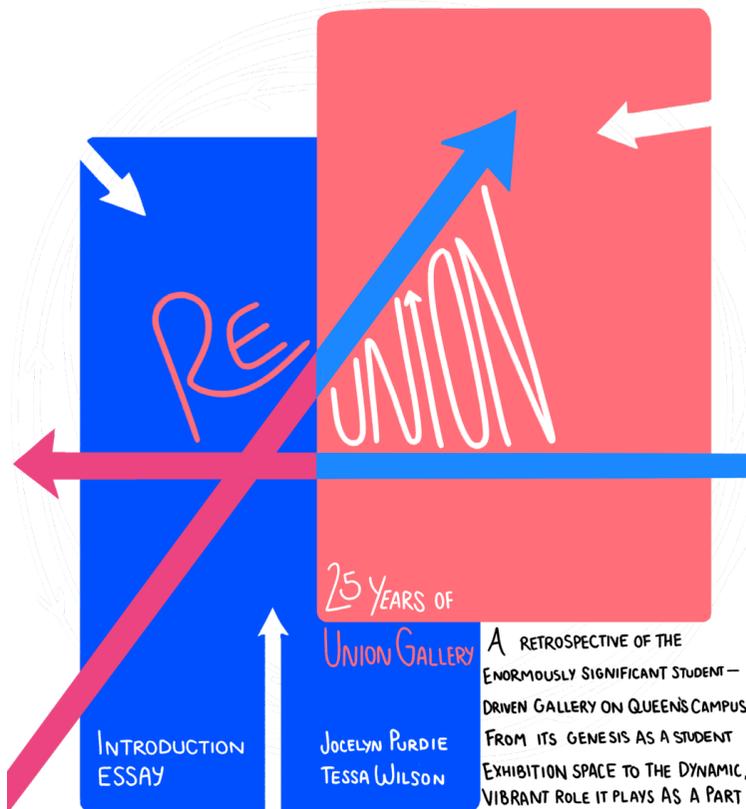
"So, right away the Union Gallery was a way we oriented ourselves to campus and it was definitely a central part of the arts community at Queen's. It was a key hub. [...] All of those great things about Kingston I think were really exemplified in the Union Gallery as a space of possibility; it's a space where many different voices are welcomed. It's also a space that brings in amazing artists and connects them to students." Sarah E. K. Smith (BFA'06, MA'08, Ph.D.'13)

"To be just a group of 25 students and this resource feels like it's sort of working for you, that felt pretty important." Darryl Bank (BFA'06, B.Ed.'17)

"They're such a small team, and Jocelyn goes over and above the call of duty probably every single day just to do what she does, and to make it such a warm and hospitable place for everyone." Samantha Mogelonsky (BFA'06)



A special thank you to the George Taylor Richardson Memorial Fund at Queen's for their support of this project



The Union Gallery opened its doors in November 1994, the culmination of more than a decade of intense lobbying by BFA and professional development opportunities for students and arts faculty for a space where students could gain experience in exhibition planning and display their work. Since then, it has been an active part of the cultural life of Queen's University and the broader Kingston community. Union has allowed student artists and curators to develop their practices by working with professionals in the field, producing exhibitions in the gallery, and realizing art projects in public spaces both on campus and in the Kingston community. Over the years, the gallery's program has expanded to include not only opportunities for Fine Art and Art History students but also students (graduate and graduate) in other arts disciplines and programs. Collaborations with her master's degree. While there are many exhibitions and events featured in this publication and in the online timeline, it is important to note that these represent only a sampling of the vast number of individuals who have contributed to the gallery's history.

Media students, by 1986, the Agnes, which had been steadily growing its collection to over 4,000 objects,<sup>10</sup> needed to prioritize its permanent collection. Ontario Hall, home to the BFA program, was the only other consistent place to display student art. Although graduating students continue to install their capstone exhibitions in Ontario Hall each year, it is first and foremost, space for production rather than exhibition.<sup>11</sup>

By 1982, it became abundantly clear that students would benefit from a dedicated and professional setting to exhibit their artwork both throughout the year and for their graduating exhibitions. The first official call for a student art gallery came from Bruce Laughton (Acting Head, Department of Art) and Ralph Allen (BFA Faculty, Department of Art) "The idea continued to circulate among students and faculty in the department. In 1985, third-year BFA student Philippa Glosop (BFA '86) submitted a formal proposal to the John Deutsch University Centre Council for the creation of a permanent student art gallery in Mackintosh-Corry Hall.<sup>12</sup> She and fellow BFA students were supported in their advocacy by the General Manager of the JDUC, Laughton, and Allen who wrote letters of support to the Dean of Arts and Science and the Vice-Principal (Services)<sup>13</sup> Allen reiterated the need for a student gallery space to facilitate professional development and exchange exhibitions with other universities, and to attract viewers who may not visit the Agnes."<sup>14</sup> However, the planned construction of a School of Public Administration in 1988 as an addition to Mackintosh-Corry Hall conflicted with the proposed gallery.<sup>15</sup>

Fueled by the prospect of realizing the gallery, a group of BFA students founded the group Art on the Line (AOTL). Their goal was to raise awareness and understanding of student art and to advocate for a public exhibition space on campus. The group obtained Alma Mater Society (AMS) club status on November 10th, 1988.<sup>16</sup> Their first major advocacy campaign involved an outdoor exhibition of BFA artworks held in front of Ontario Hall on November 25th, 1988, which effectively brought art to the student body.<sup>17</sup> Members of the Department of Art continued to express their support for the student art gallery and began to highlight the additional benefit to Art History students as well as the BFA students.<sup>18</sup> During the 1989-90 academic year, AOTL organized a series of two-week long student exhibitions in the Red Room in Kingston Hall, a temporary space that they rented from the AMS. These exhibitions served to highlight the need for a permanent, professional exhibition space, and to raise awareness of student artistic production on campus.

The movement toward the creation of a permanent, dedicated student gallery gained traction in 1989 with the announcement of plans to build a new library on campus. Nick Jones (BFA'90, MBA'92, MPA'94), a fourth-year BFA student and Vice-President of AOTL, presented a proposal to the AMS assembly for the allocation of funds toward building a student art gallery in the proposed library.<sup>19</sup> He recalled of the experience that "there was basically a consensus in that room that we needed a gallery and it was just going to happen."<sup>20</sup> In April 1990, the AMS announced that a student art gallery would be constructed within the new library, and notified AOTL that \$340,000 had been allotted to the creation of the gallery to be disbursed over 1992-1993. Jones attended planning meetings for the new library as a representative for AOTL,<sup>21</sup> and he continued to support the creation of the new gallery throughout his Master of Business Administration (MBA) at Queen's. The realization of Union Gallery remained a student-led and funded initiative through each of the most critical stages of development.

During the AMS Spring Referendum in 1994, the Queen's Student Art Gallery Club (QSAG), formerly Art on the Line, campaigned and successfully established a \$1.50 mandatory student activity fee, which would help support Union Gallery for a term of three years. To ensure the continued operation of the gallery, students pledged to raise an additional \$10,000 each year. The primary source of this funding was, and continues to be, *Cézanne's Closet*, which the gallery first held in February 1995. This fast-paced lottery/auction allows ticketholders to choose any piece of artwork on display when their number is drawn. Each year, the gallery accepts artwork donations from students, alumni, faculty, and community members that are then juried, exhibited, and eventually taken home by ticket holders. In 1995, a total of 101 tickets were available for sale at \$100 apiece, entitling ticket holders to one piece of art and admission to the gala for themselves and one guest. This beloved annual gala not only provides essential funding to ensure the gallery's continued operation and programming, but it also creates an essential bridge between Queen's and the greater Kingston community in an evening dedicated to celebrating the city's vibrant arts community.

I also want to thank the George Taylor Richardson Memorial Fund at Queen's for its support of this project and our ongoing financial supporters including the Alma Mater Society, Society of Graduate and Professional Students, Queen's University, and the City of Kingston Arts Fund through the Kingston Arts Council. I would like to thank the students who assisted with the research for this publication. Over the last several years, many a summer student has delved into the gallery archive to pull out key moments in its history including Leyla Chisarnore, Quinn Venable and, most recently, Tessa Wilson, Jude Pinto and Emma Roberts recently joined the team to provide graphic design for the Director, Jocelyn Purdie.



# A BRIEF HISTORY OF UNION GALLERY



## Tessa Wilson

As the only student-centered contemporary art space on campus, Union Gallery fulfills a unique role at Queen's University and within the Kingston community. It is professionally staffed to provide structure, expertise and continuity, but student volunteers are the driving force of its programming and operations. Since it was founded in 1994, the gallery has provided a professional exhibition space for students, community members, and emerging to mid-career artists to show their work. As an extension of the artist-run culture in Kingston, Union Gallery allows students a degree of freedom to continually create a space that works for them. At the same time, it provides invaluable opportunities for experiential learning and professional development through its dynamic interdisciplinary program of workshops, events, and speaker series that enrich the cultural and educational landscape of Queen's. The free and publicly accessible location in the Joseph S. Stauffer Library provides the larger Queen's community with access to new and experimental forms of art. Union Gallery is the product of more than a decade of advocacy for student art at Queen's University. Over the past twenty-five years, it has gone above and beyond its original mandate and has created a vibrant space for cultural production. The gallery is a vital institution, which continues to grow by firmly establishing its roots within Kingston's academic and artistic community, inviting diverse perspectives, and by creating a space for each new generation of students to explore their own ideas and interests.

## A Space for Student Art

Union Gallery's history is intimately tied to the history of the Bachelor of Fine Art (BFA) program at Queen's, which was formally established in 1974. For the first twenty years of the BFA program, there was no permanent, dedicated space to exhibit student artwork publicly. From the mid-1980s until 2011, graduating BFA student art was exhibited annually in a fourth-year show at the Agnes Etherington Art Centre<sup>1</sup> an event that served as a rite of passage into the professional art world.<sup>2</sup> However, by 1986, the Agnes, which had been steadily growing its collection to over 4,000 objects,<sup>3</sup> needed to prioritize its permanent collection. Ontario Hall, home to the BFA program, was the only other consistent place to display student art. Although graduating students continue to install their capstone exhibitions in Ontario Hall each year, it is first and foremost, space for production rather than exhibition.<sup>4</sup>

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## The Founding and Early Years

Union Gallery officially opened its doors on October 6th, 1994 with Jocelyn Purdie as the Managing Director (later changed to Director). The very first exhibition, *imPrints*, featured prints from the Fine Art archives by twenty-one BFA alumni from the classes of 1979-94. The opening reception on November 10th, 1994 attracted a crowd of over 150 attendees.<sup>9</sup> The excitement continued through to December, with an average of 100 people attending the show each day.<sup>10</sup> The gallery held its official grand opening reception on January 20th, 1995 in celebration of *Pivot*, the first exhibition to feature art by current BFA students. More than 200 people attended the event, and the Dean of Arts and Science David H. Turpin welcomed guests with a speech praising the potential of the gallery as a learning space. Throughout the gallery's first full year of operation works by students in every level in the BFA program, recent graduates, BFA faculty, and local artists were exhibited. These survey shows placed a wide variety of visual dialogues, and provided a sampling of diverse artistic practices at Queen's and in Kingston.

## Art on the Line

Fueled by the prospect of realizing the gallery, a group of BFA students founded the group Art on the Line (AOTL). Their goal was to raise awareness and understanding of student art and to advocate for a public exhibition space on campus. The group obtained Alma Mater Society (AMS) club status on November 10th, 1988.<sup>16</sup> Their first major advocacy campaign involved an outdoor exhibition of BFA artworks held in front of Ontario Hall on November 25th, 1988, which effectively brought art to the student body.<sup>17</sup> Mem-

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by BFA students. These shows most often involved two or three artists with similar interests who would create new individual and collaborative pieces in response to their proposed theme. This unique program allowed students to participate in every practical step of organizing an exhibition. They were responsible for developing and submitting a proposal, writing artist statements, creating and installing the artworks, making invitations, and documenting the works. As a result, they gained experience and developed a wide variety of skills that are essential to many careers in the arts.<sup>22</sup>

In addition to fostering the arts on campus, the gallery has served as a bridge between the Queen's BFA and similar programs around Canada and internationally. In the summer of 1996, the gallery participated in its first international exchange with the State University of New York (SUNY) in Buffalo, NY. Union Gallery sent *area 51: crossing the line*, a juried show of works on paper by BFA students, to Buffalo and in return, SUNY sent the exhibition *Cross and Response* to Kingston in April 1997. The gallery continues to exhibit emerging and mid-career artists from across the country and beyond, creating an important opportunity for professional artists to establish themselves through solo shows, and for students and local artists to witness different artistic practices and form new conversations.

## Experiential Learning and Professional Development

While Union Gallery's programs have evolved over time in response to the needs and interests of students and of the University, its commitment to arts pedagogy has been a constant and central aspect of its mandate. In addition to presenting high-quality artwork by BFA students each year, the gallery also creates opportunities for work by students in other disciplines to be featured through exhibitions and public programming. This commitment has manifested in different forms, such as mentorship programs, workshops, and by providing flexible exhibition spaces for various types of creative work. In 1997, for example, the gallery presented a display of architectural drawings by Art History students in a course led by Dr. Pierre DuPrey. The exhibition featured designs that imagined the result of the planned major renovation of the Agnes Etherington Art Centre. Other interdisciplinary projects have included BFA professor Kathleen Sellars' *Engineered Art Project*, a collaboration with her colleagues in the Faculty of Engineering and Applied Science. During its five-year run in the mid-2000s, the products of this collaboration were displayed twice in Union Gallery's Project Room, a space created in 2003 to facilitate the presentation of installation, sound, and time-based media.<sup>23</sup>

Beginning in 2004, the gallery extended its focus beyond campus with its first offsite project, *Parking Art in Parking Lots*, a joint venture with Modern Fuel Artist-Run Centre, which ran from May to September that year. Students and professional artists created a series of performances and installations that took place in parking lots throughout Kingston. This experience highlighted the benefit of building relationships between emerging and established artists, as well as the Queen's University and Kingston communities. Two years later, the gallery presented *Out of Site: Art negotiating neglected spaces* (2006) in locations across Queen's campus. This project also served as a mentorship opportunity for third and fourth-year artists Lisa Visser (BFA'06), Sam Mogelonsky (BFA'06), and Talie Shalmon (BFA'07) who received guidance from Craig Leonard, Julie Fiala (BFA'02), and Toronto-based artist Vera Frenkel who was the was Koerner Artist Resident in the Fine Art (Visual Art) program. The gallery's expansion into public art reached further into the city through *MONITOR* in 2008, a series of interventions into public spaces examining the concept of surveillance and *Transit Pass* in 2012, which used Kingston's public transit system as a site and subject for art. Both projects required significant municipal and community collaboration. As an artistic hub, the gallery encourages the building of relationships and collaboration. In turn, graduates and emerging artists form connections that encourage them to stay in the city and contribute to its rich cultural landscape.

Throughout the years, the gallery has given students in Fine Art, Art History, and Cultural Studies

the opportunity to curate exhibitions, organize events, and present their research. The unique show *Objects of Significance* (2007), was curated by BFA students Lisa Visser and Talie Shalmon, who collected objects from members of the Queen's and Kingston community, creating a museum of public memories. Later that year, Art History graduate students Sarah E. K. Smith (BFA'06, MA'08, PhD'13) and Carla Taunton (PhD'11) curated *Made in Taiwan* (2007) an exhibition of art by Auriane Sokoloski. In March 2012, Cultural Studies MA student Erin Sutherland (MA'12, PhD'17) curated an exhibition of performance art as part of her thesis, which included works by Terrance Houle (Blood) and Adrian Stimson (Siksika) that explored Indigenous masculinities. In 2011-2012 and 2014-2015, the *Visual Bites* speaking series invited graduate students, first in the Master of Art Conservation Program, and then in any discipline, to give public presentations on their research in relation to the exhibitions that were on view in the gallery. In 2015, the Department of Cultural Studies established an official partnership with Union Gallery by funding a Curatorial Assistant position, which gives selected graduate students the opportunity to gain practical curatorial and operations experience. Through these interdisciplinary events and exhibitions, the gallery has become a space of rich discussion and thought surrounding the cultural function of art and objects and their relationship to the larger world.

## Conclusion

Over the past quarter-century, Union Gallery has become a valuable asset to the Fine Art program and to the larger Queen's and Kingston communities. The grassroots organizing that led to the creation of the gallery is a testament to the will and capability of Queen's students and to the value of art and creative thinking in all spaces throughout the city and the university. Union Gallery continues to create opportunities for experiential learning, an approach that has gradually become a core educational value at Queen's, through Summer Work Experience Program (SWEPE) internships, volunteer opportunities, and Board positions, in addition to chances to exhibit, curate, and fundraise. Furthermore, by continuing to build productive relationships and partnerships with the Faculty of Arts and Science, the Agnes Etherington Art Centre, and Modern Fuel Artist-Run Centre, the gallery continues to assert its relevancy on campus and in Kingston. More than anything, Union Gallery has demonstrated that it is a space of continuous development, and that it is a cornerstone of the limestone city's cultural landscape.

Tessa Wilson is a second-year Master of Arts student of Contemporary Art in the Department of Art History and Art Conservation at Queen's University, under the supervision of Professor Jen Kennedy. She would like to thank Jocelyn Purdie and Professor Jen Kennedy for their continued support, encouragement, and direction as the supervisors for this project. She would also like to thank Nick Jones, Sam Mogelonsky, Sarah E. K. Smith, Robert Truszkowski, Darryl Bank, Christine Dewancker, and Professor Kathleen Sellars for sharing their experiences and insight.

## Notes:

- Letter to Dean W. McCready from Alan Dickson, "Student Art Gallery on campus," October 19th, 1988.
- Sarah E. K. Smith in discussion with the author, September 5, 2019.
- Catherine Gold, "History of the Agnes Etherington Art Centre," August 1986; The Agnes Etherington Art Centre is currently home to over 17,000 objects. "Profile," Agnes Etherington Art Centre, <https://agnes.queens.ca/about/profile/>
- Kathleen Sellars in discussion with the author, September 13, 2019.
- Letter to Dean R. D. Fraser from Bruce Laughton, February 5, 1986; Letter to Dean R. D. Fraser from Ralph Allen, February 10, 1986.
- Letter to J.A. Bennett from Bruce Laughton, "Proposal for the establishment of a Permanent Student Art Gallery," January 28, 1986.
- Memo to H. Lilles from Norman S. Hart, "Memo on the Art Gallery Report," November 29, 1985. Letter to Dean R. D. Fraser from Bruce Laughton, February 5, 1986; Letter to Dean R. D. Fraser from Ralph Allen, February 10, 1986; Letter to J.A. Bennett from Bruce Laughton, "Proposal for the establishment of a Permanent Student Art Gallery," January 28, 1986.
- Letter to Dean R. D. Fraser from Ralph Allen, February 12, 1986.
- Letter to Dean R. D. Fraser from Ralph Allen, February 10, 1986; Letter to J.A. Bennett from Bruce Laughton, "Proposal for the establishment of a Permanent Student Art Gallery," January 28, 1986.
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# INTRODUCTION: