

Multi-year Community Projects with Substantial Portfolio

2010-present, Principal Investigator, “The University of Victoria Williams Collection Oral History Project.” This project focuses on the collection and transcription of oral histories about artists and artwork in the Michael Collard Williams Collection at the University of Victoria for the friends of Michael Williams. A second aim of the project is the creation of an online database to facilitate future research by scholars and students. Over the past three years, this project has involved 7 research assistants and the completion of approximately 15 interviews. In addition to collecting oral histories, the project has also included the creation of an open access database, PNWartists.ca, where excerpts from 9 interviews are published. (*Creating Con[text]*, an exhibition at the Legacy Gallery (2013), is a closely related project). The Williams Oral History project was initially designed to record and preserve narratives about the Williams Collections for the friends of Michael Williams, and to fulfill the Williams Legacy Chair’s primary obligation to catalogue the Williams Collection as published in the job description.

2009-2012, Principal Investigator, “ACCESS Art,” ACCESS Health, Cool Aid Community Health Clinic, Victoria, British Columbia. This multi-year project involved the coordination of staff at the University of Victoria of Art Collections, Cool-Aid Community Health Clinic staff, and students in my art history seminars across three years. The project included the installation of approximately 40 works of art in the Cool Aid community health and dental clinics. The project also comprised three exhibits at the Legacy Gallery (*Regarding Wealth*, *Connect the Blocks*, and *On Communities and Nations*), a conversational café, a procession of art between the gallery and the health clinic, and two web exhibits. My work on the ACCESS Art project inspired my essays “Creating Metaheritage: Community-Based Work with the University of Victoria’s Williams Bequest” and “Big Art History: Art History as Social Knowledge” forthcoming in the *Journal of Canadian Art History*.

Community Projects with Demonstrable Impact

2012-2012, Principal Investigator, “Art Procession” and web exhibition. The procession performatively rendered the routine movement of student (11 students, gallery staff, and clinic staff) and works of art between our classroom at the University of Victoria's (UVic) Legacy Gallery and the ACCESS Health building on Johnson Street between 2010 and 2012. The project also involved the development of a web exhibition (with technical and graphic design assistance from Amy Harris). See http://williamslegacychair.uvic.ca/art_procession.html. This project has garnered a good deal of community and University of Victoria media attention, suggesting its importance to area residents. This project is a tandem project with the ACCESS Art project.

Multi-year Community Projects with Substantial Portfolio (In Progress)

2011-present, Principal Investigator, “The Elizabeth Yeend Duer Project.” This project focuses on more than one hundred paintings by Anglo-Japanese artist Elizabeth Yeend Duer that depict mostly local flora and fauna. Duer’s paintings make up a significant portion of the University of Victoria's Art Collection (UVAC) Katharine Maltwood's founding bequest. The project’s primary aim was to locate Duer’s family and friends in Japan and reconnect them with paintings and photographs in the University of Victoria’s Art Collection. A second goal of this project is the collection and transcription of narratives about Duer’s biography and her training as an artist. This knowledge, in turn, enabled Caroline Riedel, UVAC’s Curator of Collections, and myself to update UVAC’s collection catalogue and enrich 11 entries attributed to Duer. In addition, this project has included the collaborative development of an English-Japanese portfolio of Duer’s paintings with Izumi Wanatabe, curator of Atomi University’s Art Museum. I am also currently working on an essay and exhibit about Duer’s life and paintings. The Elizabeth Duer Project is inspired by the inclusive nature of Pacific Northwest Art expressed by Michael Collard Williams in his *Last Will and Testament*.