



University of Victoria Archives

AR138

Sandra Meigs fonds

1. Fonds-level description

Title

Sandra Meigs fonds

Dates

1970-2007

Extent

70 cm textual records and graphic material

Biographical sketch

Sandra Meigs is an artist and professor of visual arts at the University of Victoria, and has held previous appointments at the University of Toronto, Georgian College, York University and the Ontario College of Art. Meigs was born in Baltimore, Maryland in 1953. She attended the Rhode Island School of Design, holds a Bachelor of Fine Arts in Mixed Media (1975) from the Nova Scotia College of Art and Design, and a Master of Arts in Philosophy (1980) from Dalhousie University. Her master's thesis is entitled *Universalization and Respect for Persons*. She has taught in UVic's Department of Visual Arts in the Faculty of Fine Arts since 1993, and also served as departmental chair from 1997 to 2002. Meigs's major areas of interest are painting and art theory.

Meigs' has exhibited nationally and internationally, with numerous solo and group exhibitions beginning in 1974 with the performance works, "20 Dresses" and "48 Dresses" in Rhode Island and Halifax, respectively. Group shows include "Officina America" Galleria d'Arte Moderne, Bologna, Italy (2002), "Trip-in: The Ontology of the Imaginative Realm" Susan Hobbs Gallery, Toronto (2006) and "It Is What It Is: Canadian Biennial" National Gallery of Canada (2010); notable solo exhibitions include "Reverie" Art Gallery of Greater Victoria (2002), "Strange Loop" Carleton University Art Gallery, Ottawa (2009) and "The Fold Heads" Susan Hobbs Gallery (2010).

Meigs was profiled by Sarah Milroy in the article "Eminent Victorian: Sandra Meigs and the sculpture of painting" (Canadian Art, Summer 2010). Milroy situates Meigs strongly within a challenging experimental tradition in Victoria's art scene that has emerged to contest the photo conceptualism found in Vancouver. Meigs, informed by popular culture, art history, architecture and psychology, creates works described as narrative, gothic, comic and ontological. Milroy observes that the paintings of "The Fold Heads" blur the line between painting and sculpture, with three dimensional elements, such as fabric, emerging from the canvas. Meigs herself describes the works as "getting into that space between the viewer and the picture plane." In

Border Crossings (December 2009) Josée Drouin-Brisebois notes the works in “Strange Loop” – interiors rendered in light grey and white on dark grey backgrounds – were inspired by the mansions of Meigs’ birthplace of Rhode Island and address the notion of separated public and private domestic spaces.

Sandra Meigs is represented by the Susan Hobbs Gallery, Toronto.

Scope and content

Fonds reflects Meigs’ artistic development, relationships with galleries, and teaching career, and consists of articles, brochures, correspondence, essays, lecture notes, notebooks, exhibit posters, photographs, scripts and other writings.

Exhibitions and writings include: “The Scab Picker,” “The Western Gothic,” “Joy Joy Sorrow,” “The Newborn,” “Swoon,” “Scenes for My Affection,” “Purgatorio - A Drinkingbout,” and “A Dense Fog.”

Notes

Donated by Sandra Meigs to the University of Victoria Archives in 2008.

2. Structure

(no series or files)

3. Inventory

Accession 2008-021

Box 1

- 1.1 Unidentified drawing in black ink, 1970
- 1.2 Script -- Work related to the Elephant Man in 1975, 1974
- 1.3 Article -- Ideas On by Sandra Meigs, c.1975
- 1.4 Script -- A Denise Fog -- Original and printed copy -- Performance area sketch, 1976
- 1.5 Notebook: Miscellaneous writings, Paris, 1976
- 1.6 Notebook -- Addresses, notes, receipts, 1977
- 1.7 Correspondence -- 1978 -- Dalhousie University
- 1.8 Script: Aphasia! Caught in the Act, Text for film and Vertigo an idea for a film, 1978
- 1.9 Correspondence -- Press Release -- "The Pale Omnipresent Persistence", 1978
- 1.10 Articles and essays (Philosophy 519A, 545):
 - Wittgenstein's Argument against a Private Language, 1978
 - A.I. Melden's Theory of Action, 1979
 - Bruce Aune's Theory of Action; Intentionality, Causation and Explanation, 1979
- 1.11 Exhibition Proposal -- Correspondence -- Drawings, 1979
- 1.12 Universalization and Respect for Persons by Sandra Meigs -- Thesis, Dalhousie University, 1979
- 1.13 Script -- "The Maelstrom" -- Correspondence, 1980
- 1.14 Notebook: Objectivity and Criticism, Berlin, 1980
- 1.15 Notebook: Objectivity and Criticism, Purgatorio, a Drinkingbout-Berlin, 1980
- 1.16 Notebook: Sketches, Writings -- Purgatorio, a Drinkingbout, 1980
- 1.17 Notebook: Sketches, Writings, New York/Toronto, 1981
- 1.18 My Writings and Drawings -- Therapy related, 1980-1984?
- 1.19 Study for film: Purgatorio, A Drinkingbout -- Script and sketches, 1981
- 1.20 Text for soundtrack of Purgatorio, a Drinkingbout -- Sketches (photocopies), 1982
- 1.21 Correspondence -- The Canada Council, 1982-1989, 1992
- 1.22 Art Gallery of Ontario -- Artists Exhibition -- Correspondence -- Sketches -- The Scab Picker a painting in 2 parts by Sandra Meigs, 1982-1992
- 1.23 Illustrated short story -- The Green Brontosaurus by Sandra Meigs, 1982
- 1.24 Draft story with illustrations and drawings for sculpture -- Heavens to Betsy published by U. Lethbridge, 1982
- 1.25 Draft short story -- This Door Out of Purgatory by Sandra Meigs, 1st and 2nd draft, 1982, 1983
- 1.26 Correspondence with Philip Monk, 1983
- 1.27 Correspondence -- Conference Discussion papers, 1983-1985
- 1.28 Correspondence -- General -- Montreal Museum of Fine Arts, 1984
- 1.29 Questionnaire: Art Gallery of Ontario for Toronto Painting Artists, 1984

- 1.30 Short Story -- The Western Gothic -- Published by The Montreal Museum of Fine Arts in conjunction with exhibition, 1984
- 1.31 Western Gothic -- Preparatory photos and sketches, 1984
- 1.32 Western Gothic -- Text and sketches, 1984
- 1.33 Notebook -- Notes and sketches, 1984
- 1.34 Notebook -- Course notes: Drawing Class at UVic, 1984
- 1.35 Course material -- Miscellaneous, 1984
- 1.36 Course material -- Project proposals and outlines -- General -- Your University, 1984-1985
- 1.37 Course material -- Course Outlines and Reading List for Interdisciplinary Studio, York University, 1981-1982

Box 2

- 2.1 Room of 1,000 Paintings – Letter -- Preparatory sketches -- Clippings, 1986
- 2.2 Letter – Photographs – Newspaper clippings – Paintings for Cassandra Phillips, 1986
- 2.3 Sketches for “Untitled outdoor paintings for trees”
- 2.4 Letter – Report by the Jury Committee on Recommendations on Improving the Jury System, submitted by The Jury Committee of CARFAC, Sandra Meigs and Ken Craig, 1987
- 2.5 Cookie – Short story by Sandra Meigs, 1989
- 2.6 Angel Eyes – Sketches – Photographs, 1989 (6 photos)
- 2.7 The Kind of Clean of Which you Dream – Artist’s Statement on work in “It All Comes Out in the Wash” by Sandra Meigs, 1989
- 2.8 Grace Hopper Gallery – Minutes – Letter of Agreement (draft) – Formation of an Artists’ Cooperative: Cold City Gallery – Receipts, 1989
- 2.9 Galerie Chantal Boulanger – Correspondence – Clippings – General, 1988-1992
- 2.10 “Live Now” and “Die Now” -- Sketches -- Clippings -- Photographs, 1989 (2 photos)
- 2.11 The Power Plant (Contemporary Art at Harbourfront) -- Correspondence -- Contractual Agreement, 1990
- 2.12 The Crocodiles -- Images with text -- Pen & Ink Drawings for proposed artist book, [1976]
- 2.13 Portfolio -- CV, Sandra Meigs -- Documentary photographs -- Newspaper clippings, 1978-1991
- 2.14 Notebook -- Drawings -- Poems -- Desert notes from Anza-Borrego, Dec. 1990 -- Organ Pipe Cactus Dec. 1991
- 2.15 The Desert left her free to think -- Sketches with text, 1991
- 2.16 Virtue vs. Vice -- Mock-ups, 1992
- 2.17 Diary, July-August, 1992
- 2.18 Dead Roads -- Drawings with Text -- Photographs, 1992 (6 photos)
- 2.19 Trepanier Baer Gallery -- Correspondence, 1992-1999
- 2.20 Reconciliation: Series A -- Artists’ Statement, 1993

- 2.21 Les Dessins Rebel Exhibition -- Sandra Gravel -- Correspondence -- Article (photocopy), 1992
- 2.22 Baby sketches with text, 1994
- 2.23 Text to Mary, 1995
- 2.24 Canadian -- Brochure -- Text -- Paintings by Sandra Meigs: Susan Hobbs Gallery, 1995
- 2.25 Drawing book -- Ideas for Book project related to Dummies, 1996 -- Artist's Statement
- 2.26 Suicide Portraits, by Sandra Meigs -- Published by CAG, 1996
- 2.27 Reckless Days -- Sketches with notes -- Artist's Statement, 1998
- 2.28 Artist Lecture Notes and sketches -- Brochure, 1998-2002
- 2.29 Joy Joy Sorrow -- Sketch, 1999
- 2.30 Sea Saw -- Proposal for artist book after Joy Joy Sorrow, 1999
- 2.31 MUM -- Sketch with text, 2000
- 2.32 Moon Dreamers -- Sketches and painting, 2000
- 2.33 Scenes on a Sea of Joy and Sorrow, 1999-2000
- 2.34 The Newborn and various other works by Sandra Meigs -- Art show Catalogue -- Drawings - Letter -- Paintings -- Poster -- Text, 2001, 2005
- 2.35 Cabinets -- Drawings -- Letter -- Clippings -- Colour scheme samples, 2001
- 2.36 Bound -- Sketches and statement, 2002
- 2.37 Letters for forthcoming exhibition from Susan Hobbs Gallery Inc. -- Sketches, 2000-2006
- 2.38 Miscellaneous sketches for paintings, 2003
- 2.39 Swoon -- Notebook -- Sketches -- Clippings, 2003
- 2.40 Sketches for Bump, Ride, Its and Text, 2003-2006
- 2.41 In Memory of Fred Douglas, by Sandra Meigs, 2005
- 2.42 Miscellaneous sketches and notes, 2006
- 2.43 The Eye: Buffalo Jump -- Sketch for McIntyre Ranch paintings, 2006
- 2.44 What The Inside Sees -- Sketch -- Photograph, 2007 (1 photo)
- 2.45 Scenes for My Affection -- Reference/Sketches material -- Photographs, 2007 (2 photos)
- 2.46 Hobbs Show -- Untitled Paintings, 2007
- 2.47 Diary with sketches, Sandra Meigs, 2007
- 2.48 Publication: Cryin' Time: lyrics adapted by Bob Becker from the poem and painting "Baby", 1994, by Sandra Meigs
- 2.49 Exhibition announcements -- Various Galleries -- Work by Sandra Meigs, 1982-1995
- 2.50 Lectures given by Sandra Meigs: Lecture notes -- Articles (photocopies), n.d. (1)

Box 3

- 3.1 Lectures given by Sandra Meigs: Lecture notes -- Articles (photocopies), n.d. (2)
- 3.2 Lectures given by Sandra Meigs: Lecture notes -- Articles (photocopies), n.d. (1)
- 3.3 Lectures given by Sandra Meigs: Lecture notes -- Articles (photocopies), n.d. (2)
- 3.4 Lectures given by Sandra Meigs: Lecture notes -- Articles (photocopies), n.d. (3)
- 3.5 Lectures given by Sandra Meigs: Lecture notes -- Articles (photocopies), n.d. (4)

Map folder: MD28 (arranged in chronological order)

- MD28.1 Print – Art class, 1970
- MD28.2 High School Cartoon, 1970
- MD28.3 Performance with 20 dresses: Providence Rhode Island, 1972 – Sketches and material samples
- MD28.4 Poster: A Space Sandra Meigs – The Maelstrom a film installation, April 1-19, 1980
- MD28.5 Semi Wind-up Bout – Sketch and Original text for card given out at show, 1982 – 2 posters
- MD28.6 Poster: Purgatorio, a Drinkingbout a film installation with watercolours – The Ydessa Gallery, 1982
- MD28.7 Poster: The Scab Picker a painting in 2 parts by Sandra Meigs – The Ydessa Gallery, 1984
- MD28.8 Proposal Artwork for the Jimmie Simpson Recreation Centre – Each Day Some Play to Live Now, 1988
- MD28.9 Original drawings: Angel Eyes Book – These drawings were planned for artist book, 1989 (10 drawings)
- MD28.10 Water colour paintings for Western Gothic Diorama, 1984 (3 paintings)
- MD28.11 Water colour Mock ups for Orifices: Sir Wilfred Grenfell College around, 1992
- MD28.12 Painting Stickley, 2003
- MD28.13 Sketches: Heavens to Betsy, n.d. (4 sketches)
- MD28.14 Oil painting: Orifaces Invitation, n.d.
- MD28.15 Brochure: Velvet & Vinyl: Fine collectible furniture preserving the popular styles of the 20th century, n.d.
- MD28.16 Poster: A Dense Fog – Eye Level Gallery, 1977 (2 posters)