

UAAC/AAUC Recognition Award and Lifetime Achievement Award 2019

Established in 2010, the UAAC/AAUC Recognition Award acknowledges members and non-members who have demonstrated their unselfish and devoted commitment to our association and to our profession's ideals. Past recipients of the award are: Catherine Harding and Allister Neher (2010); Mary and Alan Hughes (2011); Barbara Winters (2012); Brian Foss (2013); David McTavish (2014); Joyce Zemans (2015); Nicole Dubreuil (2016); Lora Senechal Carney (2017); and Lynda Jessup and Sally Hickson (2018).

The 2019 Recognition Award honours **Annie Gerin**, recently appointed Dean of the Faculty of Fine Arts at Concordia University after many years of teaching and administration at the Université du Québec à Montréal. Annie first attended our conference in Windsor in 1993, and first gave a paper at UAAC the following year in Halifax. Educated in Canada, the UK, and Russia, she has degrees from Université de Montréal, York University, and Leeds University, where she received her PhD. Annie has claimed that her greatest achievement is to have applied for and received tenure at no fewer than three universities, but those of us who know her know that her accomplishments go far beyond that. Her research interests encompass the areas of Soviet art, contemporary public art, and the study of humour and satire, particularly in encounters between art and non-specialized publics. Recent books include *Devastation and Laughter: Satire, Power and Culture in the Early Soviet State, 1920s–1930s* (University of Toronto Press, 2018); *Françoise Sullivan: sa vie et son œuvre* (Art Canada Institute/Institut de l'art Canadien, 2018); and, with Dominic Hardy and Lora Senechal Carney, *Sketches from an Unquiet Country: Canadian Graphic Satire 1840–1940* (McGill-Queen's University Press, 2018). Annie has never been anything less than the most stalwart of friends to UAAC. As Editor-in-Chief of *RACAR* from 2014 to 2019, she worked with the similarly tireless managing editor at the time, Ery Contogouris, to lead changes to the design, increase access, and drive revenue through connections with JSTOR and Érudit, as well as driving efforts to secure major funding from SSHRC, and she also has used her influence at UQAM to secure other forms of institutional support for *RACAR* and UAAC. There's a pattern among recipients of this award to not only be forces of nature but also to be absolutely lovely people, and I have to say that Annie fits that profile to a "T." It won't surprise anyone who knows her to learn that when I notified her about the award, she wrote back, "I am very touched by this, Charles. UAAC has been good to me over the years, and I met many friends and mentors through the organization. I am happy I was able to give back through *RACAR*." I am unspeakably delighted that one of my final acts as president of UAAC will be to recognize her on behalf of the association with this award. (Charles Reeve)

In 2019 UAAC also recognized **Sandra Alföldy**, who died of cancer on February 24, 2019, with the inaugural Lifetime Achievement Award. Dr. Alföldy, who grew up in the town of Creston in the Kootenay region of southern British Columbia, earned a BFA at the University of Victoria in 1994 and an MFA and PhD (2001) at Concordia University in Montreal. In 2002, Dr. Alföldy took up a position as a craft historian at the Nova Scotia College of Art and Design (now NSCAD University), the first such specific appointment at a Canadian university. She was greatly esteemed as a colleague, scholar, and mentor. Her work and contributions ranged across craft history, theory, and curatorial work. In the words of Rachel Gottlieb, who collaborated extensively with her, "Sandra helped to position crafts and scholarship on the world stage." Dr. Alföldy was an active member of UAAC; she was a frequent participant in the annual conference and a contributor to *RACAR*.

Dr. Alföldy's work contributed greatly to craft history and theory in Canada and beyond. Among her many publications are: *Crafting Identity: The Development of Professional Craft in Canada* (McGill-Queen's University Press, 2005); "The Commodification of William Morris: Emotive Links in a Mass-Produced World" (*RACAR*, 2010); *The Allied Arts, Architecture and Craft in Postwar Canada* (McGill-Queen's University Press, 2012); *NeoCraft: Modernity and the Crafts* (NSCAD Press, 2007); *On the Table: 10 Years of Functional Ceramics in Canada* (Gardiner Museum, 2007, with Rachel Gottlieb); and "Craft Goes to Disney!" in *National Building Craft and Contemporary American Culture* (Bloomsbury, 2016). A last, unpublished work entitled "Craftwashing: The Uses and Abuses of Craft in Popular Culture" remains in manuscript form. Dr. Alföldy also made significant contributions to a wide range of curatorial projects including: *On the Table: 100 Years of Functional Ceramics in Canada* (Gardener Museum, 2007, with Rachel Gottlieb); and *Naked Craft* (Art Gallery of Burlington, Art Gallery of Nova Scotia and Edinburgh College of Art, 2015–16).

In a memorial essay in *The Journal of Modern Craft* published after Dr. Alföldy's death, Janice Helland writes that "her liveliness, passion, and quick-witted intelligence influenced students, colleagues, friends, and acquaintances, and her legacy will be found in her significant contributions to scholarship as well as the careers of her students." Throughout her career, Dr. Alföldy advocated for and significantly shaped the field of craft history and theory in Canada and beyond. As Helland movingly concludes, Sarah Alföldy's "boundless optimism, her exuberant love of life, her commitment to the production and history of craft, and her care for others ... will live on in the work of her students and colleagues." UAAC has made a contribution of \$ 500 to the Sandra Alföldy Memorial Scholarship. (Ben Fullalove) ¶