

mcmaster

# museum of art



McMaster  
University  
MUSEUM OF ART



McMaster  
**125**

Newsletter - Autumn 2012

## Our Mission

The McMaster Museum of Art serves as a cultural hub for the University campus and the region through dynamic and multi-disciplinary exhibitions and programs, scholarly interpretation and preservation of collections, and innovative practices in museology.

## Our Vision

Our Vision is to contribute to the international distinction of McMaster University by stimulating critical thinking, creating an environment for engaged dialogue, and inspiring creativity through the experience of the arts.

McMaster Museum of Art

[www.mcmaster.ca/museum](http://www.mcmaster.ca/museum)

## A Letter from the Director and Chief Curator

The campus is a buzz these days with *Forward With Integrity*—the President's Letter to the McMaster Community. Many of us found within its pages a welcome image of the university in the 21<sup>st</sup> century. What is perhaps most profound in the document is the recognition of the university's role in sculpting generations of citizens who care about and contribute to society. Not just intellectually and practically but as humanitarians, with an abiding interest in their community—locally and globally.

The letter was initially distributed in September 2011. The Museum responded to Dr. Deane's letter in November of that year with a description of the many ways in which our programs, activities and role on campus, answer the call for a re-consideration of the university's role in the student experience, community engagement, research and internationalization. Recently, the *FWI* Advisory Group released a report developed around the findings of the four task force groups as well as from public consultation. Entitled *FWI: The Emerging Landscape*, the report begins to set the practical and philosophical directives for the emerging McMaster University. What seems most radical in the document is the call to "educate for capability"; what seems most daunting is the transition to an engaged campus.

As the campus community rethinks the Letter in consideration of the Advisory Group's findings, we will be challenged to expand our initial sense of ourselves as answering the Letter's call. In switching gears from, as the Report notes, a "student-centered, research intensive university" to a "research-focused student centered university," McMaster will look to "enable the development of means to educate for capability and confirm our devotion to the cultivation of human potential." As we at the Museum move into the final year and a half of our Strategic Plan (2009 – 2014), we will embrace those opportunities that *FWI* provides as well as seek to bring new ones to the McMaster table. Stay engaged, participate and stay tuned, there is much to come on the horizon!



Carol Podedworny



Untitled 1960-2005 Sumi, acrylic on paper, 59.7 x 86.4 cm. Collection of the Artist © Takao Tanabe, 2011

## TAKAO TANABE

### Chronicles of Form and Place

August 18 – December 8, 2012

Togo Salmon, Levy and Tomlinson Galleries

#### Reception:

Thursday September 13, 6-8 pm

#### Artist's Talk:

Friday September 14, 12:30 pm

Over his long career, west coast artist Takao Tanabe (b. 1926) has gained acclaim as one of Canada's most important painters. He has exhibited widely, both nationally and internationally, and is represented in the National Gallery of Canada, the Art



Storm Clouds 2006, watercolour on paper, 38.1 x 48.3 cm, Private Collection © Takao Tanabe, 2012

Gallery of Ontario, and many other public and private collections. For his enormous contribution to the arts, Tanabe has been honoured with the Order of Canada, and the Governor General's Award.

This first ever sweeping retrospective exhibition of Tanabe's works on paper, drawn from the collection of the artist and the Vancouver Art Gallery, features drawings and watercolours from 1949 to the present day. Many of the more than 60 works had never been publicly displayed prior to this project. The exhibition examines the artist's career, working in Canada and overseas, and how his visual language—both pictorial and abstract—offers a test of looking and knowing. *Chronicles of Form and Place* is co-curated by Ihor Holubizky (Senior Curator at the McMaster Museum of Art) and Darrin Martens (Director/Curator at the Burnaby Art Gallery, where the exhibition was shown in November 2011).

An exhibition catalogue with essays by Ihor Holubizky, Denise Leclerc, and Darrin Martens is available.



Canadian  
Heritage

Patrimoine  
canadien

Canada

vancouver  
foundation



3 Black Bars, 1964, acrylic on paper, 78.7 x 58.4 cm, Private Collection © Takao Tanabe, 2012



Rocky Mountains Winter 1, 2009, watercolour on paper, 75.0 x 57.4 cm, Private Collection © Takao Tanabe, 2012



**Yam Lau**, still from *Between the Past and the Present: A Chinese Scholar's Studio*, 2012, computer-generated animation and digital video with sound, 8:39 minutes long. Courtesy of the artist

## CONSPIRACIES OF ILLUSION: Projections of Time & Space

Curated by Mark A. Cheetham, Andy Patton and Christine Sprengler  
Sherman and Panabaker Galleries  
August 28 – November 3, 2012

**Reception:** Thursday September 13, 6-8 pm

**Artist's Talk** by Janice Gurney, Nestor Kruger, Yam Lau:

Thursday September 20, 6-8 pm

**Panel Discussion:** Thursday October 18, 6-8 pm

Time and space are routinely considered as homogeneous. But works by Canadians Janice Gurney, Nestor Kruger, Yam Lau, American David Reed, and a "foundational" work by German Blinky Palermo (1943-1977), challenge this notion by presenting a reconfigured space and time in which each appears to be composed in layers. This reconfigured

space radically changes the way in which a 2-D medium (painting or photography) exists and acts; reconfigured time entails a different structure for history, as art is usually thought of as being projected into the future, not the past.

The objective is to explore larger issues about how, within the artwork, images



**Janice Gurney**, *Screen*, 1986, cibachromes, photostats and plexiglas, 97.8 x 363 cm installed. Courtesy of the artist

travel in a reconfigured space or time, and open up the paradoxes of temporality. Each work comments on the other in a profound yet non-linear manner, and raises questions that the exhibition explores: how do we document time in art? Or is it art that contours time for us?

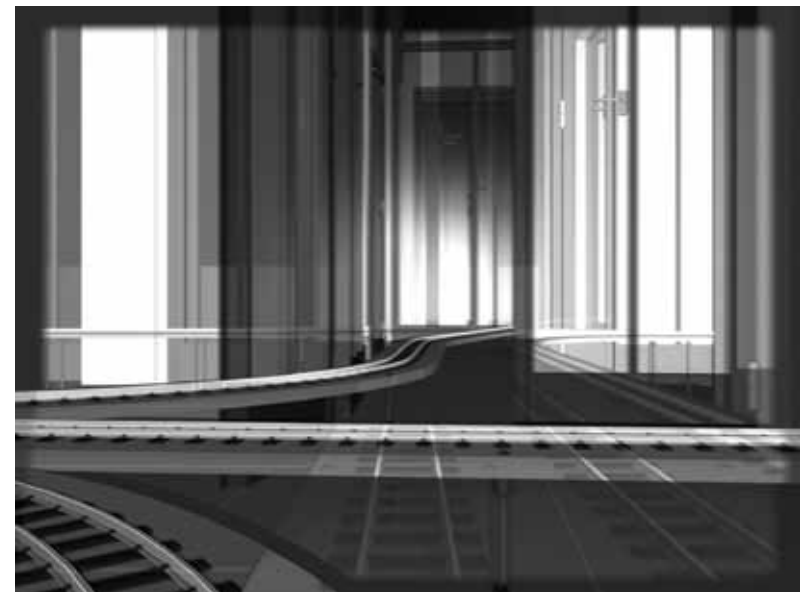
- Mark A. Cheetham



Canada Council  
for the Arts

Conseil des Arts  
du Canada

An exhibition publication with essays by Mark A. Cheetham, Andy Patton and Christine Sprengler will be available.



**Nestor Kruger**, still from *Analog (Three Cameras Through a Model of House Wittgenstein)*, 2005, single channel video with sound. Courtesy of the artist



Jeff Thomas, *Mapping Iroquoia: Cold City Frieze*, assembled photographs 2010. Courtesy of the artist

## JEFF THOMAS

### Mapping Iroquoia: Cold City Frieze

Sherman Gallery

November 15, 2012 – January 12, 2013

**Reception:** Thursday November 15, 6-8 pm

**Artist's Talk:** Friday November 16, 12:30 pm

Jeff Thomas' career has been marked by both artistic production and curatorial and archival work. He has been creating photographic images of his people since the early 1980s. This photographic work was revolutionary at the time, building a body of work that was both empowering and revisionist. Previously, Native North Americans had been photographed by

Europeans and Thomas and many of his generation challenged that gaze. Thomas' agenda continued to be developed over the years as he worked for the National Archives in Ottawa, re-titling historic photographs of indigenous peoples and curating exhibitions of First Nations art for a variety of venues.

*Mapping Iroquoia: Cold City Frieze* marks a culminating moment in Thomas' career. The exhibition combines his photographic, archivist and curatorial practice in one project. Including over 150 photographs by the artist as well as archival documentation, Thomas uses appropriated and created images of place to define his roots and cultural understanding through what he envisions as a contemporary version of a Hiawatha wampum belt. This spiritual and/or cultural roadmap—the wampum—is for Thomas the vehicle for discovery, naming and recovery in the artist's mapping project.

Thomas has come to a place where he can bring together his historical revisionism and contemporary indigenous voice in an amalgamated project to ultimately present a narrative in which, as he says, he is "negotiating and defining a culture out of the ruins of colonialism."

An exhibition publication will be available and include an essay by Wanda Nanibush, Independent Curator and Executive Director of The Association for Native Development in the Performing and Visual Arts, Toronto.



Jeff Thomas, photograph from *Red Robe* album, 2011. Courtesy of the artist



**Nicole Collins**, *Breaking Black*, 2011, wax, pigment and rope on canvas and board, 244 x 183 cm. Photo: Alex Bierk

## BREAKING BLACK: Nicole Collins

Panabaker Gallery

November 15, 2012 – January 12, 2013

**Reception:** Thursday November 15, 6-8 pm

**Artist/Curator's Talk:** Thursday November 22, 6-7 pm

Toronto-based artist Nicole Collins has been invited to develop an installation with works from the McMaster Museum of Art collection as part of an on-going curatorial methods initiative. Collins chose paintings by Louis Comtois (Canadian 1945-1990), Anselm Kiefer (German b.1945), Sigmar Polke (German 1941-2010), a sculpture by David Nash (British b. 1945), a 5<sup>th</sup> century BC (Italian) Lucanian School Red-Figure Kalyx-Krater, and a contemporary painting by an unknown artist. Two recent works by Collins are included—one selected by the Museum, the other by the artist—and she in turn selected a recent (non-collection) work by Czech-born Toronto artist Jiri Ladocha. The exhibition title is derived from one of Collins' works.

Collins explained her cues from a perspective of alchemy: "to transform base metals to gold; to pass from the darkness of ignorance to enlightenment; to transcend the physical and gain access to the spiritual."

She continued:

*There was no predetermined goal set out in the development of this exhibition, yet a kind of transmutation occurs in the gathering of these works.*

*From heavy binder and pigment to almost none.*

*From gravity to its denial.*

*From ego to the unknown.*

*Substrates have been chosen, worked, prepared to receive. Pigments and binders have been combined, applied and removed either with intention or through the passage of time. And they have been lovingly preserved, cared for, addressed, described, and displayed.*

*In alchemy, there was an embedded narrative played out through colour. Symbolically yes, but also pragmatically, as the affect of fire, gravity and pressure on base materials, altered plants, minerals and metals.*

*The artworks in this exhibition however are far more than their material incarnations of surface and image. I experience them as manifestations of both the tangible and unseeable occurrences that we experience through living.*



John Tamblyn photographing McMaster's Anselm Kiefer painting in May 2012.

## Remembering John Tamblyn

With great sadness we learned of the sudden passing of John Tamblyn (1947-2012) this summer while he was on a canoe trip. An expert photographer and artist, John was also an esteemed member of our team. Over the last two years, he brought his expertise, dedication, boundless energy and unfailing good humour to the McMaster Museum of Art as he tackled our massive digitization project – shooting more than 6000 photographs of McMaster's art collection. He will be greatly missed.



## Museum Launches eMuseum

After years of data entry and months of photography (courtesy of John Tamblyn), the digitization of the McMaster Museum of Art's collection is finally complete and ready to explore online via eMuseum.

The eMuseum network also links MMA to other major institutions—including the Smithsonian, the Frick Collection, and the McMichael Gallery—providing access to previously inaccessible collections.

Online users can filter their search results by artist, century, classification,

museum, whether there is an image available or not, and the object origin.

This digital project has been funded by Dr. John Panabaker and a Museums & Technology Grant from the Ministry of Culture and Tourism

Begin your tour from our home page:  
**[www.mcmaster.ca/museum](http://www.mcmaster.ca/museum)**





## New Public Art: Coyotes on Campus



McMaster welcomes coyotes to campus in the form of stunning new public art.

*Covenant*, a life sized bronze sculpture of an encounter between two coyotes was permanently installed in front of the McMaster Museum of Art this summer. The artist, Mary Anne Barkhouse, is an accomplished contemporary Canadian artist with First Nations heritage. Her work was acquired by the Museum in June with the support of the artist, the Donald Murray Shepherd Trust and the Canada Council for the Arts.

"We anticipate that the McMaster community will adore the coyotes and embrace the dialogue that this work opens up," says the Museum's Director Carol Podedworny. "Mary Anne Barkhouse's sculpture is an important addition to McMaster's collection."

Barkhouse often uses animal imagery in her work—wolves, moose, beaver, and in this case, coyotes—to examine environmental concerns, indigenous culture and social behaviours.

"Negotiation is at the core of experience for any living thing," says the artist, "... whether it is at a wedding or a staged armed conflict or a chance meeting between two coyotes. We size up the other side...decide to either play or fight. It is all part of a natural order that is as old as time itself."

Born in Vancouver, BC, Mary Anne Barkhouse belongs to the Nimpkish band, Kwakiutl First Nation. A graduate of the Ontario College of Art, she has won numerous awards and grants for her sculpture and art installations. Her work can be found in collections across Canada.

## McMaster Museum of Art

### Advisory Board

#### Ex Officio

Patrick Deane  
David Wilkinson  
Virgina Aksan  
Roger Couldrey  
Suzanne Crosta

#### Museum

Carol Podedworny

#### Academic

Angela Sheng, Chair  
Janice Hladki  
Benson Honig  
Liss Platt  
Spencer Pope  
Neil McLaughlin  
Doug Welch

#### Community

William Bensen  
Wynn Bensen  
Patrick Bermingham  
Robert Bowers

### Staff

Carol Podedworny, Director and Chief Curator  
Ihor Holubizky, Senior Curator  
Julie Bronson, Collections Administrator  
Teresa Gregorio, Monitor/Information Officer  
Feng Guo, Operations Assistant  
Nicole Knibb, Education Co-ordinator  
Jude Levett, Administrative Assistant  
Jennifer Petteplace, Preparator and Installation Officer  
Rose Anne Prevec, Communications Officer  
Hamish Shea-Pelletier, Monitor and Installation Assistant  
Dominika Jakubiec, Work/Study Student

### Honorary Curator, The Bruce R. Brace Coin Collection

Dr. Spencer Pope

### Docents and Volunteers

Melodie Adler	Natalie Jachyra	Rachel Tirone
Javier Caicedo	Rita Garcia Laiun	Nikkie To
Deborah and Glen Eker	Gabriela Palomo	Jane Turner-Cooke
Kate Hand	Kayla Pegg	Janice Waldrum
Maureen Hayman	Kaylyn Roloson	Angela Wu
Yoko Ichikawa	Celina Senisterra	Huize (Lexy) Zhong
Daniela Infante	Leah Thiffault	

## McMaster Museum of Art

Alvin A. Lee Building,  
McMaster University  
1280 Main Street West  
Hamilton, ON L8S 4L6  
Tel. (905) 525-9140 ext. 23081  
Fax (905) 527-4548  
museum@mcmaster.ca  
www.mcmaster.ca/museum

The Museum acknowledges the support of the Ontario Arts Council, the City of Hamilton, its members, McMaster University and the various trusts and endowments established in its name. The 2012/2013 program year is brought to you in part through the generosity of the Judith Harris and Tony Woolfson Trust for Curatorial Research and Practice.

## Gallery Hours

Tue/Wed/Fri 11 am - 5 pm  
Thursday 11 am - 7 pm  
Saturday 12 - 5 pm  
Closed Sundays, Mondays,  
statutory holidays, and  
December 22, 2012 - January 1, 2013

## Office Hours

Monday - Friday 8:30 am - 4:30 pm

## Admission

Pay what you can, if you can with a suggested donation of \$2.00. Students, seniors, and members are always free.

## Wheelchair Access

The Museum building and all gallery levels are wheelchair accessible.



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

# Public Receptions & Events

September 13, 6 – 8 pm

Reception Takao Tanabe and *Conspiracies of Illusion*

September 14, 12:30 pm: Takao Tanabe Artist's Talk

September 20, 6 – 8 pm: 3 Artist's Talk: *Conspiracies of Illusion*

September 18 – 21, 12:30 – 1 pm: Lifelong Learning Week Tours

September 23, Open 11– 4 with Tours @ 11 & 2: Open Streets

September 28 at 12:30 / September 29, ongoing 12:30 – 4:30

Takao Tanabe Exhibit Tour / Drawing Activity - Culture Days

October 17, 11 am – 4 pm: Frame Sale

October 18, 6 – 8 pm: Panel Discussion for *Conspiracies of Illusion*

November 15, 6 – 8 pm

Reception for Jeff Thomas / *Breaking Black* exhibitions

November 16, 12:30 – 1:20 pm: Artist's Talk by Jeff Thomas

November 22, 6 – 7 pm: Artist/Curator's Talk by Nicole Collins