

Great Pile of Aging Flesh

Quintin Teszeri

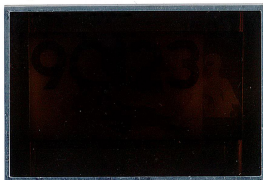
A research project
completed at
McIntosh Gallery's
Curatorial Study Centre
on the occasion of
the exhibition
*Jewels in the Crown:
the Western Alumni Association
Art Collection*

1968.0009



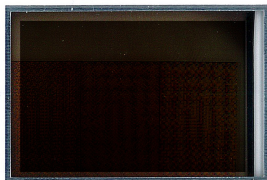
Breeze, Claude
Island #7: Electric Arrow
1968

1967.0010



Chambers, John
Middle 1
1966

1971.0001



Martin, Ron
Triptych
1970

1968.0006

#208



0.158

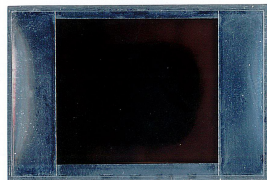
McDougall, Clark Holmes
Dan Patterson's Kitchen
1967

1967.0006



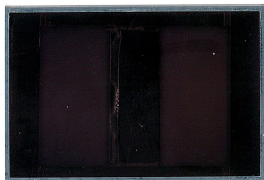
McEwen, Jean
Colonne Sans Fin 1962

1968.0007



Urquhart, Tony
Calm
1962

1969.0006



0.257

Gaucher, Yves
Diptych (2 panels)
1968

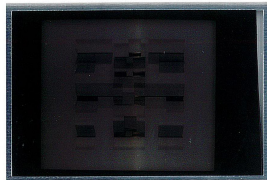
1970.0043

#441



Snow, Michael
Beach-Hcaeb
1963

1969.0010



Lorcini, Gino
A Fugue 3/5 1969

1967.0011



Partridge, David
Mirage #2
1965

1968.0010

#214



Olitski, Jules
Side Thrust
1966

1968.0008



Hughes, Edward John
Museum Ship
1959

1968.0009



Breeze, Claude
Island #7: Electric Arrow
1968

Claude Herbert Breeze

Island #7: Electric Arrow 1968

acrylic on canvas, 121.9 x 75.2 x 8.9 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1968

Arts Canada is doing a thing on me, and I want it all back, I just want one paragraph saying that I put paint on canvas and I enjoy it. That's all. They want to relate everything to historical statistics and old opinions. Why can't they just look at a painting and enjoy it or hate it, without all this explanation?¹

¹ A quote by Claude Herbert Breeze in a December 8th, 1973 article by James Barber printed in the Vancouver Province

1967.0010



Chambers, John
Middle 1
1966

Jack Chambers

Middle 1 1966

aluminum paint on particle board, 121.9 x 243.8 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1967

OPTION ONE

Respect what was created, attempt to consolidate, improve appearance without interfering with aging, deterioration process. Accept “unsuccessful” technology used by the artist, and poorly functioning frame. Accept that this problem may become more pronounced over time.

OPTION TWO

Attempt to undo technology in an effort to return the work to what the artist would have intended ie. a smooth, uninterrupted surface. Reconfigure the framing and bracing without using nails at all, so that the paint film should remain stable.²

² Excerpts from an April 11th, 2000 treatment proposal by Keith Bantock

The work was photodocumented before and after conservation treatment. Initially, replacement of the original, painted frame was considered in an effort to provide additional structural support to the masonite. Unfortunately, the size and thickness of any wooden, replacement frame would have had to have been significantly increased, thus changing the appearance of the work. Instead, the frame was retained and the nails attaching the Masonite to the wooden framing on the reverse were countersunk to below the level of the surrounding paint film. Every effort was made to retain the original paint surrounding the nail heads. The surrounding paint was consolidated using PVA emulsion adhesive, and dried under pressure. The painting was surface cleaned using a solution of equal parts mineral spirits and water with a few drops of ammonia. The losses were carefully filled with a wax resin fill and textured to match the paint film. The nail heads remained extremely noticeable because of the raised and often deformed “crater” of paint that surrounded each loss. This noticeability was worsened by comparison with the smooth, subtly [sic] textured nature of the original design. The nail holes were slightly enlarged so that the losses could be integrated more smoothly with the surrounding texture. A large number of silver paints were tested for colour and gloss match; inpainting was carried out using the best match, a propriety [sic] silver paint “Sign Painters 1 Shot” manufactured by Consumers Paint Factory, Gary Indiana. Overglazing using acrylic paints was carried out in some instances to adjust the colour match.³

³ A January 7th, 2002 treatment report by Keith Bantock

1971.0001



Martin, Ron
Triptych
1970

Ronald Albert Martin

Triptych 1970

acrylic on canvas, 182.9 x 366 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1971

Why don't you purchase a new work directly from my studio?⁴

⁴ An August 29th, 2003 comment written by Ronald Albert Martin on McIntosh Gallery's rights and reproductions form for *Triptych*

1968.0006

#208



McDougall, Clark Holmes
Dan Patterson's Kitchen
1967

Clark Holmes McDougall

Dan Patterson's Kitchen 1967

oil on board, 113.4 x 99.1 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1968

When we were kids and learned to pedal our bikes, all of us came to know Dan Patterson. Dan lived alone along side Kettle creek and on a main road about 5 miles north of St. Thomas. His house was always interesting because it had no hydro and there you could find oil lamps in use, a battery radio, and a small type wood stove. [...] The landscape on Dan's farm was picturesque. Part of the farm was in a valley and on the north edge stood a hard maple bush, part Dan's and part Alf Bucke's, his neighbour. In the spring Dan and Jim Patterson, his cousin, made maple syrup, using an old wood stove to heat the sap. Dan kept two horses and a few cattle. The cattle were generally pastured on his land by neighbours.

I started to sketch around Dan's farm when I was about 12 years old and as a result came to know him quite well. Dan enjoyed seeing these small watercolours made around his farm and quite often would stop his work to stay with me while I was working. He was an excellent shot and I can remember that one morning while painting a watercolour, I noticed a groundhog standing no more than 20 feet from me. I never realized that Dan was around until a shot rang out and the groundhog lay still. Dan had been coming through the field behind me hunting groundhogs, who ate his beans, and very shortly he came up to me with a grin on his face saying "Ah, I didn't know you were here".⁵

⁵ An excerpt from "Dan Patterson's Milk Tins" by Clark McDougall reprinted from *Region No. 5* (February 1963) in *The Review of the Association for the Documentation of Neglected Aspects of Culture in Canada* Vol. 1, No. 1 (December 1974)

1967.0006



McEwen, Jean
Colonne Sans Fin 1962

Jean Albert McEwen

Colonne Sans Fin 1962

oil on canvas, 127.6 x 182.9 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1967

DESCRIPTION OF PRESENT CONDITION:

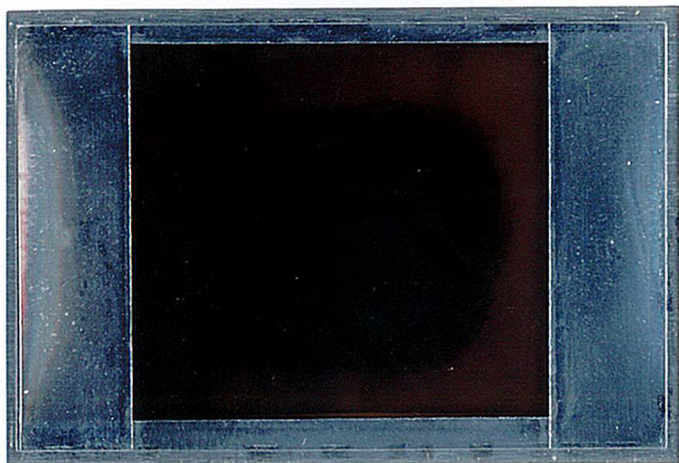
- present stretcher is not providing adequate dimensional stability to a heavy canvas and paint surface
- numerous blows to canvas from front have caused deformations to canvas and the resultant strain on the paint is manifested in deep concentric cracking

RECOMMENDED TREATMENT:

1. Removal from present stretcher, relaxation and flattening of bulges in canvas.
2. Local consolidation of cracking.
3. Marouflage to aluminum honeycomb panel (rigid support) with consolidating adhesive.
4. Filling and inpainting of cracks where feasible.⁶

⁶ A 1980 treatment proposal by Douglas Fine Arts Conservators Inc.

1968.0007



Urquhart, Tony
Calm
1962

Tony Urquhart

Calm 1962

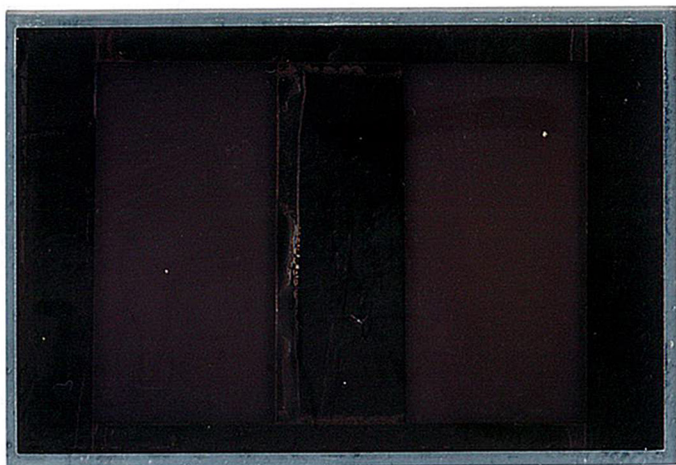
oil on canvas, 142.3 x 127 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1968

- Painted in Tony's studio in McIntosh Gallery basement during his time as the first artist-in-residence at Western (1960-63)
- Part of a series in response to the “general nervousness” around the Cold War and in slight advance (January 1962) of the Cuban Missile Crisis (October 1962).
- The image and the title are intended to indicate the state of suspension of the situation in its gentle growth, i.e. the calm before the storm
- Another in the series, *In Hiding*, now in the National Gallery of Canada collection
- Both have the appearance of haystacks (Monet's) although he did not make that connection at the time of painting. Also, *In Hiding* has tiny houses in the foreground, unlike *Calm*. He purposely wanted to leave the imagery ambiguous to allow the viewer some interpretation room.
- In publications, he has referred to this imagery as “lumps” although he is not sure about its source.
- He considers *Calm* and *In Hiding* two of the best paintings he produced in the 1960s.
- Tony had been in Europe in 1958 and saw an entire room of Goya drawings (about 500) which impressed him immensely. One was of two men up to their knees in “mud” and clubbing each other. Most apt for the 20th century, he thought. He also saw Goya's *The Giant* with the figure sitting on the earth and liked the ambiguous scale.
- He had also become aware of Francis Bacon in the late 1950s, specifically “the man with the peeing dog” at the Albright-Knox in Buffalo and followed his work after that – influence on Tony's style⁷

⁷ Notes by Catherine Elliot Shaw, Curator of McIntosh Gallery, from a January 10th, 2013 telephone conversation with Tony Urquhart regarding *Calm*

1969.0006



158
0.251

Gaucher, Yves
Diptych (2 panels)
1968

Yves Gaucher

Diptych 1968

acrylic on canvas, 203.8 x 101.6 cm

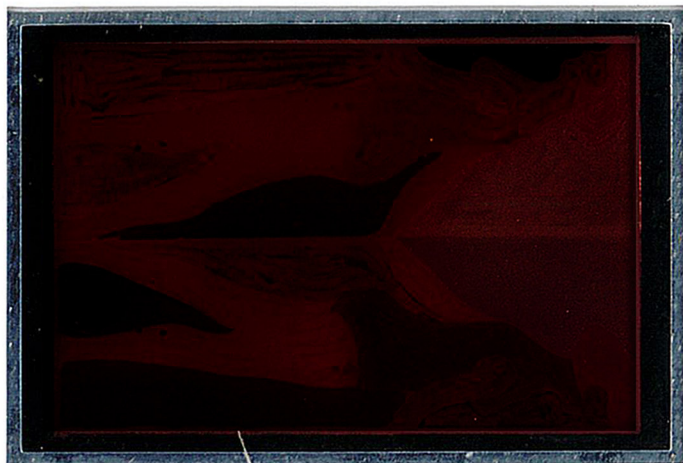
McIntosh Gallery Collection, Gift of the Alumni Association, 1969

Panels to be hung 30" apart⁸

⁸ The instruction written in black crayon on the back of the left panel in the upper right corner

1970.0043

#441



Snow, Michael
Beach-Hcaeb
1963

Michael Snow

Beach-Hcaeb 1963

oil on canvas, 155.9 x 105.4 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1970

Dear Robert,

Thank you for your invitation to include Beach – HCAEB 1963 in the Michael Snow retrospective.

This particular work has been out of the gallery more than in, however, in view of the importance of this show, how could I not lend it to you?

We have a very good 5" x 7" colour transparency of the painting that you may borrow if necessary.

Hope to see you in Hamilton for the historic or “hysteric” seminar!

Keep walking – don't look back!

Sincerely,

Maurice Stubbs⁹

⁹ An October 25th, 1982 letter from Maurice Stubbs, Curator of McIntosh Gallery, to Robert F. Swain, Director of the Agnes Etherington Art Centre

Subject: Snow email

Dear Jiman Mosa:

I received your letter. The address is correct.
Here is my email address.

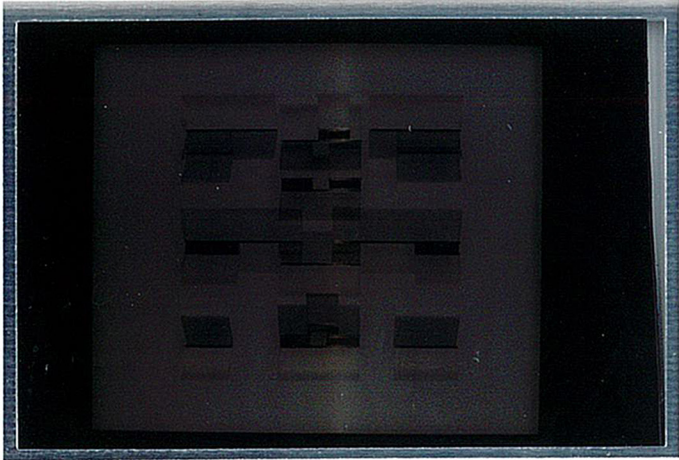
thank you
regards
Michael Snow¹⁰

¹⁰ A July 17th, 2007 email from Michael Snow to Jiman Mosa

Where I've said "no" I meant "yes, with royalty terms"¹¹

¹¹ An October 29th, 1984 comment written by Michael Snow on McIntosh Gallery's rights and reproductions form for *Beach-Hceab*

1969.0010



Lorcini, Gino
A Fugue 3/5 1969

Gino Lorcini

A Fugue 3/5 1969

polished aluminum on white acrylic, 91.2 x 78.4 x 3.2 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1969

The work requires a new surface and frame support due to the extensive damage [sic]; the individual elements require various degrees of restoration and one or two replaced.

Total cost of restoration, including pick-up and delivery London – Greensville, Provincial Sales Tax extra.

\$ 900.00¹²

¹² A May 1st, 1989 conservation assessment by Gino Lorcini

1967.0011



Partridge, David
Mirage #2
1965

David Gerry Partridge

Mirage #2 1965

metal and wood construction, 91.5 x 182.9 x 7.6 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1967

Dear Mr. Stubbs:

Enclosed is the slide, “Mirage 2” by David Partridge. I would again like to thank you very much for your cooperation in allowing us to use the work as cover art for our text, “Foundations of Modern Sociology”. It makes for a very attractive and striking cover, I think you will agree. I will forward a copy of the text to you upon publication.

Yours,

Bruce Erskine¹³

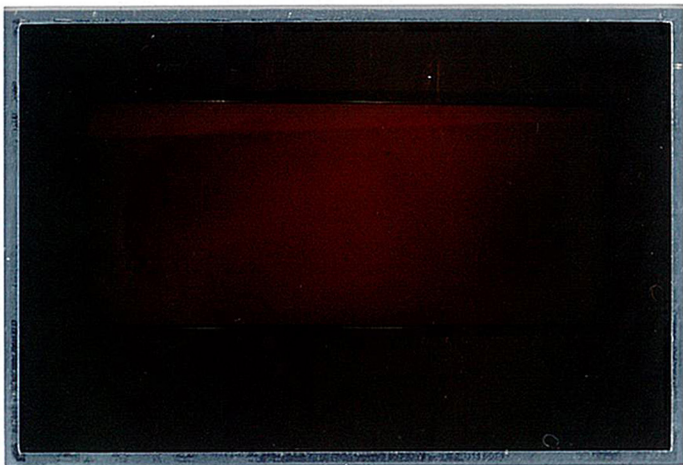
¹³ A letter dated 85/03/07 from Bruce Erskine, Production Editor of the College Division at Prentice-Hall Canada Inc., to Maurice Stubbs, Curator of McIntosh Gallery

The University of Western Ontario's new president, Dr. D. Carlton Williams, left, was given a tour of the campus today by retiring president, Dr. G. E. Hall. In Alumni Hall, Dr. Williams found a "painting" of particular interest – it is made with nails.¹⁴

¹⁴ The caption for an image in the April 18th, 1967 London Free Press

1968.0010

#214



Olitski, Jules
Side Thrust
1966

Jules Olitski

Side Thrust 1966

acrylic on canvas, 256.6 x 106.7 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1967

Dear Maurice:

Once again I seem to be going through the agonies of organizing an exhibition and having problems in the last moments. I am attempting to do an exhibition around the Emma Lake workshops which began in 1955 and still continue. My aim is to juxtapose the leaders of the workshops who were for the most part Americans with a few British and Canadians thrown in and participants [sic] who were Saskatchewan artists and again a few outsiders thrown in. I am not particularly concerned with detecting specific influences but rather to provide an opportunity to access the long term value of the workshop which has contributed so much to the development of Saskatchewan artists and the arts of the province generally. In 1964 Jules Olitski was one of the leaders of the workshops. I have made an [sic] major error and lent our Olitski which was of the period to the big Retrospective Show organized by Boston and am in an embarrassing position of now attempting to find another. It is quite evident that there is not another in the period in Canada but I believe you have a very fine spray painting of 1966. Do you think it might be possible for us to borrow your painting for the exhibition. [sic] I realize it is a little late for the Olitski visit to Saskatchewan but his spray paintings of '66 had a tremendous influence on some of the younger artists such as Ken Peters and thus your painting would be a valuable addition. The exhibition opens on September 21st and will continue for one month until October 21st in Regina. We will of course cover all costs of packing, shipping and insurance. I do hope that you will be able to give favourable consideration to this rather late request.

With kindest regards and best wishes for a good summer.

Yours sincerely,

(Mrs.) Nancy E. Dillow¹⁵

¹⁵ A July 18th, 1973 letter from Nancy E. Dillow, Director of the Norman MacKenzie Art Gallery, to Maurice Stubbs, Curator of McIntosh Gallery

1968.0008



Hughes, Edward John
Museum Ship
1959

Edward John Hughes

Museum Ship 1959

oil on canvas, 63.5 x 76.2 cm

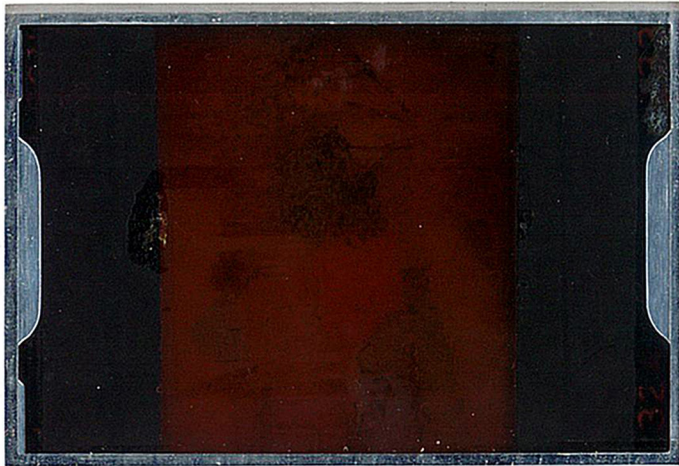
McIntosh Gallery Collection, Gift of the Alumni Association, 1968

NOTES:

1. Two thin pieces of wood are attached to the upper edge of the stretcher verso. Inscribed by the artist in black oil paint, they read “MUSEUM SHIP, PENTICTON, B.C.” and “E.J. HUGHES 1959” respectively. A similar panel is nailed to the right side of the auxiliary support verso; its inscription in graphite, records a more specific date for the painting, “Wk, dd, 30 JULY 59/ ' ' / 8 AUG 59.”
2. Concerning this painting, William C. Forsey, *The Ontario Community Collects* (Toronto: Art Gallery of Ontario, 1975), p. 96, states: “Museum Ship is an outstanding example of Hughes’ work during the fifties. At that time his procedure was to begin by taking enormously detailed notes on every aspect of the particular theme to be depicted. He would then develop the basic components of the design in a series of drawings, refining them until he had produced the finished cartoon which was ruled into squares so that the composition could be transferred to the canvas. Not surprisingly, his yearly output was only about four or five pictures. The result of this painstaking process is an image which is so rarefied in its atmosphere and so uncompromising in the intensity of its concentration that it takes on an almost hallucinatory quality. The scene is very ordinary, but it is saved from being banal by this element of unreality which is heightened by the fact that the colours themselves have a brightness and a clarity rarely found in nature. These colours are rhythmically arranged in hard-edge patterns, pinpointing rather than merely defining the various objects in the painting.”
3. Reproduced as a colour postcard in 1971. See acc. 0.30, note 2.¹⁶

¹⁶ An undated excerpt from McIntosh Gallery’s accession record for *Museum Ship*

1967.0007



Fox, John Richard
St. Sulpice -ete
1967



John Richard Fox

St. Sulpice - Été 1967

oil on canvas, 76.4 x 92.7 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1967

It seems to me that I've seen a postcard of this work already¹⁷

¹⁷ An August 1st, 1983 comment written by John Richard Fox on McIntosh Gallery's rights and reproductions form for *St. Sulpice - Été*

1971.0006



Curnoe, Greg
View From The Left Centre Window
On The North Wall June 23/70 N.D

Greg Curnoe

View From the Left Centre Window On the North Wall June 23/70 1970
acrylic on wood panel, 187 x 171.4 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1971

Dear Maurice:

You may have learned that after a two year [sic] postponement the Venice Biennale is scheduled to be held again next summer and we would like once again to ask if we could count on your generosity in lending us your painting by Greg Curnoe, View from the Left Center Window on the North Wall, 23 June – 21 August 1970 for the 1976 Venice Biennale.

We are very happy to be able, at last, to have the work of Greg Curnoe represent Canada in Italy.

You will find enclosed two copies of our loan agreement form; we would be most grateful if you would sign one and return it. We will of course, assume all transportation, crating and insurance expenditures. Our registrar should be in touch with you later to make final arrangements for bringing the work to Ottawa during March 1976.

Thank you for your kind cooperation.

Sincerely,

(Miss) Jean S. Boggs¹⁸

¹⁸ A December 3rd, 1975 letter from Jean S. Boggs, Director of the National Gallery of Canada, to Maurice Stubbs, Curator of McIntosh Gallery

1967.0009



Fisher, Brian Richard
Gemini
1966

Brian Richard Fisher

Gemini 1966

acrylic on canvas, 218.8 x 137.2 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1967

I have some bad news about the Brian Fisher painting from your collection. The splatters and whatnot on the surface have stained the paint permanently. I have cleaned the painting and it looks better, but for it to really work, the surface should be pristine. I can try doing some retouching over the stains, but in my experience retouching with a painting of this nature is usually not very successful. I would recomend [sic] that I give the retouching a shot but not spend an inordinate amount of time on it. Is the artist still around – my guess is probably not, and realistically this painting could not be repainted very easily anyway.¹⁹

¹⁹ Excerpt from an undated correspondence from “Keith” to “Brian” found in McIntosh Gallery’s *Gemini* accession file

1967.0008

#212



Trottier, Gerald
A Tribute To Rivers At Western
1965

Gerald Mathew Trottier

A Tribute to Rivers at Western 1965

oil and collage on canvas, 213.4 x 182.9 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1967

Larry Rivers may never know what Londoners think of his art. Described as one of the world's highest paid artists, Mr. Rivers last night lectured on his works at the University of Western Ontario. A small collection of his paintings has been on display at the McIntosh Gallery at the university. Prices for Mr. Rivers' paintings begin at three thousand dollars with this three-dimensional storm window listed at four thousand dollars. Western's artist-in-residence, Gerald Trottier, told Channel Ten News that following Mr. Rivers' lecture some "prankster" removed the visitors register from the art gallery. The register contains not only the names of persons who have visited the exhibition, but also their observations, criticisms, or compliments. Whoever lifted the register left a blank notebook in its place. Mr. Trottier said that a new register is set out for each new display so that the stolen book contained comments pertaining only to Mr. Rivers' works.²⁰

²⁰ A transcript of the audio from a February 16th, 1966 television broadcast by Channel Ten News, CFPL-TV

DEAR ALEXANDRA HALDANE,

RECEIVED WITH INTEREST YOUR LETTER CONCERNING THE RIVERS PAINTING. WITH REGARD TO THE DATE OF THE PAINTING THE WORK WAS COMPLETED NOT LONG BEFORE RIVERS [sic] ARRIVAL AT WESTERN (1966) AND AS FAR AS I CAN RECALL IT WAS NOT EXHIBITED AT THAT TIME. I SHOULD ALSO ADD THAT I DID NOT HAVE A SMALL EXHIBITION OF MY WORK AT THAT TIME.

THE ONLY SHOW OF MY OWN WORK WAS THAT REFERRED TO UNDER YOUR HEADING EXHIBITIONS (LENORE CRAWFORD, "SHOWS TWO YEAR OUTPUT"). THERE WAS A SHOW IN THE MCINTOSH GALLERY AT THAT TIME BUT DON'T RECALL WHAT IT WAS.

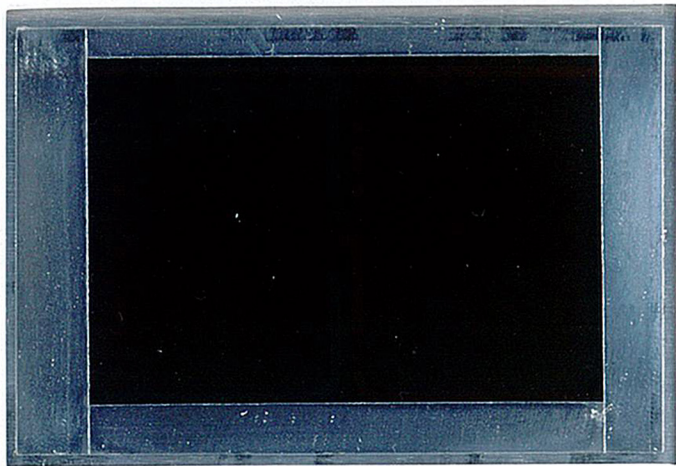
THE PAINTING AS A TRIBUTE TO RIVERS WAS PAINTED WITHOUT ANY IDEA OF SHOWING IT IN CONNECTION WITH RIVERS [sic] VISIT. I ADMIRER HIS WORK AND DECIDED TO DO THE WORK – YOU ARE RIGHT IN YOUR NOTE THAT THE WORK WAS DELIBERATELY PAINTED ACCORDING TO RIVERS [sic] STYLE. SINCE WE BOTH HAVE AN ABIDING INTEREST IN THE FIGURE IT WAS A WORK OF PLEASURE. YOUR REFERENCE TO BIRDIE IS ALSO CORRECT – A GREAT PILE OF AGING FLESH – JUST GREAT STUFF!

WOULD VERY MUCH APPRECIATE A COPY OF THE CATALOGUE (WILL PAY) WHEN ITS [sic] FINISHED.
SUCCESS IN YOUR WORK,

GERALD TROTTIER²¹

²¹ A handwritten, January 8th, 1983 letter from Gerald Mathew Trottier to Alexandra Haldane, Research Assistant at McIntosh Gallery

1969.0005



Samila, David John
Love Tormentine
1967

David John Samila

Love Tormentine 1967

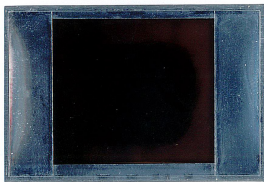
acrylic on canvas on board, 122.6 x 183.5 cm

McIntosh Gallery Collection, Gift of the Alumni Association, 1969

We hope the above information will be found satisfactory.²²

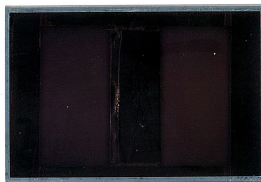
²² An excerpt from a February 21st, 1974 letter in McIntosh Gallery's *Love Tormentine* accession file from Juanita Toupin, Librarian at the Montreal Museum of Fine Arts, to Alexandra Haldane, Research Curator at McIntosh Gallery

1968.0007



Urquhart, Tony
Calm
1962

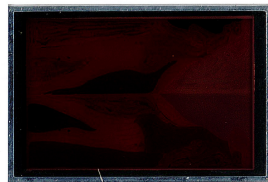
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0.251
Gaucher, Yves
Diptych (2 panels)
1968

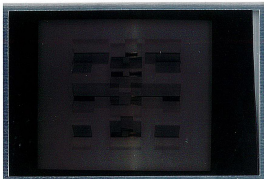
1970.0043

#441



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1969.0010



Lorcini, Gino
A Fugue 3/5 1969

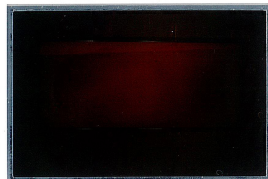
1967.0011



Partridge, David
Mirage #2
1965

1968.0010

#214



Olitski, Jules
Side Thrust
1966

1968.0008



Hughes, Edward John
Museum Ship
1959

1967.0007



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Curnoe, Greg
View From The Left Centre Window
On The North Wall June 23/70 N.D

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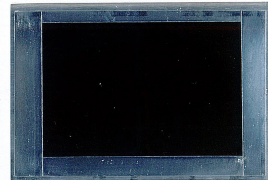
1967.0008

#212



Trotter, Gerald
A Tribute To Rivers At Western
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