

McIntosh Gallery
Annual Report
2023-24



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Cover: Meryl McMaster, *When The Storm Ends I Will Finish My Work*, 2021. Circular Chromogenic print flush mounted to Aluminum Composite Panel Framed, custom-stained hardwood, with Optium Plexi. McIntosh Gallery Collection, Western University. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administered by the Ontario Arts Foundation.
Inner: Visitors at the opening reception of *The View From Here*.



Above: Paul Walde: *Glacial Resonance*, installation view.
Below: Matt Bahen: *Coming Down the Mountain*, installation view.



DIRECTOR'S REPORT

Through 2023/2024, while the McIntosh continued to contend with gaps in staffing, the gallery team performed admirably. Working together, they presented a roster of exciting exhibitions and ancillary programs, fulfilling our mandate as a resource for academic research while providing opportunities for student experiential learning.

The View From Here, guest curated by Jennie Kraehling (Michael Gibson Gallery), celebrated the breadth and richness of the McIntosh's permanent collection while highlighting its strong regional focus. Another exhibition of note, *The Life Cycle of Celestial Objects Pts. 1 & 2* was co-curated by Helen Gregory (McIntosh Gallery) and Joel Ong (Sensorium, York University) and brought together a diverse group of fifteen contemporary artists from across Canada, each presenting a different narrative on space exploration. The exhibition featured multi-media contemporary artworks, scientific models, interactive projects, and a broader series of science engagement events.

McIntosh's volunteer-run Art & Travel Committee organized several lectures and day trips to museums and galleries. 2023 highlights included a visit to the AGO to see the Cassatt-McNicoll: *Impressionists Between Worlds* and Wolfgang Tillmans: *To Look Without Fear* exhibitions, as well as visits to the McMichael Canadian Art Collection and the AKG Art Museum in Buffalo, NY.

The opening celebration of the Susan Day community ceramic mural project was held on August 31, 2023. The project was a collaborative partnership with Carepoint, a consumption and treatment service site administered by the London HIV/AIDS Connection. Under Day's mentorship, numerous community tile-making workshops were held throughout 2022 and 2023, generating over 10,000 unique tiles, each bearing the distinct imprint of its creator. These tiles, adorned with fingerprints, patterns, and symbols, collectively illustrate the expansive impact of the ongoing opioid crisis, both locally and nationally.

At the end of March 2024, we said farewell to Catherine Elliot-Shaw (a second time) and thanked her for her continued commitment to the McIntosh. Elliot-Shaw had returned from her retirement to take on the role of Acting Director while the search for the new Director took place. With the hiring of McIntosh's new Director, Lisa Daniels, on March 4, 2024, we look forward with anticipation to an exciting future for the Gallery.

This fall, the McIntosh will embark on a multi-phased strategic planning process that will chart the gallery's direction for the next five years. Phase One will include an environmental scan, identification of the needs and expectations of the communities we serve, and an assessment of the future direction of university galleries in general.

Phase Two will consist of a needs assessment and feasibility study that will consider possible configurations and locations for a new gallery site. This new site must be and large enough to meet the identified future priorities and needs of the communities we will serve. Based on the results of Phase One and Two, a business plan will be developed that reflects the identified strategic priorities of McIntosh and Western University, and the physical sites that score the highest.

Many thanks to our friends, donors, funders, exhibiting artists, guest curators, volunteers, and staff who contributed to another memorable year. It is an exciting time for the McIntosh as we build on our past accomplishments and emerge from this period of change and reflection with focused energy and a new sense of purpose. We hope you will join us as we embrace this opportunity to actively shape our future and work together to create space for diverse narratives in a way that values and empowers different worldviews and forms of knowledge through art.



Lisa Daniels
Director

COLLECTIONS REPORT

Over the course of the year, a number of works were accepted into the permanent collection through donations and purchases. We are grateful to the artists and other donors who acknowledge the importance of McIntosh's permanent collection through their generous gifts. Working within the limitations of space, eighteen, two-dimensional works were brought into the collection in 2023/2024.

Continuing our focus on representing regional artists and improving representation of women artists, nine textile pieces were acquired through a donation by London based artist, Kirtley Jarvis. Focussing on everyday domestic life, Jarvis challenges the notion that such art can be dismissed as women's work or craft.

Through a generous donation by McIntosh's Art and Travel Committee, five works by Amanda White were purchased in memory of James Patten. White is a Toronto based artist who is a postdoctoral Fellow at the Centre for Sustainable Curating in the Department of Visual Art at Western University. Additionally, through this donation we were able to acquire Jennifer Murphy's *Scarab Butterfly* which was included in the exhibition Insect as Idea mounted at the McIntosh in 2022.



Above: Amanda White, *Dandelion (welcome mat)* 2019. Wool yarn and plant-based yarn on cotton cloth. McIntosh Gallery Collection, Western University. Purchased with funds donated by the McIntosh Gallery Art and Travel Committee in memory of James Patten.

Thanks to a successful application to the Elizabeth L. Gordon Art Program Art Acquisition Grant through the Ontario Arts Foundation, we were able to purchase *When The Storm Ends I Will Finish My Work* (2021) a photograph by Meryl McMaster which was featured in the 2022 exhibition, Hunter Gatherer. McMaster, a significant Canadian artist with néhiyaw (Plains Cree), Métis, British and Dutch ancestry, furthered our commitment to building a representation of Indigenous artists, helping us to achieve our goal in developing a more inclusive and representational collection.

Looking to the future, and with the recent hiring of a Curator of Collections and Special Projects, we will embark on a comprehensive collection audit to identify gaps, strengths, challenges, and opportunities for change and growth. The audit will inform the thinking and realignment of McIntosh's collection focus, research, exhibitions, policies and procedures. Simultaneously, this position will lead the research, planning, and implementation of a de-colonizing strategy for the gallery, and work to broaden the inclusion of Indigenous Peoples, BIPOC, 2SLGBTQ+, global minorities and other equity-deserving groups and individuals. In addition to forging a path forward for the McIntosh, this future oriented collection work will help advance relevant priorities identified in Western's strategic plan.

DONATIONS

Gift of Kirtley Jarvis

Kirtley Jarvis (Canadian, b.1953)
Please Help 2008
3 printed voile banners, wooden dowels, each 259 cm x 35.6 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023, In memory of Darlene Evelyn Scott née Gunderson (1951-2012) who showed me where the homeless live.

Kirtley Jarvis (Canadian, b.1953)
Portrait of Alzheimer's 2002
hand-embroidered hospital gown, 111.8 x 162.6 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023, In memory of Verna Geraldine Goodden née McQuiggan (1920-2009)

Kirtley Jarvis (Canadian, b.1953)
The Last Supper 2007
hand-embroidered hospital gown, 111.8 x 81.3 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023, In memory of David John Goodden (1914-2003)

Kirtley Jarvis (Canadian, b.1953)
Saw Edge Roadway Patent 2008
embroidered linen, 53.3 x 43.2 x 3.8 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023

Kirtley Jarvis (Canadian, b.1953)
Saw Edge Roadway Site Map 2008
embroidered linen, 53.3 x 43.2 x 3.8 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023

Kirtley Jarvis (Canadian, b.1953)
Glacier Retreat 2008
embroidered linen, 43.2 x 53.3 x 3.8 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023

Kirtley Jarvis (Canadian, b.1953)
Springbank Pump House 2008
hand-embroidered linen, 43.2 x 53.3 x 3.8 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023

Kirtley Jarvis (Canadian, b.1953)
Industrial Footprint #1 2008
ink on handmade flax and hemp paper casts, wire, buttons, 68.6 x 45.7 x 6.4 cm
McIntosh Gallery Collection, Western University
Gift of the artist, 2023

Kirtley Jarvis (Canadian, b.1953)
A Spoonful of Sugar 2012
hand-embroidered linen, aluminum rod 88.9 x 43.2 cm with audio component by Dr. David Harris and Rob Green
McIntosh Gallery Collection, Western University
Gift of the artist, 2023

Gift of Jason McLean

Jason McLean (Canadian, b.1971)
The Day the World Blew Away n.d.
mixed media, rubber diving flippers, and paint
59.0 x 22.0 x 7.3 cm.
McIntosh Gallery Collection, Western University
Gift of Jason McLean, 2023

PURCHASES

Angie Quick (Canadian, b.1989)
life before the camera (slurp, slurp) 2022
acrylic on canvas, 121.8 x 121.8 cm
McIntosh Gallery Collection, Western University
Purchase from the artist, 2023

Amanda White (Canadian, b.1979)
Dandelion (welcome mat) 2019
wool yarn and plant-based yarn on cotton cloth, 50.8 x 71.1 cm
McIntosh Gallery Collection, Western University
Purchased with funds donated by the McIntosh Gallery Art and Travel Committee in memory of James Patten

Amanda White (Canadian, b.1979)
Goldenrod (welcome mat) 2020
wool yarn and plant-based yarn on cotton cloth, 50.8 x 71.1 cm
McIntosh Gallery Collection, Western University
Purchased with funds donated by the McIntosh Gallery Art and Travel Committee in memory of James Patten

Amanda White (Canadian, b.1979)
Thistle (welcome mat) 2020
wool yarn and plant-based yarn on cotton cloth, 50.8 x 71.1 cm
McIntosh Gallery Collection, Western University
Purchased with funds donated by the McIntosh Gallery Art and Travel Committee in memory of James Patten

Amanda White (Canadian, b.1979)
Plantain (welcome mat) 2021
wool yarn and plant-based yarn on cotton cloth, 50.8 x 71.1 cm
McIntosh Gallery Collection, Western University
Purchased with funds donated by the McIntosh Gallery Art and Travel Committee in memory of James Patten

Amanda White (Canadian, b.1979)
Knotweed (welcome mat) 2021
wool yarn and plant-based yarn on cotton cloth, 50.8 x 71.1 cm
McIntosh Gallery Collection, Western University
Purchased with funds donated by the McIntosh Gallery Art and Travel Committee in memory of James Patten

Jennifer Murphy (Canadian, b.1975)
Scarab Butterfly 2020
collage of cut images from second-hand books sewn together with thread
84.0 x 81.0 x 5.0 cm
McIntosh Gallery Collection, Western University
Purchased with funds donated by the McIntosh Gallery Art and Travel Committee in memory of James Patten

Meryl McMaster (Canadian, b. 1988)
When The Storm Ends I Will Finish My Work 2021
digital C-print, 147.32 cm diameter
McIntosh Gallery Collection, Western University
Purchased with the assistance of the Elizabeth L. Gordon Art Program, the Ontario Arts Foundation, 2023

ARTSHARE REPORT

The ArtShare program places works from the McIntosh Gallery Collection into public spaces across campus for the enjoyment and education of students, staff, faculty, and visitors. There are approximately 800 works currently on display across campus as part of this program.

Throughout the 2023-24 year, the team undertook the early stages of recruitment for the position responsible for managing ArtShare while outgoing staff person Brian Lambert worked limited hours prioritizing the installation of exhibitions and essential collections care.

Throughout Summer 2024, the gallery will conduct a full inventory of the ArtShare program with an eye to addressing the growing ArtShare waitlist by next year.



ArtShare clients in the Office of the Dean, Faculty of Arts & Humanities, Western University.

CURATOR'S REPORT

This year, McIntosh Gallery presented a dynamic program of exhibitions that featured emerging and established artists, London and regionally-based artists, and artists from across Canada, some of whom maintain strong connections to London. We forged new interdisciplinary connections with academic departments at Western and beyond. There was a strong curatorial focus on psychogeography, environments, and ecosystems.

The fiscal year began with *The View from Here*, curated by Jennie Kraehling, an exhibition that was generously funded by the Flora J. Tripp Memorial Fund in memory of Maurice Stubbs. The exhibition brought together artworks from the permanent collection that evoke a particular perspective, moment in time, landscape, or space, with each artwork providing a window through which the artist transports the viewer to a physical place or a psychological state of mind. The diverse artworks included in the exhibition offered intimate views of home, illusions of space, snapshots of daily life, and observations on the passage of time. The exhibition included work by Shuvinai Ashoona, Barbara Astman, Florence Carlyle, Jack Chambers, Greg Curnoe, Murray Favro, Roly Fenwick, William Kurelek, Kim Ondaatje, Gillian Saward, Michael Snow, Tony Urquhart, Bernice Vincent, and Jeff Wall.



The View From Here, installation view. Guest curated by Jennie Kraehling. March 30 - June 13, 2023.

During the summer, we hosted Alyssa Sweeney's MFA thesis exhibition, *Confined by Darkness* from August 3 - September 8, 2023. This atmospheric exhibition employed night photography to explore themes of place attachment and psychogeography in the nearby environment. By venturing out alone while most are fast asleep, Sweeney captured images in a way that most people rarely see. She explored the emotional and mental connection formed when physically present within silent, unpopulated spaces, encouraging individuals to meditate on their own experiences and memories in response.

From September 21 to December 9 we presented our major fall exhibition. Co-curated by Dr. Joel Ong (Sensorium Lab, York University) and myself, *The Life Cycle of Celestial Objects Pts. 1 & 2* was an ambitious interdisciplinary experimental curatorial project that featured the work of Shuvinai Ashoona, BUSH Gallery (Gabrielle L'Hirondelle Hill, Peter Morin, Tania Willard), Bettina Forget, Nurielle Stern and Nancy Jo Cullen, Janet Jones, Jesse Tungilik, Camille Turner, Brandon Vickerd, Luca Cherpillod, Michael Miroshnik, Grace Grothaus, Kieran Maraj, and York University Nanosatellite Lab (led by Dr. Regina Lee). The exhibition considered the social, ethical and environmental implications of space exploration. Joel Ong's collaborations with the York University Nanosatellite Lab, focused on the material artefacts and social engagement of satellites and satellite engineers engaged in the burgeoning field of Space Situational Awareness and RSO (resident space object) observation/recognition.



Visitors at the opening reception of *The Life Cycle of Celestial Objects Pts. 1 & 2*. Curated by Helen Gregory and Joel Ong.

The exhibition employed artistic practices, community science, citizen engagement, and education to critique the notion of wonder as an unbiased ideology for space exploration. Through multi-media artworks, scientific models, interactive projects, and a broader series of science engagement events, the exhibition located decentered, diverse narratives of space exploration that propose forms of collaborative cosmic exploration. The exhibition provided rich opportunities to collaborate with the Nanosatellite Lab at York University and Western University's Engineering Department who installed Brandon Vickerd's eye-catching outdoor installation. Western's Institute for Earth and Space Exploration also collaborated with the gallery on a public lecture that brought together scholars in poetry and space exploration.

From January 19 - March 16, 2024, we presented former Londoner, Paul Walde's *Glacial Resonance* in partnership with the Kamloops Art Gallery. The exhibition brought together Paul Walde's iconic 2013 project *Requiem for a Glacier* with his new video and sound installation *Glacial*. Created ten years apart, both works address concerns about land use and the impacts of the climate crisis, with glaciers as the primary focus and an urgent indicator of the Earth's tipping point to an irrevocably changed climate. *Requiem for a Glacier* features a fifty-five-piece choir and orchestra performed on the Farnham Glacier, in the Qat'muk area of the Purcell Mountains in southeastern BC. The sweeping operatic work converted climate data, including temperature records for the area, into music notation and featured a Latin translation of the BC government's media release announcing the initial approval of a year-round resort community at the site that borders a nature conservancy. Walde's epic video *Glacial* is a meditative durational experience, sharing distant vistas and extreme details of the Coleman Glacier at Mount Baker (Kulshan), in Washington State, along with the sounds of the glacier melting, modified through musical instruments used as speakers. Over the course of five hours violin, viola, cello, double bass, bass drum, and a cymbal fitted with sonic transducers transformed field recordings into tones which form the basis of the composition and act as conduits for the glacier to communicate resonant frequencies.

Walde's extraordinary installation was followed by pair of exhibitions that presented thoughtful perspectives on our fragile environment, from April 1 to June 1. Guest curated by Matthew Ryan Smith, *Coming Down the Mountain* was a moody, almost apocalyptic series of large-scale paintings by Toronto based artist Matt Bahen. These paintings implemented themes and devices found in literature and film to highlight our negative impact on the land. *In Coming Down the Mountain*, Bahen speculated on the narrative device of Chekhov's Gun. Conceptualised by Russian storyteller Anton Chekhov, the notion stipulates that if a gun is written into a story then it must be fired at some point in the plot. In other words, past activities hold significant meaning for future events. Applying this notion to the paintings included in the exhibition, cascading water served as a potent metaphor for how (in)actions, left unchecked or ignored, can fester over time into environmental catastrophe.

Bahen's cautionary tale was paired with The Coves Collective's exhibition *unclaim. unsettle. belong*. The Coves Collective is a group of artists, educators, and activists who are united in their shared desire to develop a thoughtful approach to their responsibilities and relationships to and with the land, specifically within the context of the Coves ecosystem, located on a meander of Dehskaan Ziibi or Antler River (also known as the Thames River) in central London. The Collective disrupts and challenges the Coves' colonialist history by engaging in a practice of environmentally-focused, land-based projects situated in the Coves. Their work is informed by Indigenous pedagogy and epistemology and is grounded in a philosophy of reciprocity, kinship, and care. They make use of the gifts that the land has given them, and offer acts of gratitude in return, inviting community members of all ages to participate in land-based workshops. Much of the Collective's work involves ecological interventions in an attempt to remediate the ecological damage caused to the land by the former Almatex Paint Factory. unclaim. unsettle. belong brought together works by The Coves Collective members Kristin Bennett, Paul Chartrand, Reilly Knowles, Sheri Osden Nault, and Michelle Wilson.

This year, I successfully applied for an Elizabeth L. Gordon Art Program Art Acquisition Grant though the Ontario Arts Foundation. This competitive award allowed McIntosh Gallery to purchase Meryl McMaster's major photographic work, *When The Storm Ends I Will Finish My Work* (2021). Many will remember this stunning fictionalized self-portrait from our exhibition *Hunter Gatherer* (2022).



Paul Chartrand, Living Text Sculpture (Unsettle), installation view as part of The Coves Collective: *unclaim, unsettle. belong.*

EXHIBITIONS

Title: *The View From Here*
Dates: March 30 to June 13, 2023
Curator: Jennie Kraehling
Artists: Shuvinai Ashoona, Barbara Astman, Florence Carlyle, Jack Chambers, Greg Curnoe, Murray Favro, Roly Fenwick, William Kurelek, Kim Ondaatje, Gillian Saward, Michael Snow, Tony Urquhart, Bernice Vincent, and Jeff Wall

Title: *Confined by Darkness*
Dates: August 3 to September 8, 2023
Curator: Graduate student exhibition
Artist: Alyssa Sweeney

Title: *The Life Cycle of Celestial Objects Pts. 1 & 2*
Dates: September 21 to December 9, 2023
Curators: Helen Gregory & Joel Ong
Artist(s): Shuvinai Ashoona, BUSH Gallery (Gabrielle L'Hirondelle Hill, Peter Morin, Tania Willard), Bettina Forget, Nurielle Stern and Nancy Jo Cullen, Janet Jones, Jesse Tungilik, Camille Turner, Brandon Vickerd, Luca Cherpillod, Michael Miroshnik, Grace Grothaus, Kieran Maraj, York University Nanosatellite Lab (led by Regina Lee)

Title: *Glacial Resonance*
Dates: January 19 to March 16, 2024
Curator: Charo Neville, Kamloops Art Gallery
Artist: Paul Walde

Title: *Coming Down the Mountain*
Dates: April 1 to June 1, 2024
Curator: Matthew Ryan Smith
Artist: Matt Bahen

Title: *unclaim. unsettle. belong*
Dates: April 1 to June 1, 2024
Curator: Helen Gregory
Artists: Kristin Bennett, Paul Chartrand, Reilly Knowles, Sheri Osden Nault, and Michelle Wilson

PUBLICATIONS:

Coming Down the Mountain
Essay by: Matthew Ryan Smith
Exhibition Dates: April 1 to June 1, 2023
ISBN: 978-0-7714-3197-5

COMMUNITY ENGAGEMENT REPORT

In support of our ongoing exhibitions and in response to the success of virtual and hybrid events hosted in recent years, many ancillary and outreach programs such as artist talks and panels continued to be broadcast live on Zoom throughout 2022-23. Over the course of the year, several events presented in collaboration with the Department of Visual Art's Art Now! Speakers' Series were additionally recorded for accessible and asynchronous viewing online. As was reported in 2022-23, the gallery continued to rebuild a robust program of staff-led exhibition tours, each continuing to garner interest from community groups and campus partners alike.

The McIntosh Gallery Art and Travel Committee, a volunteer group who organizes excursions to museums, galleries, and cultural sites worldwide, resuming their full operations throughout 2023-24, which included an extensive program of exciting day trips throughout Ontario and further afield.

After several years of development and ongoing workshops, McIntosh Gallery unveiled the completed community mosaic mural led by local artist Susan Day and presented in partnership with the Regional HIV/AIDS Connection at Carepoint in late summer 2024. Leading up to the formal unveiling, community members were encouraged to engage with themes related to the project through targeted workshops and a free public film screening at Hyland Cinema. The award-winning film by Luara Poitras, *All the Beauty and the Bloodsheed*, was selected to be screened. The film chronicles the story of artist and activist Nan Goldin's career with a focus on her advocacy work during the HIV/AIDS crisis in the 80's, and her fight against the Sackler family for their role in the current opioid epidemic across North America, and perfectly captured the essence of the project.





L-R: Workshop attendees creating hand-pinched tiles for *In Our Midst*, a community mosaic mural led by artist Susan Day. Visitors taking a closer look at *In Our Midst* at the formal unveiling, August 31, 2023.



Susan Day, *In Our Midst,* 2023. Commissioned community mosaic mural installed at Carepoint, 460 York St., London, ON. Presented in partnership with the Regional HIV/AIDS Connection with project funding provided by The Good Foundation Inc. and materials sponsored by Tucker's Pottery Supplies and Pottery Supply House.

In Fall 2023, we opened the collaborative exhibition *The Life Cycle of Celestial Objects Pts. 1 & 2*, which featured a number of ancillary programs open to the public for diverse audiences. Visitors of all ages were invited to participate in public artist talks, panel discussions and guided drawing workshops to expand their understanding of the works exhibited and the broader related field of space exploration. Winter 2024 began with a highly anticipated exhibition of recent works by former Londoner Paul Walde, each considering themes related to contested land use and Indigenous stewardship through robust multimedia and sound installation. Throughout the exhibition's run, Paul hosted an in-person guided exhibition tour of *Glacial Resonance*, in addition to a virtual panel discussion with a geologist who specializes in studying glaciers and glacial melt across North America.

The programming year closed out with the launch of concurrent exhibitions Matt Bahen: *Coming Down the Mountain* and The Coves Collective: *unclaim. unsettle. belong*, each of which featuring a significant program of community events and extended opportuntiies for visitor engagement into the 2024-25 programming year.

PUBLIC PROGRAMS

Date: July 17, 2023
Activity: All the Beauty and the Bloodshed Screening
Partner: Hyland Cinema
Description: In anticipation of Susan Day's community mosaic mural coming to Carepoint in the coming months, McIntosh Gallery presented a free screening of the highly acclaimed documentary *All the Beauty and the Bloodshed* on July 17 at Hyland Cinema. The film tells the story of artist and activist Nan Goldin told through her slideshows, intimate interviews, ground-breaking photography, and rare footage of her personal fight to hold the Sackler family accountable for the overdose crisis.

Date: August 31, 2023
Activity: *In Our Midst* Community Mosaic Mural Unveiling
Partner: Carepoint
Description: More than a mosaic mural, this collaborative public artwork offers a profound expression of solidarity with those affected by the ongoing opioid crisis. Led by local artists Susan Day, this work comprises thousands of handmade tiles and marks a community commitment to the lives and wellbeing of people who use substances in our city while honouring those lost to overdose and drug poisoning.

Date: September 21, 2023
Activity: McIntosh Gallery & Art Now! Present: Brandon Vickerd
Partner: Department of Visual Arts, Western University
Description: Exhibiting artist Brandon Vickerd (Hamilton, ON) presented a public lecture on his studio practice with a focussing on his large-scale public sculpture works. Attendees were encouraged to engage with the artist by asking questions before attending the opening reception of *The Life Cycle of Celestial Objects* at McIntosh Gallery.

Date: September 28, 2023
Activity: Decolonizing Space Panel Discussion
Partner: Department of Visual Arts, Western University
Description: Hosted live on Zoom, select artists presented short lectures on their studio practices with a focus on works featured in *The Life Cycle of Celestial Objects* at McIntosh Gallery.

Date: October 21, 2023
Activity: (Re)Naming The Moon Workshop #1
Partner: Cronyn Observatory, Western University
Description: Attendees were taught about and how to sketch craters on the moon with exhibiting artist Bettina Forget. Together with staff, Forget led a moon crater drawing workshop at the Hume Cronyn Memorial Observatory, coinciding with International Observe the Moon Day.

Date: October 21, 2023
Activity: (Re)Naming The Moon Workshop #2
Partner: Cronyn Observatory, Western University
Description: Attendees were taught about and how to sketch craters on the moon with exhibiting artist Bettina Forget. Together with staff, Forget led a moon crater drawing workshop at the Hume Cronyn Memorial Observatory, coinciding with International Observe the Moon Day.

Date: November 9, 2023
Activity: Western Voices in Canadian Art
Partners: Woodstock Art Gallery, Fanshawe College
Description: Co-presented with the Woodsock Art Gallery and Fanshawe College, McIntosh Gallery supported the public lecture by art historian, museologist, author and professor Patricia Bovey, member of the Senate of Canada (2016-2023) and the Winnipeg Art Gallery's Director Emerita at Fanshawe College main campus.

Date: November 23, 2023
Activity: Bringing Space Back to Earth Panel Discussion
Partners: Institute for Earth and Space, Western University, York University
Description: Co-presented with Western Space, this hybrid panel discussion considered the impact of collecting material in space in order to analyze it back on earth. Panelists presented on their work and research, informed by the following: What does it mean to enter celestial matter into earthly collections of material culture? Does space exploration cause us to rethink or reconsider our place in the universe? How might a future discovery of extra-terrestrial life forms impact our perception of humanity?

Date: January 19, 2024
Activity: Artist-led Exhibition Tour
Partners: N/A
Description: Exhibiting artist Paul Walde (Victoria, BC) led attendees through an intimate, guided exhibition tour of *Glacial Resonance* at McIntosh Gallery. Attendees were encouraged to discuss the work with the artist before attending the public opening reception to follow.

Date: March 12, 2024
Activity: On Glaciers Panel Discussion
Partners: N/A
Description: Hosted live on Zoom, media artist Paul Walde (University of Victoria) conversed with professor of glacial geology Emmanuelle Arnaud (University of Guelph) with a focus on themes related to the exhibition Paul Walde: *Glacial Resonance*.

COMMUNICATIONS REPORT

With full operations restored after several years of pandemic closures and access modifications, the 2023-24 year saw the gallery's web and social media presence grow to further communicate our new and upcoming exhibition and public programming. Overall, virtual content in support of our operations and exhibitions garnered over 68,800 impressions over the course of the year.

Many of McIntosh Gallery's exhibitions and programs garnered media attention over the course of the year. Of note was the formal unveiling of Susan Day's community mosaic mural *In Our Midst* on International Overdose Awareness Day, which was featured in print, web and radio by such outlets as CTV London, CBC News and the London Free Press, to name a few.

In Fall of 2023, the gallery launched the expansive two-part exhibition *The Life Cycle of Celestial Objects* to much local interest and curiosity, with user-generated content being published across social media and on Reddit about Brandon Vickerd's public art installation *Alouette*. 2024 began with the launch of Paul Walde's solo exhibition *Glacial Resonance* at McIntosh Gallery, which generated significant media attention for its poetic response to climate data and Indigenous land sovereignty. The London Free Press, as well as the Gazette, Western News and CHRW Radio each ran stories about the exhibition featuring interviews with the artist.



Brandon Vickerd, *Alouette*, installation view as part of *The Life Cycle of Celestial Objects Pts. 1 & 2*. Curated by Helen Gregory and Joel Ong.

DONOR REPORT

Throughout 2023-2024 the McIntosh Gallery and its Annual Campaign generated $158,339.69 in individual donations to support our exhibitions, programs, and publications. We are grateful to all our donors for their generous contributions.

Fundraising Campaign Donors:

Mrs. Joy Abbott
Mr. Kevin Bice and Mrs. Daphne Bice
Mrs. Perry Clouston and Dr. John Clouston
Mr. Robert Collins and Mrs. Mary Lake Collins
Mrs. Marilyn Conklin and Dr. David Conklin
Ms. Roberta Cory
Mrs. Judy Davidson
Mr. Duncan de Kergommeaux
Professor Joel Faflak
Ms. Joyce Garnett
Ms. Margaret Glover
Ms. Connie Greger
Mr. Joseph Hubbard
Mr. Kirtley Jarvis
Ms. Shelley Kopp
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Ms. Judith Shaw
Professor Jan Shepherd McKee and Reverend Keith McKee
Ms. Rosemary Sloot
Dr. Florentine Strzelczyk
Ms. Wilda Thomas
Mr. Ian Tripp
Mrs. Viola Weil
Anonymous





L-R: Visitors at the opening reception of The Coves Collective: *unclaim. unsettle. belong.*
Workshop attendee stands with memorial tile for her late daughter at *In Our Midst* at the formal unveiling, August 31, 2023.

McINTOSH GALLERY TEAM

McIntosh Gallery Committee of the Board of Governors

Dr. Lindsay Bell
Henri Boyi
Dr. Spy Dénommé-Welch
Dr. Joel Faflak
Beth MacDougall-Shackleton
Marlene McGrath
Dr. Linda Miller
Dr. Alena Robin
Dr. Christine Sprengler
Syna Thakur
Dr. Sam Trosow

Full-time Staff

Lisa Daniels, Director (as of March 4, 2024)
Catherine Elliot Shaw, Acting Director (through to March 4, 2024)
Helen Gregory, Curator
Abby Vincent, Operations & Communications Coordinator

Part-time Staff

Dickson Bou, Preparator
Reilly Knowles, Community Engagement Coordinator
Brian Lambert, Collections Manager
Luvneet Rana, Registrar

McIntosh Gallery Art & Travel Committee

Joy Abbott
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Kathleen Brown
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Wilda Thomas
Viola Weil
Nancy Wright

Student Volunteers

Kylie Copeland
Leena Mohamed Faleel

Work Study Staff

Vasu Kansra
Shayma Masaud-Wahaishi
Jessie Wang

MISSION & VISION

Mission:
McIntosh Gallery is a centre for the presentation and dissemination of advanced practices and research in the fields of art history and contemporary visual art. McIntosh serves the students, faculty and staff of Western University and the broader community of the City of London as a teaching and research resource. Ongoing programs and services actively promote innovative projects in the production, exhibition, interpretation, and collection of visual culture.

Vision:
To be nationally recognized as a leader among university-based public art galleries for creative interpretation and scholarly research in art and visual culture. McIntosh Gallery acknowledges the support of the Canada Council for the Arts, the Ontario Arts Council, Western University, Foundation Western, and our donors.

Land Acknowledgement:
We acknowledge that Western University is located on the traditional lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak and Attawandaron peoples, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. This land continues to be home to diverse Indigenous peoples (First Nations, Métis and Inuit) whom we recognize as contemporary stewards of the land and vital contributors of our society.

Contemporary art, visual culture, and art history have long played an important role in facilitating constructive social, political, and diverse cultural conversations. As such, McIntosh Gallery stands by its responsibility to support the artistic freedom of all exhibiting artists by providing a safe and respectful space for them to express themselves and showcase their work and research. The works in this exhibition express the views of their creators and do not reflect the position of McIntosh Gallery or Western University.

We gratefully acknowledge the financial support of the Ontario Arts Council, the Canada Council for the Arts, Western University, Foundation Western, and our generous donors.

OUR SUPPORTERS AND PARTNERS

Outer cover: Visitors at the opening reception of *The Life Cycle of Celestial Objects Pts. 1 & 2.*


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