McIntosh Gallery
Annual Report
2024-2025

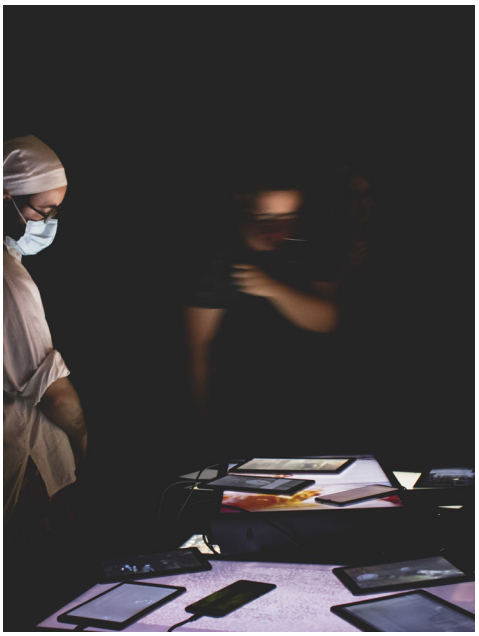










Table of Contents:

Director's Report	**4**
Collections Report	**7**
Acquisitions	**10**
Curator's Report	**11**
Exhibitions	**15**
Publications	**16**
Impact & Outreach Report	**17**
Public Programs	**19**
Communications Report	**22**
Donor Report	**24**
Gallery Advisory Committee	**25**
McIntosh Gallery Team	**25**
Mission, Vision, Values	**27**
Our Supporters and Partners	**28**

Front cover images (clockwise from top left): Opening reception for *Sasha Opeiko: a movement of darkness on darkness.* Opening reception for *Sanaz Mazinani: From Elsewhere to Here*. Opening reception for *Laura Moore: Memories of the Future.* Participants in *Replanting the Coves* hold letters from Paul Chartrand's living text sculpture.

Director's Report

Taking Stock and Embracing Change

McIntosh Gallery is navigating through an exciting time in its evolution as we recalibrate our practices and our focus in response to the changing world and our changing community. The 2024 – 2025 year was spent Taking Stock and Embracing Transformation. With a focus on developing a new strategic plan, it was a year of deep reflection, active listening, and visionary planning. Working with The Osborne Group, a comprehensive and exhaustive process was initiated that included surveys, interviews, focus groups, and a full day retreat with the Gallery Advisory Committee and staff. We anticipate our new strategic plan (2026 – 2030) will be completed by December 2025.





While engaged in community conversations, we worked behind the scenes conducting an ArtShare inventory and condition report on all 650 pieces from the collection that are placed in 53 departments and various locations around campus, from the D. B. Weldon Library to the Office of the President. This process included many conversations with people who participate in ArtShare as we strive to revitalize and breathe new life into the program and streamline our processes.

We welcomed two new members of the artistic team in 2024—2025. Aaron Guravich joined the McIntosh as Gallery Operations Specialist (Collections, Exhibitions, and Facility), with a significant portion of his role focused on the ArtShare program and contributing to the overall management and registration of the collection. Rachel Deiterding was hired as the Curator of Collections and Special Projects with the goal of conducting a multi-year initiative, Connecting through Collections, which is focused on reinvigorating the McIntosh's critical engagement with the permanent collection and our community.

The project consists of a comprehensive collection audit that includes scrubbing data to ensure its integrity, updating the fair market value of key works, completing an inventory and condition report of all works, and identifying the gaps and strengths of the collection. This work will culminate in an updated collections policy and collecting practices as we work to decolonize and re-focus the collection. We are committed to being transparent and inclusive in this work, and the exhibition and programming framework being implemented will weave the collection review, strategic plan, programming, and decolonizing work together.

Two exhibitions that reflected McIntosh's priorities this year were *In Search of a Loss of Self: The Language of Alterity* co-curated by first and second-generation Muslim-Canadian artists and scholars, Soheila Esfahani and Mélika Hashemi; and *Laura Moore: Memories of the Future* curated by Adam Lauder. Esfahani and Hashemi performed a survey of the McIntosh Gallery permanent collection and failed to see themselves reflected in the collected works or under database search keywords. Consequently, they argue that Islamic art and artists fall into the cracks of collection acquisition practices and, through the exhibition, offered suggestions on how to address these absences. Laura Moore: Memories of the Future was the first mid-career survey of Moore's work. The exhibition delivered a poignant reflection on the environmental impact of planned electronic obsolescence, as we consider ways that our exhibition and collecting practices can be more sustainable.



Installation view of *In Search of a Loss of Self: The Language of Alterity*, curated by Soheila Esfahani and Melika Hashemi, September 20- December 7, 2024.

In January 2025, Heather Carey joined McIntosh as the Gallery Operations Officer (Administration and Engagement). Heather is focused on building a strategy to increase overall engagement in our programs and activities and developing a plan to streamline our internal systems and update our operations.

As we look to engage more students and increase our impact, new outreach initiatives were piloted in 2024/2025, most notably the R&Art program. Presented in the empty gallery during exhibition changeover, R&Art offered students, faculty, staff, and the public a unique opportunity to connect, create, and explore artistic expression, and to meet fellow students and colleagues in a creative, welcoming environment. Word about the program spread and we began collaborating with Student Wellness & Wellbeing, Campus Recreation, and Western Sustainability to build on the initiative under a new name: Art Thrive.



Many thanks to our friends, donors, funders, volunteers, and staff who contributed to a remarkable and inspiring year. It is an exciting time for the McIntosh as we emerge from this reflective journey with renewed vigor and a bold sense of purpose. We look forward to sharing the new vision for the McIntosh in the coming year. Meanwhile, we continue to work together to cultivate a dynamic space for diverse and powerful narratives in a way that celebrates and uplifts multiple worldviews and forms of knowledge through the transformative power of art.

Lisa Daniels
Director

Collections Report

We are grateful to the artists and donors who acknowledge the importance of the McIntosh's permanent collection with their generous gifts. After many years of capacity limitations, McIntosh Gallery has committed to looking inward at the collection, turning the focus to auditing the collection and planning for its future.

A sculpture that was promised to the McIntosh in 2023 arrived and was accepted into the permanent collection in 2024/2025. *Flow*, a bronze sculpture by American artist Bathsheba Grossman, was commissioned and donated by Bruce Wonnacott and Dr. Paul Wonnacott. The sculpture's form was created using an algorithmically-driven mathematical model inspired by knot theory. Through the combination of coding and 3-D printing with algorithmically driven organic forms, Grossman's sculpture puts contemporary art in dialogue with mathematics. It also commemorates the relationship between the Wonnacott family and Western University.





Images (left to right): Bathsheba Grossman, *Flow*, 2024, Bronze. Members of the Wonnacott family visit *Flow* in the International and Graduate Affairs Building at Western.

A long-overdue inventory of the work that is shared across campus through the ArtShare program began in the summer of 2024. This work took the better part of a full year as there are approximately 650 works in the program. While this inventory was taking place, ways to update and streamline the program, while ensuring the care and safety of the art, began to emerge. The work of consolidating and analyzing the data and feedback gathered through the inventory process is now underway. We expect to address the waitlist and roll out the updated program over the next year.

Since October 2024, work has been focused on developing a plan to better understand the collection and its history through a detailed collections audit and review that will identify gaps, strengths, challenges, and opportunities for change and growth within the collection and the gallery's collecting strategy. This is a multi-year process that will include a physical audit of the collection, an audit of the related collections data, and a thematic, data-centred collections review that will culminate in an updated collections policy, collections procedures, and a collections development plan. Together, this work will inform the direction of the collection moving forward.

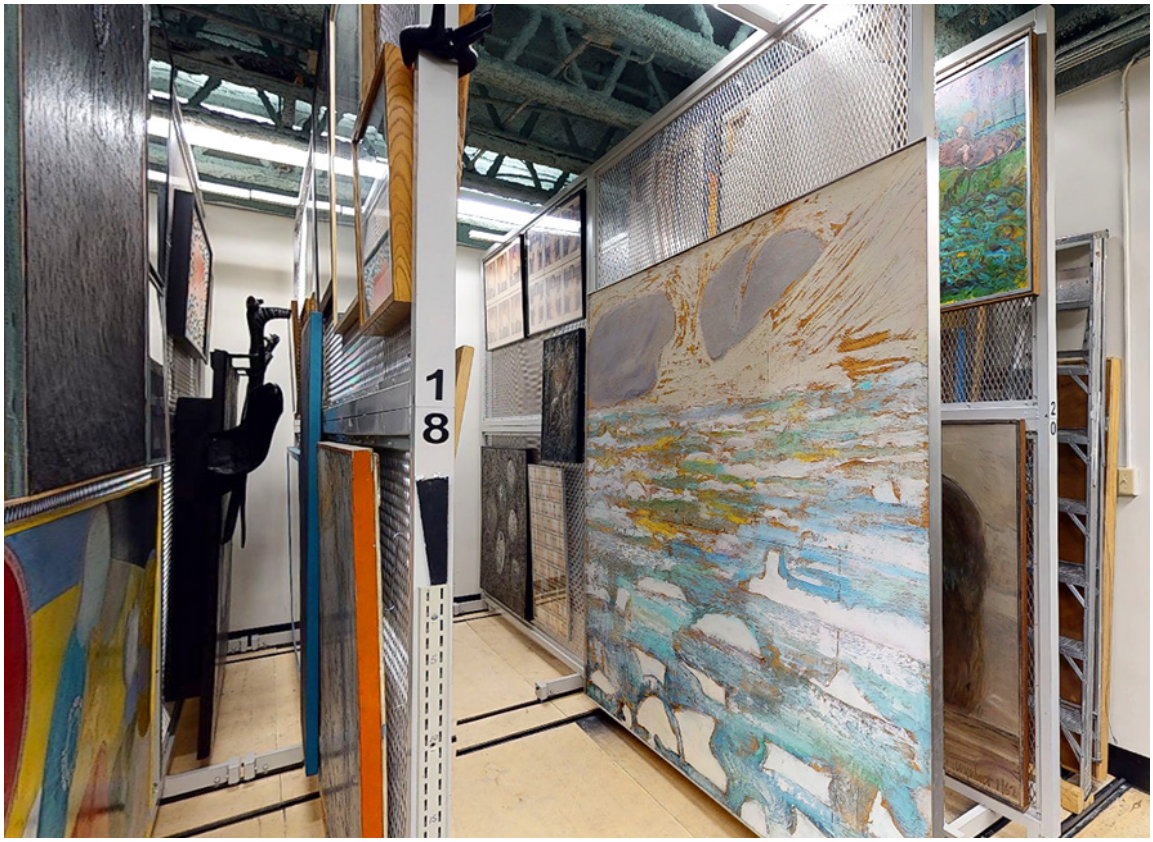
In January 2025, work on the collection review began with a quantitative analysis of the collection and its associated data. This work informed the development of the exhibition series Holding Patterns which seeks to publicly recognize the internal work focused on the collection. The first iteration of the exhibition series *Holding Patterns: the short view – Recent Acquisitions from the McIntosh Gallery Collection* was mounted in April 2024. Through a selection of recent acquisitions, the exhibition looked to the recent past to reflect on conversations that have been entangled with the collection over the past several years, while also posing critical questions about what it means to collect in the contemporary moment.

Alongside the exhibition, McIntosh launched *Let's Talk Collections*, a bi-annual lecture series that shares the most interesting and challenging developments with the collections audit and review process. The first lecture, *What's Up With the McIntosh Gallery Collection*, was hosted in collaboration with the Art Dealers Association of Canada's *Canadian Art Hop*. It presented the story of collecting at McIntosh Gallery since the 1920s and reflected on how this history has informed recent acquisitions. Future collections-based exhibitions, including the forthcoming *Holding Patterns: the long view – A Look Inside the McIntosh Gallery Collection*, will continue to make visible the work of the collections audit and facilitate public conversation about the collection and what it could look like moving forward.





Images (left to right): Installation view of *Holding Patterns: the short view*, curated by Rachel Deiterding. Rachel delivers the first lecture, *What's Up with the McIntosh Gallery Collection,* as part of the *ADAC Canadian Art Hop.*



Collection vault.

Throughout the Winter semester, work on the collection audit and review advanced with support from student interns and volunteers. Natasha Beaudoin, a Master's in Fine Art student, conducted in-depth research on the Portraits of Record to better understand their history and their role within the University and the collection. Liam Bousada, an undergraduate student at Ivey, assisted in gathering valuation information to support an updated collection appraisal that will be completed as part of the collections data audit.

Next steps include conducting a physical audit of over 4,350 artworks. This year we successfully received a Young Canada Works in Heritage Organizations Grant to support the hiring of a Collections Assistant on a one-year contract to execute this process. This role began in June 2025.

In 2025/2026, we will continue to focus on future-oriented collection work to advance the collections audit and review process, while supporting the priorities of the McIntosh Gallery's new strategic plan.

Rachel Deiterding
Curator, Collections & Special Projects

Acquisitions

2024.0003
Grossman, Bathsheba
Flow, 2024
Bronze
180.2 x 66.6 x 69.4 cm
Gift from Western University graduates Ronald Wonnacott (BA 1955), Paul Wonnacott (BA 1955), Thomas Wonnacott (BA 1957), Joy (Wonnacott) Becker (BA 1968) and Alma (Wonnacott) Scovil (BA 1969).



Curator's Report

The 2024-2025 year was marked by an ambitious series of exhibitions that tackled important issues ranging from our relationships with the environment, technology, and the self to a deep investigation into McIntosh Gallery's past collecting practices and what they mean for the future.

The year began with a pair of exhibitions that focused on the importance of environmental stewardship and the potential consequences of ecological carelessness: *The Coves Collective's unclaim. unsettle. belong,* curated by Helen Gregory, and Matt Bahen's *Coming Down the Mountain*, curated by Matthew Ryan Smith. London-based Coves Collective is a group of artists, educators, and activists who share a thoughtful approach to their responsibilities and relationships to and with the land, specifically within the context of the Coves, an Environmentally Significant Area located in the centre of London, Ontario. Their work is informed by Indigenous pedagogy and epistemology and is grounded in a philosophy of reciprocity, kinship, and care towards the land. The exhibition culminated in a beautiful community-based closing event where the letters that comprised Paul Chartrand's living text installation (grown from locally sourced native plant seeds) were planted in the Coves. In contrast, Matt Bahen's solo exhibition of lush impasto landscapes featured acid ponds, forest fires, floods, and other environmental catastrophes, reminding us of the potential consequences of allowing our careless treatment of the environment to remain unchecked. Despite the cautionary nature of the work, the exhibition was stunningly beautiful, very popular, and well-attended.



Installation view of The Coves Collective's *unclaim. unsettle. belong.* curated by Helen Gregory.



Installation view of Sasha Opeiko's *a movement of darkness on darkness*, 2024.

The summer exhibitions featured two graduate student thesis exhibitions, demonstrating our ongoing commitment to supporting students in the Department of Visual Arts. Sasha Opeiko's Ph.D. thesis exhibition *a movement of darkness on darkness* meditated on the notion of melancholy as applied to the ontology of obsolete technology: crumbling found material dimly lit by bare bulbs, glitching found video, scanned 3D objects, and technology on the border of obsolescence created a powerful commentary on the proliferation of waste arising from capitalist systems of production. Brittany/Andrew Forrest's M.F.A. thesis exhibition *Lullaby* featured a series of visceral mixed media sculptures that examined the role of defense mechanisms in our construction of self.

In September 2024, we welcomed a new academic year with two exhibitions that challenged perspectives and assumptions about how we understand and categorize the world. Sanaz Mazinani's timely installation *From Elsewhere to Here*, curated by Helen Gregory, asked us to consider how social and mainstream media, as well as our individual sociocultural backgrounds, influence how we perceive, interpret, and respond to war and geopolitical conflict.



Installation view of *Sanaz Mazinani: From Elsewhere to Here*, curated by Helen Gregory.

In Search of a Loss of Self: The Language of Alterity, curated by Soheila Esfahani and Mélika Hashemi, provided a forum in which the curators surveyed the McIntosh Gallery Permanent Collection in search of Islamic representation. Employing the "punk" curatorial methodology of bricolage, they brought together seemingly disparate ideas, ephemera, and objects into a post-Orientalist re-storying of works from the collection. This project also critiqued the limitations of database search keywords used to locate and describe works in the collection.

Our winter exhibition featured an ambitious mid-career retrospective of the work of Laura Moore. *Memories of the Future*, curated by Adam Lauder, provided a timely exploration of the wastefulness of planned electronic obsolescence, asking what future archaeologists might make of the mountains of discarded personal devices that define the current era. The exhibition was accompanied by an interdisciplinary panel discussion between Laura Moore, Dr. Alyssa Centivany (Assistant Professor in the Faculty of Information and Media Studies at Western University, researching technology policy, law, and ethics), and Dr. Kirsty Robertson (Director of Museum and Curatorial Studies and Director of the Centre for Sustainable Curating). This thought-provoking discussion covered topics such as memory, technology and waste, planned obsolescence, and the legal and ethical implications of the right to repair movement.



Alize Zorlutuna shares a Çay (tea) service with visitors to their exhibition *Above Borders, Beneath Words,* April 2025.

In April, mounted adjacent to *Holding Patterns: the short view – Recent Acquisitions from the McIntosh Gallery Collection*, Alize Zorlutuna's *Above Borders, Beneath Words*, curated by Helen Gregory, invited viewers to consider our relationship to land and water beyond geopolitical borders and national identities. Arranged around a central installation of Turkish kilims, pillows, and hand-crafted rugs that encouraged conversation, the exhibition provided a tranquil space within an institutional context where we might engage in generative discourse about how we might live responsibly together. The exhibition opened with a tea service and conversation guided by Zorlutuna in which guests were invited to reflect on what it means to be a guest on Indigenous land.

Through our exhibitions and curatorial programs, McIntosh Gallery contributes to vital discussions about important social and environmental issues that will impact us in the years to come. We look forward to continuing this work in the upcoming year.

Helen Gregory
Curator

Exhibitions

McIntosh exhibitions were highlighted in several online journals this year. Paul Walde's exhibition *Glacial Resonance* was reviewed by Rashana Youtzy in *Public Journal.* Laura Moore's exhibition *Memories of the Future* was written about by Vincent Cherniak for *Centred.ca*, and by Matthew Ryan Smith for issue #141 of *Espace Art Actuel*. The Western Gazette released a six-and-a-half-minute video profiling the Gallery and offering a behind-the-scenes look at the work of the Gallery.

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

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

Title: *a movement of darkness on darkness*
Artist: Sasha Opeiko
Dates: June 13 – July 20, 2024
Curator: PhD Thesis exhibition

Title: *Lullaby*
Artist: Brittany/Andrew Forrest
Dates: August 6 – September 6, 2024
Curator: MFA Thesis Exhibition

Title: *In Search of a Loss of Self: The Language of Alterity*
Artists: Ronald Langley Bloore, David Bolduc, Michael Durham, Jamelie Hassan, Stephen Livick, Johnnene Maddison, William Blake Richmond, Thelma Rosner, Robert Wolfe
Dates: September 20 – December 7, 2024
Curators: Soheila Esfahani and Mélika Hashemi

Title: *From Elsewhere to Here*
Artist: Sanaz Mazinani
Dates: September 20 – December 7, 2024
Curator: Helen Gregory

Title: *Memories of the Future*
Artist: Laura Moore
Dates: January 17- March 15, 2025
Curator: Adam Lauder

Title: *Above Borders, Beneath Words*
Artist: Alize Zorlutuna
Dates: April 5 – May 30, 2025
Curator: Helen Gregory

Title: *Holding Patterns: the short view - Recent Acquisitions from the McIntosh Gallery Collection*
Artists: Soheila Esfahani, Angela Grauerholz, and Meryl McMaster
Dates: April 5 – July 11, 2025
Curator: Rachel Deiterding

Publications

The Botanical Turn
Essay by Giovanni Aloi
Additional text by Helen Gregory
Exhibition dates: September 23 - December 11, 2021
ISBN: 978-0-7714-3203-3

In Search of a Loss of Self: The Language of Alterity
Essay by Soheila Esfahani and Mélika Hashemi
Exhibition dates: September 20 – December 7, 2024
ISBN: 978-07714-3201-9

Paul Walde: Glacial Resonance
Essays by: Mark Cheetham and Stephanie Smith
Additional text by: Charo Neville and Paul Walde
Exhibition dates: January 21 – April 1, 2024
ISBN: 978-1-895497-90-6

Impact & Outreach Report

While much of our energy and focus this past year was on rebuilding the team, taking stock of current programs and processes, and planning for the future, our commitment to presenting engaging community outreach programs continued.

As we continue to explore creative ways to engage and have an impact in the lives of our community, Reilly Knowles was hired on a part-time, limited-term contract to develop and offer a series of outreach programs and projects. After hosting a booth at Western's Science Rendezvous and the Health & Wellness fair, Reilly developed and offered weekly tours of current exhibitions and the sculpture garden, as well as creative hands-on art activities to the children participating in the many summer camps offered at Western.

The first of three *R&Art* programs was delivered in September of 2024 with over 100 students participating. Designed to offer students a creative social space to meet up with fellow students, and try their hand at unique art activities, a total of three sessions were offered at the Gallery over the course of the 2024/2025 academic year. As word about the program spread, we began exploring how we could work with Student Health & Wellness. At the same time, Western Student Recreation Centre requested two sessions during exam time in April to offer students another outlet to relieve stress.







With growing interest in the program, we successfully applied for funding through the Western Sustainability Fund and will launch *Art Thrive: Elemental Forces* in September 2025. Building on the *R&Art* program, *Art Thrive: Elemental Forces* is a social and creative space where connection and creativity is paramount. Through video art, moving images, and a unique and fun artistic activity led by local artists, each event celebrates an elemental theme—earth, wind, fire, and water. Through a series of seven thematic video art drop-in programs presented at various locations across Western's campus, each event is designed to reduce feelings of anxiety, stress, and social isolation in the participants, all of which are associated with the rise of Eco-distress in young people aged 18 – 25.

For the second year in a row, McIntosh participated in the 2025 Canadian Art Hop which is organized by the Art Dealers Association of Canada. Focusing on the exhibition *Holding Patterns: the short view*, the day began with a short tour of the exhibition before transitioning to a public forum to discuss collecting and its future. Other outreach initiatives that started in 2024/2025 included Art + Green Walks. In partnership with Western Sustainability, McIntosh will co-lead walking tours of campus that include stops at some of McIntosh's sculptures around campus.

We are always grateful to the Art & Travel committee, a group of passionate art lovers who organize excursions to museums, galleries, and cultural sites world-wide. In addition to offering inspiring, art-focused trips, they support the collection with an annual donation for the acquisition of artwork.



Participants at the inaugural *Art + Green Walk*, in collaboration with Western Sustainability, Spring 2024.

Public Programs

Student Internships
Ongoing
Providing experiential learning opportunities for undergraduate and graduate students in the Department of Visual Arts and Faculty of Information and Media Studies, and other faculties.

McIntosh Gallery Art & Travel Committee Trips and Lectures
Ongoing
Organized by a committee of volunteers, the Art & Travel Committee hosts several lectures and day trips to museums and galleries each year. Some highlights from 2024-2025 included a trip to the AGO to see exhibitions *Making Her Mark: A History of Women Artists in Europe, 1400-1800* and *Tissot, Women and Time*; the Aga Khan Museum to see the popular exhibition *The Moon: A Voyage Through Time*; a trip to Hamilton to see the Dan Lawrie International Sculpture Collection at the Royal Botanical Gardens and *Heather McNicoll: An Impressionist Journey* at the Art Gallery of Hamilton.

Tours
Ongoing
Throughout the year, McIntosh curatorial staff develop tours at the request of faculty from across the University as well as local community groups.

ArtHop
Let's Talk Collections: What's Up with the McIntosh Gallery Collection
May 3, 2024 (Annual)
Joining over 100 galleries and Art Centres from across Canada, Curator of Collections & Special Projects and Museum and Curatorial Studies alumna, presented a look inside ongoing work to review the McIntosh Gallery collection and the many questions and challenges that accompany this project.

Science Rendezvous
Tree Ring Printmaking: Mother Nature Cards
May 11, 2024
Highlighting the "A" in "STEAM", Science Rendezvous is part of a nationwide initiative coordinating science and art activities for kids and community members of all ages.

REACH Sculpture Garden Tours
May 2024
These participatory tours of the McIntosh Gallery Sculpture Garden were geared towards at-risk youth and introduced them to ways to enjoy art, and to critically analyze and talk about art in a university setting.

Summer Camp Collaborations
Summer 2024
McIntosh provided participants in the Western summer camps tours of exhibitions and the Sculpture Garden as well as thematically related art workshops.

Replanting the Coves
June 1, 2024
Participants were led by members of The Coves Collective on a guided community walk through the Coves where native plants grown in artist Paul Chartrand's living text sculpture were transplanted on the land around which the exhibition centred.

R&Art
September 11, 2024, December 9, 2024, March 19, 2025
The program invited students into the Gallery during exhibition turnover to rest, relax, and participate in an artmaking activity. Run three times in 2024/2025, the program inspired a collaborative version of R&Art with Western Sport and Recreation Services and Student Health and Wellness in April 2025 that occurred off-site at the Rec Centre.

Sanaz Mazinani: Artist Talk
November 14, 2024
This virtual artist's talk with Sanaz Mazinani, in support of her exhibition *From Elsewhere to Here*, was presented in collaboration with the Department of Visual Arts course Art Now!

Panel Discussion: Memories of The Future
February 26, 2025
This event put artist Laura Moore's work in conversation with the research of Dr. Kirsty Robertson (Director, Centre for Sustainable Curating) and Dr. Alissa Centivany (Professor, Faculty of Information and Media Studies, and specialist in the Right to Repair movement). The discussion addressed memory, technology and waste, planned obsolescence, and the right to repair.

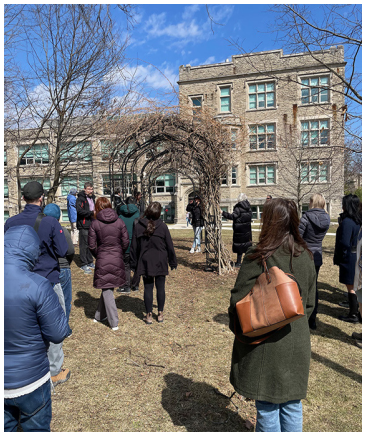


Panel Discussion: Memories of the Future, 2025.

Art+Green Walking Tours
March 27, 2025
Presented in partnership with the Office of Sustainability and Western Health & Wellness, this event integrated opportunities for wellness-based reflection and interaction with public sculpture around campus. The intention of the walk was to encourage participants to slow down and experience art on campus, positioning art as a tool to help improve wellbeing.

Leaving the Table: çay service and guided conversation
April 5, 2025
Part performance, part guided conversation, *Leaving the Table* has been part of Alize Zorlutuna's practice since 2019. Over tea and Baklava, the artist asked participants to gather in a space that acknowledges the challenge of reconciling the ongoing legacies of colonial histories with the reality that this place has been a refuge for many.

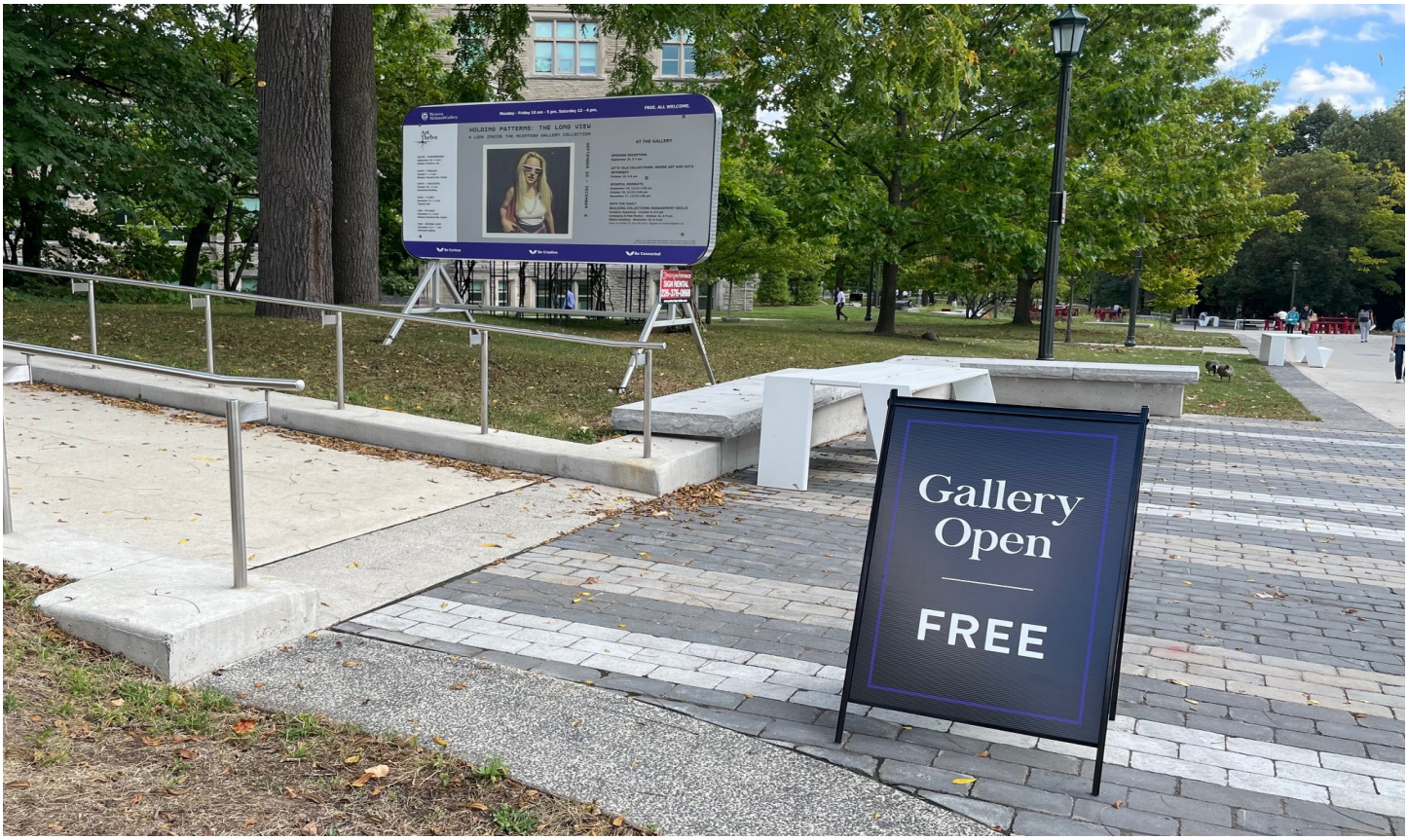
Around the Reference Table: Study Along
April 9 – April 23, 2025
Timed during exam season, this program used the reference table installed in *Holding Patterns: the short view*—a study table populated with resources that illustrate ongoing research into the collection—to invite students to study in the exhibition space. Study opportunities were open on a drop-in basis and at scheduled weekly facilitated study sessions. It addressed the need to be together during the busy time of exams and the constant need for new workspaces on campus, and encouraged students to enter the Gallery who may not have otherwise.









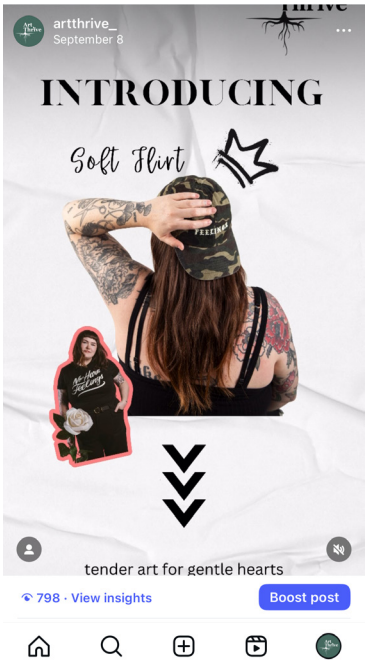


Updated signage in front of the gallery.

Communications Report

While this has been a year of transformation, 2024-25 offered many opportunities for analysis and introspection, providing greater insight into McIntosh's audience. As part of the strategic planning process, a total of four campus-wide and community surveys were distributed and provided useful insights into our audience. The results helped clarify who our audience is, when and why they attended, and what would keep them coming back. Results of the survey's confirmed that most of our visitors came to see the exhibitions, but there was a clear indication that interest in attending ancillary and outreach programming was on the rise. Many participants cited that the opportunity to experience new things, together with increased publicity, would entice them to visit more frequently.

McIntosh's social media presence and mailing list continued to grow throughout the year. Developing printed materials to reach new members of our campus community has proven to be an effective way to keep our visitors interested and encourage return visits. Growth in awareness has also been accelerated through continued collaborations with other departments, and an increased presence on campus.







Images (left to right): Instagram reel made by communications volunteer Xue Sha. Gallery Attendant, Karam Bhuee participtes in reel to promote R&Art collections workshop. Staff and volunteers receive a tour of *Holding Patterns: the short view* from curator Rachel Deiterding.

There has been a significant increase in volunteer inquiries over the past year, specifically from students who are interested in collection work, and in supporting communications through social media collaborations and networking with their peers. As we develop our communication plan alongside our volunteer program, meaningful student engagement opportunities will be key to continued expansion of our student audience and overall impact on campus.

Data from the strategic plan surveys provided the information needed to begin to refocus and think about new strategies to reach a broader audience. In May, we implemented new data collecting protocols to ensure we had sufficient information to support decision making, grant reporting, fundraising, and community engagement. We are excited to work with our student volunteers and interns to develop impactful marketing and creative communication strategies that will help us to achieve our new strategic priorities.

Heather Carey,
Gallery Operations Officer (Administration & Engagement)

Donor Report

In 2024/2025 McIntosh gratefully accepted $180,061.00 in donations from monthly and annual donors, as well as from one-time contributions through two legacy pledges. These donations are essential to our operations and support our exhibitions, programs, and collection work.

Thank you to our 2024/2025 donors.

Dr. Elaine Bjorklund Philbrick
Dr. Florentine Strzelczyk
Dr. Linda Miller and Dr. Chris Lee
Dr. Nancy Geddes Poole
Dr. Rod Willis and Mrs. Faye Willis
Anonymous (x5)
Mr. Douglas McAndless
Mr. Duncan de Kergommeaux
Mr. Ian McIntosh
Mr. Ian Tripp
Mr. John Murphy
Mr. Paul Walde and Mrs. Christine Walde
Mrs. Judith Rodger and Dr. Wilson Rodger
Mrs. Thelma Rosner and Professor David Rosner
Mrs. Viola Weil
Ms. Catherine Elliot Shaw
Ms. Elizabeth King
Ms. Judith Shaw
Ms. Roberta Cory
Professor Jan Shepherd McKee and Reverend Keith McKee
Professor Joel Faflak
Professor Patrick Mahon and Ms. Barbara Mahon
Yayoi Shionoiri

Gallery Advisory Committee

Linda Miller, Faculty, Past Chair
Catherine Elliot Shaw, Past Curator/Acting Director McIntosh Gallery
Joel Faflak, Faculty Arts & Humanities
Lyn Purdy, Faculty Ivey Business
Ruth Skinner, Staff SASAH
Geoffrey Little, Vice Provost & Chief Librarian
Shelli Cassidy-McIntosh, Alumni Co-oner/Director Olga Korper Gallery
Richard Nixon, Alumnus, Partner DLA Piper Law Firm & Art Collector
Karam Kaur Bhuee, Student, Arts & Humanities/SASAH
Rawan El Moghrabi, Student, Engineering Computer Science
Patrick Mahon, Artist
Jessica Karuhanga, Artist

Ex-Officio
Florentine Strzelczyk, Provost & Vice President (Academic)
Christy Bressette, Vice Provost & Associate Vice President Indigenous Initiatives
Alena Robin, Chair, Department of Visual Arts

McIntosh Gallery Team

Staff
Lisa Daniels, Director
Heather Carey, Gallery Operations Officer (Administration & Engagement)
Helen Gregory, Curator
Rachel Deiterding, Curator Collections & Special Projects
Aaron Guravich, Gallery Operations Specialist (Collections, Exhibitions, Facility)
Reilly Knowles, Outreach Coordinator (Part-time contract)
Dickson Bou, Preparator (Casual)

Work Study Students
Chrysanthi Balaka
Karam Bhuee
Shayma Masaud-Wahaishi
Naomi Miedinger
Mustafa Raja
Faaiz Abdul-Ur-Rehman
Angela Ryoo

Volunteers & Interns
Liam Bousada
Kylie Copeland
Leena Mohamed Faleel
Densika Ravindiralingam
Natasha Beaudoin (Intern)

Art & Travel Committee
Stefan Andrejicka
Katheleen Brown
Mary Lake Collins
Susan Henderson
Catherine Littlejohn
Sandra March
Mary Redekop
Louise Sabourin
Sophie Skaith
Gabriella Sterescu
Wilda Thomas
Viola Weil
Nancy Wright



Installation view of Sasha Opeiko's *a movement of darkness on darkness*, 2024.

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.



Land Ackowledgement

We remember and acknowledge that Western University is located on the traditional lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak, and Chonnonton Nations, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum.

With this, we respect the longstanding relationships that Indigenous Nations have to this land, as they are the original caretakers. We acknowledge historical and ongoing injustices that Indigenous Peoples endure in Canada, and we accept responsibility as a public institution to contribute toward revealing and correcting miseducation as well as renewing respectful relationships with Indigenous communities through our programs, research, and community service.

Our Supporters and Partners

