

Western McIntoshGallery

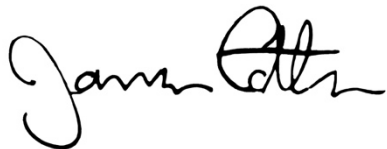
Spring 2019 Exhibitions
Instructor package

McIntosh Gallery | Spring 2019 Exhibitions

Beginning in January, McIntosh Gallery will present four exciting new exhibitions featuring 27 artists that delve into an array of topics, including African American migration, virtual Mohawk worlds, portraiture in the age of the selfie and the meaning of shiny things. We invite you to visit the gallery or, better still, arrange for your classes to experience one of our enriched, curator-led tours. We look forward to working with you to plan your visit, which can be tailored to complement your curriculum content. We welcome proposals for collaboration and complementary programs related to our exhibition content.

For more information about the exhibitions, or to book your tour, please contact Abby. McIntosh exhibitions and programs, including tours and workshops, are free for Western faculty, staff and students.

See you at the gallery!



James Patten

Director, McIntosh Gallery

Contact

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Glimmers of the Radiant Real

Katie Bethune-Leamen, Broadbent Sisters, Daniel Griffin Hunt, Sanaz Mazinani, Sandy Plotnikoff, Mary Pratt, Cole Swanson, Catherine Telford-Keogh, Xiaojing Yan

Organized and circulated by The Robert McLaughlin Gallery in collaboration with the Art Gallery of Peterborough and McIntosh Gallery. Curated by Ruth Jones and Sam Mogelonsky

January 17 – March 16, 2019

Opening reception and performance:
Sunday, January 20, 2-4pm



Broadbent Sisters, *Midnight Forms*, short film, 2017.
Image courtesy of the artists.

What happens when surfaces glitter, gleam, sparkle, and shine? In *Glimmers of the Radiant Real*, radiance, that quality of projected light we associate so often with the marvelous and the modern, is subverted by the relationship between the quality of a surface and what it covers, reflects, or contains. Surface is the point of contact for the body, its skin and texture and touch. The glistening, shining surfaces of works by Katie Bethune-Leaman, the Broadbent Sisters, Daniel Griffin Hunt, Sanaz Mazinani, Sandy Plotnikoff, Mary Pratt, Cole Swanson, Catherine Telford-Keogh, and Xiaojing Yan manipulate the viewer's perception of dimension through reflections and refractions, thereby un-forming the object and making the familiar strange.

We Are From Nicodemus Deanna Bowen

Curated by the Family Camera Network

March 21 – April 27, 2019

Opening reception:
TBD

In *We Are From Nicodemus*, Deanna Bowen traces threads of her family history as it relates to historical accounts of African American migration from the Midwest to the Canadian Prairies. The video documents Bowen's first meeting with her cousin, Angela Bates, with whom she connected after finding a photograph of Angela's grandmother, Elizabeth Risby Williams, during her genealogical research. Through a series of interviews presented in eight episodes, she builds connections with extended family members, recovering stories of her family's migration from Nicodemus, Kansas to Campsie, Alberta in the early 1900s.



Deanna Bowen, *We Are From Nicodemus*, video still, 2017.
Image courtesy of the artist.

Established in 1877 during the period of reconstruction following the American Civil War, Nicodemus was one of several African American settlements in Kansas. The town represented freedom and opportunity to the founding families, who migrated from Kentucky to escape white supremacy and racial segregation in the south. The town prospered for several years but declined at the end of the 19th century after railroad companies bypassed the settlement. In the 1970s, Nicodemus was designated a National Historic Site.

From Sky World to Cyberspace Skawennati

Curated by Matthew Ryan Smith

March 21 - April 27, 2019

Opening reception:

TBD

In *From Sky World to Cyberspace*, artist Skawennati (Mohawk, turtle clan) investigates concepts of time and self.

Through representations of avatars, most notably her online persona (which she has maintained for over a decade in the virtual world, Second Life), Skawennati engages various mechanisms of gaming and play, interweaving traditional Mohawk stories and ritual objects with new technologies and processes.



Skawennati, *She Falls For Ages*, machinima, video still, 2016.
Image courtesy of the artist.

Using important Haudenosaunee (Iroquois) philosophies such as the Sky Woman Story of Creation and the Ohen:ton Karihwaterhekwn (Thanksgiving Address), Skawennati approaches cyberspace as a metaphor for the future. Drawing on ancestral narratives to chart alternative realities is a key principle of Indigenous Futurism, the movement that reimagines the artistic and social potential of Indigenous peoples in years to come. The works in this exhibition adopt the framework of Indigenous Futurism to perceive the future as being synonymous with possibility.

Heads

Stephen Andrews, Sarah Cale, Colin Dorward, Lili Huston-Herterich, Patrick Howlett, Jay Isaac, Harold Klunder, Mack Ludlow, Katie Lyle, Vanessa Maltese, Kim Moodie, Kim Neudorf, Gordon Peterson, Adam Revington, Janet Werner

Curated by Sky Glabush

May 3 - June 27, 2019

Opening reception:

TBD

In an age where images are more ubiquitous than text, where pictures bombard the psyche relentlessly in a fleeting, buzzing, ephemerally digitized omnipresence, painting offers something else. It is viscous, bodily, physical. It holds the trace of the hand, the brush. It smells of turpentine and linseed oil.

It is easy to fetishize the materiality of painting, but in this exhibition, it is that materiality that is held in distinction to the selfie, to the photo-shopped, to the advertising glossy as sterilized, branded commodity. *Heads* is an exhibition that revels in the distinctive language of painting as a place to explore the poetic potential of the mind while locating this centrally in the body, in the gut, the groin, the mouth.



Harold Klunder, *Hart Street (Self-Portrait)*,
oil on canvas, 2011.
Image courtesy of the artist and Clint Roenisch Gallery,
Toronto.

About McIntosh Gallery

Western University is situated in London Ontario on the traditional lands of the Attawandaron (Neutral), Anishinabek, Haudenosaunee, and Leni Lenapewak people. This territory also covers lands connected to the London Township Treaty and Sombra Treaty 1796 and the Dish with One Spoon Wampum.

Our 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.

Our 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.



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Monday to Friday 10 A.M. to 5 P.M. | Saturday 12 P.M. to 4 P.M. | Free admission