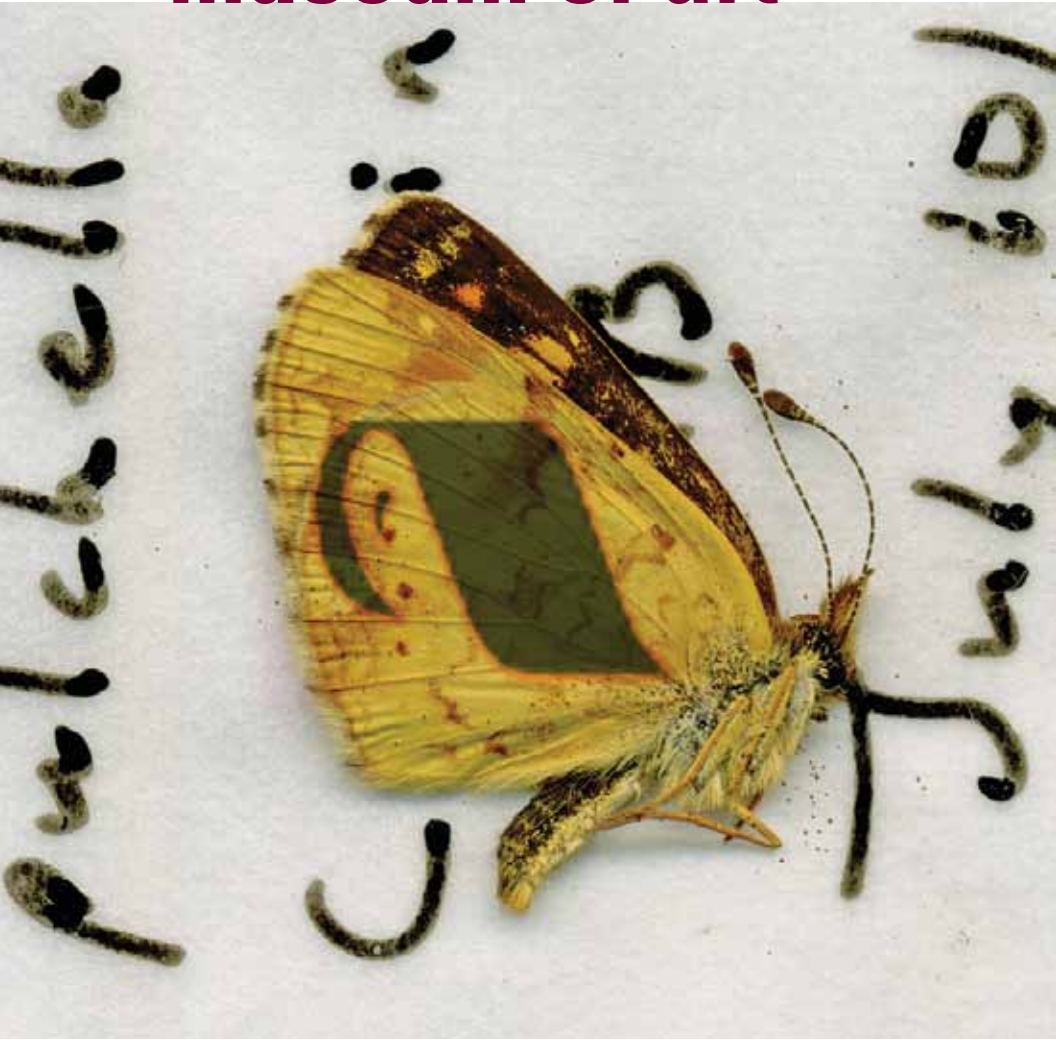


mcmaster

museum of art



McMaster
University
MUSEUM OF ART



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Newsletter - Winter/Spring 2012

Our Mission

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

Our Vision

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

McMaster Museum of Art

www.mcmaster.ca/museum

A Letter from the Director and Chief Curator

In 2012, McMaster University turns 125 and the Museum turns 45! At the Museum we are celebrating the anniversary year with a number of projects that highlight the institution's contribution to McMaster's mission and vision as well as its legacy of excellence and innovation in academic pursuits. To this end, the winter roster of exhibitions presents a snapshot of what makes the Museum great: a "best of the collections" exhibition; and as part of that, an exhibition that facilitates the launch of the Museum's online inter-active project, *The Curiosity Engine*; and an exhibition that demonstrates our collaborative projects with faculty across disciplines.

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The exhibitions: *125 & 45*, Naum Gabo/*The Curiosity Engine* and *Perceptions of Promise*, showcase the best of innovation and excellence in the Museum, and are presented alongside an exhibition of the work of Carl Beam culled from the Museum's collections and, an installation by well-known Canadian artist, Barbara Astman. Film screenings, panels and artists' talks round out the winter at the McMaster Museum of Art. Of course, the culmination of the winter term is the annual fine art student graduation exhibition, *Wise Up*.

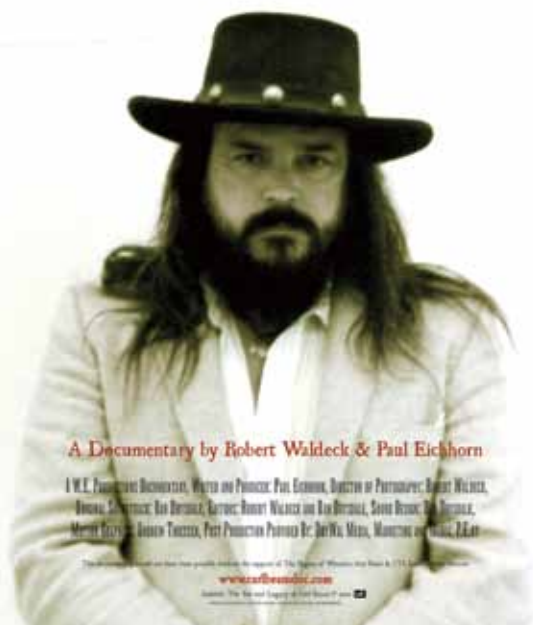
At this time, in recognition of the 45th anniversary of the Museum, I would like to extend thanks to our on-going financial supporters who make the operations and programs at the Museum possible: McMaster University, the Ontario Arts Council, the City of Hamilton, and our friends and donors. In particular, we would like to thank Judith Harris and Tony Woolfson whose Trust for Curatorial Research and Practice has, for the second year in a row, supported the programming component of the Museum's activities.



Carol Podedworny

Fearless. Visionary. Unforgettable.

Aakideh: The Art & Legacy of Carl Beam



A Documentary by Robert Waldeck & Paul Eichhorn

U.W.E. Executive Director, Writer and Producer: Paul Eichhorn, Director of Photography: Robert Waldeck,
Editor: Paul Eichhorn, Executive Producer: Robert Waldeck and Paul Eichhorn, Screenplay: Paul Eichhorn,
Music: Robert Waldeck, Post-Production Producer: Dr. Jeffrey Miles, Musician: Paul Eichhorn

www.carlbeam.com

Special Event

Aakideh: The Art & Legacy of Carl Beam

Screening of documentary film followed by Q & A
with Directors Robert Waldeck & Paul Eichhorn

January 12 at 6:00 pm

'Aakideh' is an Ojibwe word meaning brave or brave-hearted. Artist Carl Beam (Ojibwe/Anishinaabe, 1943 - 2005) earned a reputation for being fearless, visionary and ultimately, unforgettable. From his early years growing up on Manitoulin Island to his turbulent years spent at a residential school, this documentary explores how these early experiences not only impacted Beam's life but also his art. Screening time: 65 minutes.



George Agnew Reid (Canadian 1860-1947), *Call to Dinner*, 1886 - 1887, oil on canvas, 121.6 x 179.8 cm. Gift of Moulton College. Photo: John Tamblyn

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125 & 45: an interrogative spirit

January 20 - August 4, 2012 Tomlinson Gallery

January 27 - May 5, 2012 Levy Gallery

The Museum of Art celebrates both the 125th anniversary of McMaster University and the 45th anniversary of the Museum in 2012.

The exhibition, in two parts, highlights some of the key donors and benefactors who have contributed to the development of the collection. Landmark moments track the history of the University and Museum, with collection works representing the first year of the University and the Museum in 1887 and 1967 respectively; the "halfway point" in 1949 and 1990 respectively, and 2012. The last is represented by a promised gift

for 2012, a unique and rare A.Y. Jackson figurative painting done in 1913. The work was offered by J. Russell and Winifred Hewetson, McMaster graduates in 1951. It has been in their family collection for almost 80 years and this is its first public exhibition—a testament to their generosity of spirit and keen artistic eye. With great sadness, the MMA learned of J. Russell Hewetson's passing in late 2011.

Forty years ago, the American university museum director John R. Spencer wrote that the history of university galleries and museums, which is distinct from European models, often have an



Eadweard J. Muybridge (English 1830-1904), *Plate 92. Ascending stairs* from *Animal Locomotion*, 1887, 48.2 x 34.3 cm, Published by the University of Pennsylvania, collotype. Gift of Mr. Jack Greenwald

accidental beginning. And unlike public galleries, established for the “glory of the nation or of a city [university museums] encourage hard intellectual effort [and are] dedicated to teaching.”

However, times change and university museums and galleries have increasingly taken on a public role, but fundamental principles are adhered to. The McMaster Museum maintains and develops a research and teaching collection rather than a document of record—as if a “seamless” story



Claude Monet (French 1840-1926), *Waterloo Bridge, Effet de Soleil* 1903, oil on canvas, 65.1 x 100 cm. Gift of Herman Levy Esq., O.B.E. Photo: Isaac Applebaum

of art—or monographic holdings by artists. Nonetheless, the Museum has a collection that is unique in Canada—the most coherent collection of German Expressionist works for example, but also works by European precursors, concurrent vanguard movements, and contemporary legacies.

The “accidental beginning” was the convergence of like-minded efforts; the foundation of the German Expressionist collection in the early 1960s by German Department professor Dr. Karl Denner and George Wallace, Chair of the Art History and Fine Art Department. At the same time the Wentworth House Art Committee was established to purchase Canadian art of the times, and European works, now under the Museum collection umbrella. Wallace, along with Dr. Togo Salmon, Chair of the History Department pushed for a purpose-built gallery that opened in 1967.



Betty Goodwin (Canadian 1923-2008), *The Colour of White*, 2000, oil stick, charcoal and graphite on translucent mylar film; tarpaulin and rope, 179 x 155.6 cm. Purchased with funds from the Hatch Bequest, the Adam Sudar Fund, the Walter & Duncan Gordon Foundation Trust and the Canada Council

The single most dramatic change for the Museum was the donation of the Herman Levy collection from 1984 to 1990. Levy's association with the University dates from the late 1940s and his first two donations in 1947 and 1948, are also included. The Levy Bequest, in 1990, provided funds for significant international historical, modern and contemporary works. Recently, the Donald Murray Shepherd Trust (a former McMaster Classics professor) has provided funds for the purchase of modern period European works by David Bomberg, Christian Rohlf and Natalia Goncharova, which will be included in the exhibition.

The exhibition starting point is George Reid's *Call to Dinner*, done in the same

year as the founding of McMaster University, and a work that was donated to the McMaster precursor Moulton College, in 1930. The Reid counterpoint, also from 1887, is the interrogative spirit of Eadweard Muybridge's animal locomotion studies.

Other artists featured in the exhibition include Carl Beam, David Burliuk, Gustave Caillebotte, Otto Dix, Elisabeth Frink, Naum Gabo, Hortense Gordon, Alexej Jawlensky, Arnaud Maggs, Camille Pissaro, Robert Rauschenberg, Gerhard Richter, Pauta Saila (and other Inuit works from the 1980 donation by McMaster alumni William Berry), Egon Schiele, Chaim Soutine, Andy Warhol, and Joyce Wieland.



Sean Caulfield / Royden Mills, *End Point*, installation view, wood, steel vellum, ink, paint, 2010

PERCEPTIONS OF PROMISE: Biotechnology, Society and Art

February 9 - March 31, 2012

Curated by Lianne McTavish
Sherman and Panabaker Galleries

Perceptions of Promise: Biotechnology, Society and Art is an interdisciplinary and collaborative project that brings together a group of internationally recognized artists and social commentators (e.g. philosophers, sociologists, legal scholars, scientists) in order to produce a body of original art work and accompanying essays exploring the complex legal, ethical and social issues associated with advancements made in life science technologies with a particular focus on stem cell research.



Clint Wilson, Detail from *LOGOS Project*,
Phyciodes Pulchella Cascades,
chromogenic prints, 152.4 x 91.44 cm, 2010

The McMaster Museum of Art is the first Ontario venue for this major touring exhibition. A publication featuring critical essays and reproductions from the exhibition is available.

Perceptions of Promise includes work by contemporary Canadian and international artists:

Derek Michael Besant (Canadian)
Sean Caulfield /
Royden Mills collaboration (Canadian)
Bernd Hildebrandt/
Liz Ingram collaboration (Canadian)
Shona MacDonald (American, b. Scotland)
Marilene Oliver (American)
Daniela Schlüter (based in Canada and Germany)
Clint Wilson (Canadian)

Stem Cell Culture: Biomedical Research, Popular Culture and Art

Panel Discussion & Reception: February 9 from 6 - 8 pm

Moderator: Sean Caulfield – Artist, Art Professor, University of Alberta

Panelists: Derek Besant – Artist

Roger Jacobs – Professor & Associate Chair (Undergraduate),
Developmental Biology, Genetics & Molecular Biology,
McMaster University

Patangi Rangachari – Professor Emeritus, Department of Medicine,
Health Sciences, McMaster University

Daniela Schlüter – Artist



Derek Michael Besant, *Metamorphosis #1*, digital images on synthetic paper, 1.19 x 1.72 m, 2010



iconic Cuban revolutionary Che Guevara. The work came about as the result of trips to Cuba, what that experience meant to her and the conflated feelings—the seduction of the poetic decay. Taking note of the proliferation of Che Guevara images on merchandise, Astman stated:

I kept thinking about Che as a Pop culture icon [and] got beyond his being the revolutionary leader because when you see him on people's chests and on coffee mugs, it's almost like seeing Mick Jagger...becoming more of a consumer product. That's what the North American public wants, so they make these objects to sell. But he's still seen as a very important revolutionary figure.

BARBARA ASTMAN

Dancing with Che: Enter Through the Gift Shop

February 16 - May 5, 2012

Artist's Talk:

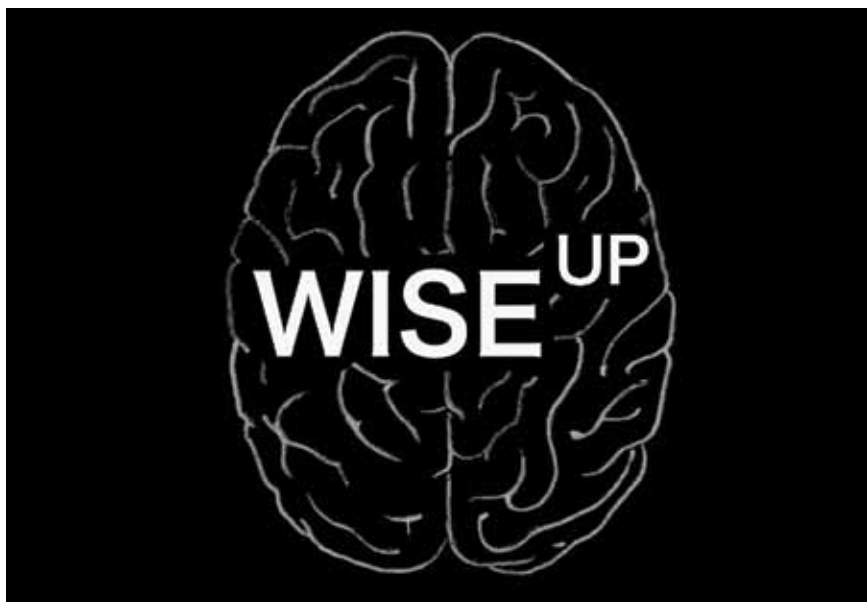
Thursday February 16, 6 - 7:30 pm

Barbara Astman's career (Canadian b. USA 1950, based in Toronto) has spanned more than 35 years of photo-based media, sculpture-objects and public art commissions. Her work in the late 1970s and early 1980s was characterized by staging and sequential co-dependent photographic images that bring forward issues of identity, systems of representation, and

gender perspectives. They are contemporaneous with and rightfully belong to a formative generation and foundational feminist art practice in Canada and internationally.

This exhibition is an intervention-installation of "Che souvenirs"—a faux gift shop in the Museum's foyer/reception space—as Astman explores the commodification of





WISE UP: SUMMA 2012

April 12 – 28, 2012

Sherman and Panabaker Galleries

Artist's Talk: April 18 at 12:30 pm

Reception and Awards: April 21, 2 - 4 pm



Wise Up is the annual McMaster School of the Arts SUMMA exhibition featuring art by this year's graduating Studio Art students.

There is a wide range of media used by the 27 artists, including painting, sculpture, print, drawing and non-traditional media such as fibre arts and video installations. While there is an array of themes evident in their art, identity and nature are the most prominent.

Giovanni Aiello
Emily Andrus
Jessica Bigda
Cameron Billyard
Gord Bond
Bonnie Bonus
Teal Booth
Josh Carey
Joanna Chan

Amanda Dudnik
Maggie Fair
Haleigh Fox
Annie Fraser
Fiona Freemark
Leslie Furness
Emily Hochheimer
Em Johnson
Morgan Kamocki Allaby

Isabel Knez
Katherine Koren
Mary MacLeod
Tenya Mastoras
Carole McLaren
Lisa Perlman
Gloria Pizio
Sofia Stanidis
Josh Starkey

New Acquisition: David Bomberg

Image removed from online edition
 due to copyright restrictions

David Bomberg (English 1890-1957), *Canal Theme*, c.1921,
 pencil and gouache, 40.8 x 51.5 cm.
 Donald Murray Shepherd Trust Purchase. Photo by John Tamblyn

Group "led" by writer and artist Wyndham Lewis, although he never joined formally. Bomberg enlisted the army in 1916, but was permitted to withdraw from active service when he accepted a commission from the Canadian War Memorials Fund for a painting that was completed in 1919. Titled *Sappers at Work*, it was transferred to the National Gallery of Canada in 1921.

Art history professor Richard Cork, described David Bomberg as "one of the most rewarding artists Britain produced in the twentieth century." Born in Birmingham, Bomberg was the child of Polish-Jewish immigrants. He studied briefly with Walter Sickert, and then at the Slade School of Art in London between 1911—1913, alongside contemporaries such as Mark Gertler, Paul Nash, Ben Nicholson and Stanley Spencer (Sickert and Nicholson are represented in the McMaster Museum collection), a dynamic time for modern art in England, the first two post-impressionist exhibitions at the Grafton Galleries in 1910 and 1912, and the London appearance of Italian Futurist Filippo Marinetti in 1912. Bomberg went to Paris with artist-friend Jacob Epstein in 1913, where he met André Derain, Modigliani and Picasso. His first solo exhibition was in 1914. Bomberg was associated with the radical Vorticist

The experience of WWI had a life-changing effect on Bomberg, and he gradually sought a more figurative way of working, from nature and life. The so-titled *Canal Theme* watercolour was done during this period, and prior to a sojourn in Palestine from 1923-1926. He continued to travel and paint in Europe and the Mediterranean in the late 1920s and 1930s, and again after WWII. In the post-war period Bomberg taught at Borough Polytechnic in London; among his students were Leon Kossoff and Frank Auerbach, both represented in the McMaster Museum collection.

Posthumous retrospectives of Bomberg's work were mounted by the Tate Gallery in 1988 and at the Abbott Hall Art Gallery in 2006. The c.1921 watercolour is only the second work by Bomberg in a Canadian public gallery collection.



Research Update

Imaging the Past @ MMA

In late October 2011, Dr. Ron Spronk, Professor of Art History and forensic art historian at Queen's University, with assistance from Alexander Gabov and Nenagh Hathaway, conducted first-time infrared reflectography on selected McMaster Museum collection works, dating from the 16th to 20th century. This is part of an ongoing imaging and analysis research project in collaboration with the McMaster Institute for Applied Radiation Sciences (McIARS).

Infrared reflectography was developed in the late 1960s by the Dutch physicist J.R.J. van Asperen de Boer to overcome the limitations of infrared photography in revealing underdrawing, the sketch that painters made on a panel's ground layer to prepare their compositions.



The Queen's University Osiris camera— designed and manufactured in England, and possibly the only one in Canada—automatically stitches 64 individual infrared reflectogram images for each scan, and uses an InGaAS (indium gallium arsenide) detector that is sensitive between 1100 and 1700 nanometers.

Jan Gossaert (Flemish, active 1503-1532), *Portrait of a Man*, oil on panel, 38.1 x 27.9 cm, Levy Bequest Purchase

McMaster Museum of Art

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Dr. Spencer Pope

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Jim Casey	Payge Martin	Janice Waldrum
Danny Chan	Olivia Murray	Shariq Wani
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Deborah and Glen Eker	Emily Stefanac	Huize (Lexy) Zhong
Annie Fu	Leah Thiffault	
Kate Hand	Rachel Tirone	



McMaster Museum of Art

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The Museum acknowledges the support of the Ontario Arts Council, the City of Hamilton, its members, McMaster University and the various trusts and endowments established in its name. The 2011/2012 program year is brought to you in part through the generosity of the Judith Harris and Tony Woolfson Trust for Curatorial Research and Practice.

Gallery Hours

Tue/Wed/Fri 11 am - 5 pm
Thursday 11 am - 7 pm
Saturday 12 - 5 pm
Closed Sundays, Mondays,
statutory holidays, and
December 24, 2011 - January 1, 2012

Office Hours

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

Admission

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

Wheelchair Access

The Museum building and all gallery levels are wheelchair accessible.



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

Public Receptions & Events

January 12 at 6:00 pm - Carl Beam film **screening** and **Q & A** with Directors

January 17 at 12:30 - 1:20 pm **Artist's Talk** by Ramona Ramlochand

February 9 from 6 - 8 pm **Panel Discussion & Reception**
Perceptions of Promise: Biotechnology, Society and Art

February 16, 6 - 7:30 pm **Artist's Talk** by Barbara Astman

February 29, 2012 - *Inspired By Art: Museum Writing Contest Deadline*

March 28-30 Mac Photo Exhibition by MSU student photographers
Reception and Awards: March 29 5-6:45pm

April 18 at 12:30 pm - **Artist's Talk** by Graduating Art Students, *Wise Up*

April 21, 2 - 4 pm - **Reception and Awards** for Art Students, *Wise Up*