

Ann MacDonald

Director/Curator, Doris McCarthy Gallery
Lecturer, Visual and Performing Arts
University of Toronto Scarborough
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Education

2000 Associate of OCAD, Ontario College of Art and Design (Honours, Drawing and Painting)
1989 Bachelor of Arts, York University

Employment

2002-present **50% Director/Curator, Doris McCarthy Gallery, 50% Lecturer, Visual and Performing Arts, University of Toronto Scarborough**
Direct all aspects of operations of critically-acclaimed, university art gallery including: research; curatorial work; essay writing; regularly offering lectures to classes and groups; producing and disseminating publications; administering and managing finances; determining fundraising priorities; grant writing; policy writing; exhibition programming; promoting programming and acting as media spokesperson; acquiring art works; managing the permanent collection; facilitating public art commissions; liaising with all levels/aspects of the art community; touring exhibitions and promoting collaborations with other institutions; managing site staff; advising committee of the student-run Gallery 1265.
Create opportunities for students to be actively engaged in Gallery programming, thereby enhancing student experience and strengthening university community.
Significantly increase private and public funding support and profile of the Doris McCarthy Gallery.

Curatorial Projects

2010 **Peter Smith: You May Find Yourself**

Peter Smith thoughtfully receives the overabundance of information swirling around us in our modern world. He works in the studio to grapple with and translate the inherent complications and idiosyncracies, and to represent the macrocosm within wall sculptures that are comprised of the detritus of our days — scrap wood, dollar store surplus, stickers, plastic globes, and building blocks. Smith's assemblages unite throw-away culture with aspirations for comprehension and transcendence.

In Smith's works, a universe inhales and exhales; domino dots and the heads of screws glisten like stars while beneath, oil painted cars on clogged expressways/arteries carry passengers to unknown destinations. These are works instilled with both wisdom and wonder. The exhibition will include prints, assemblages and video, and will be accompanied by a catalogue including an essay by Ann MacDonald and National Gallery Curator Jonathan Shaughnessy. The Robert McLaughlin Gallery, Oshawa, and the Kenderdine Gallery, University of Saskatchewan are contributing toward the production of the catalogue and will host the exhibition.

Jon Sasaki: Good Intentions

Utilizing film, video, objects, performance and installation, Sasaki's work takes cynicism, futility and tragedy as starting points, then counters the thematic heaviness with dry, comic delivery. Much of this work is a deadpan escalation of expectations, followed by an anticlimactic punch line. It is a celebration of futility, resignation and pathos. There is strong skepticism toward themes of development, transformation and emergence, whether applied to art practice itself, or taken in a broader sense. In the video work, repeated use of an earnest "everyman" character in short looping videos suggest an inescapable cycle of trial and failure, in many ways a reflection on the mechanics of making artwork and the frustrations that can accompany its presentation. Ultimately, however, this work is intended to convey the belief that it is better to do most types of something, than most types of nothing.

Jon Sasaki collaborated with UTSC students on a performance for this exhibition. The Kitchener Waterloo Art Gallery, the Southern Alberta Art Gallery, the Kenderdine Gallery, the Prairie Art Gallery, and the Dunlop Gallery are contributing to the catalogue (with essays by Ben Portis, Crystal Mowry and Ann MacDonald) and will host the exhibition.

2009 **Liz Magor: Mouthful**

The unreality of the real and the verity of the reproduction have been key points of entry to Liz Magor's work. In her sculptures, the tension between the real and the reproduced initiates a quest for knowledge, while simultaneously challenging our ability to discern the differences between the two.

The impact of Magor's sculptural objects is present regardless of their source: food trays, discarded clothing and an ordinary ashtray are cast in gypsum and presented alongside wrapped candies, half-smoked cigarettes, and pocket-sized bottles of liquor - appearing to be the leftovers from a bout of compulsive consumption. Inserted amidst the debris are the exhausted bodies of small animals which speak to a higher order of waste. The collection of humble, yet talismanic, forms creates an elegiac mood that mourns nature and culture alike. Together, they generate a complication of allure and aversion that is not easily resolved.

2008 **Bill Burns: Bird Radio**

Bird Radio is a continuation of Bill Burns' curious work on animals, plants and safety. The exhibition focuses closely on strategies of mimicry and the authority attached to schematic diagrams. Gallery visitors are invited to activate a radiophonic chandelier of jerry-rigged birdcalls that transmits the sound of the calls outside of the gallery space. A video of children illustrating the proper use of the various birdcalls, and large schematic drawings that explain how to operate Bird Radio and its seventeen calls are also part of the exhibition.

Bird Radio is touring to the Mendel Gallery, Saskatoon.

Glynis Humphrey: Breathing Under Water

The Doris McCarthy Gallery presented *Breathing Under Water*, a multi-media installation by Haligonian artist Glynis Humphrey, recipient of the 2007 Lieutenant Governor of Nova Scotia Masterworks Arts Award.

Breathing Under Water engages viewers in a dramatically spatialized experience of embodiment by providing an array of acoustic, tactile and visual stimuli. Large suspended, inflatable forms resonate with low sounds, inviting both touching and listening, while a video projection depicts the floating draperies and repetitive movements of a woman submerged in water.

Consistent with her oeuvre, Glynis Humphrey evokes a sensuous feminine presence that offers the viewer an opportunity to consider our human condition through a deeply phenomenological experience.

Glynis Humphrey conducted a workshop for UTSC students or organized their participation in a performance for the opening reception.

Paragons: Work by David Batchelor, Tim Bavington, ChanSchatz, Andy Collins, Karin Davie, Jim Isermann, Rachel Lachowicz, Jim Lambie, Joseph Marioni, Mariko Mori, Roxy Paine, Linda Stark, Lisa Stefanelli, Jessica Stockholder and Sue Williams. Co-curated with Louis Grachos.

Paragons is a dynamic look at the wide spectrum of contemporary abstract art being made today. Featuring works recently acquired by the Albright-Knox Art Gallery, the exhibition celebrates their exemplary collection of cutting-edge abstraction by some of today's leading practitioners, reflecting a legacy of modernist abstraction through the lens of contemporary art.

From David Batchelor's warehouse dollies, which become frames for coloured light, to Roxy Paine's machine-made paintings, to Karin Davie's swooping, undulating stripes, the artists in *Paragons* approach and interpret abstraction from a number of different perspectives. The innovative use of new materials in painting and sculpture demonstrates the myriad ways in which the ideas, issues, and visual strategies of abstract art are being reinvented and renewed in today's world.

2007 **Nuit Blanche, *Night School***

Hart House portion of 2007 *Nuit Blanche*, Curatorial Team Member. Team led by Barbara Fischer. Invited Will Kwan as participating artist. Kwan exhibited *The Infinites (DeQuincey's Confessions)*

The Infinites is an over-sized kaleidoscope that infinitely reproduces images from the West's visual archive of Cathay: trade porcelain, chinoiserie, early Far East photo-journalism, Chinese gardens, reverse glass painting, godowns filled with opium, newswire photos of assembly lines, and satellite imagery of container

ports. This pictorial stream-of-consciousness is bracketed by a historical period and strung together by the repetition of stereotypes, patterns, and Orientalist fantasies. The flood of images is narrated by the drug-induced memoirs of Thomas de Quincey, for whom opium-smoking was the method by which to access the most vivid of Eastern apparitions. The kaleidoscope -- itself rediscovered during this same period -- further magnifies this trans-oceanic trafficking in euphoria and addiction, technology and technique, ornament and taste.

- 2006 ***Rhonda Wepler and Trevor Mahovsky***
 Rhonda Wepler and Trevor Mahovsky produce representations or alterations of everyday objects such as staples, coffee cups, flags, shopping carts and cars. Some of their works use indexical processes such as casting, tracing or embossing, to record the shape and surface characteristics of an object. Using direct means, casting from the object itself and not from molds, each object is rendered in a single material approximating its general physical character in terms of colour, opacity and reflectivity. The limits of the materials result in representations that succeed in some terms and fail in others.
 Exhibition co-produced with: Southern Alberta Art Gallery, Rodman Hall Arts Centre, Doris McCarthy Gallery UTSC and Cambridge Galleries.
- 2005 ***Euan Macdonald: Two Places At Once***
 Working consistently across several media (including painting, drawing, sculpture, video and DVD projection), Euan Macdonald's conceptual works all share profundity in brevity. His works rest easily in that equilibrium – and have done so consistently from the beginning of his development as an artist through to the present. With apparently minimal expenditure (at the level of material and/or information), and frequently playing with the duration of real time, Macdonald's work mines the depths that can appear in the most modest of moments. In his many videos very little action takes place and as a result of this minimalist formula, the emotional and psychological content is heightened and the passage of time becomes a significant subject. Repetition, through technology, does not exhaust the simplicity of his set-ups, but rather makes anticipation and suspense more clarified. Boredom and hypnosis, repetition and enrapture are entangled in one another in precise balance.
 Exhibition was co-presented with the Blackwood Gallery, UTM and has toured to: the Art Gallery of Windsor; Kenderdine Gallery, University of Saskatchewan; and St. Mary's University Art Gallery, Halifax. Co-curated with Barbara Fischer.
- 2005 ***John Kissick: Recent Works***
 This exhibition presents current works on panel, canvas and paper. Reaching dimensions as large as six square feet, these endeavours are exhilarating forays into the abundant history of painting where the artist re-emerges with evidence that presents an invigorated journey of painterly licks and swellings; colour and form that rollicks, surprises and delights. These works express both confidence and uncertainty; a compulsion to go forth without knowing what lies ahead. Their success lies in a lack of prescription and in a sense of adventure. Kissick's paintings offer insight and a promise that abstraction can and does continue to offer refreshment to the viewer.
- 2004 ***Doris McCarthy: Everything Which Is Yes***
 McCarthy is best known for her landscape paintings and her work is collected by major institutions such as the Art Gallery of Ontario and the National Gallery of Canada. McCarthy's paintings are also featured in many corporate and private collections. Her honours include membership in the Order of Canada, the Order of Ontario and honorary doctorates from the University of Calgary, Nipissing University and U of T. She was named artist of honour at the McMichael Canadian Art Collection in 1999.
 Exhibition traveled to Gallery Stratford, Stratford Ontario.

Grants Awarded

2010	\$21,000.00	Toronto Arts Council Annual Operating Grant (DMG Programming)
2009	\$10,000.00	Canada Council for the Arts Project Grant to Visual and Media Arts Organizations (D. McCarthy Exhibition)
2009	\$8000.00	Canada Council for the Arts Project Grant to Visual and Media Arts Organizations (Jon Sasaki Exhibition)
2009	\$7000.00	Ontario Arts Council Project Grant to Public Art Galleries (Jon Sasaki Exhibition)
2009	\$11,800.00	Canada Council for the Arts Acquisitions Assistance for Museums and Art Galleries
2009	\$21,000.00	Toronto Arts Council Annual Operating Grant (DMG Programming)
2009	\$10,000.00	Manulife Financial Pillar Sponsor of Great Communities (DMG Programming)
2008	\$20,000.00	Toronto Arts Council Annual Operating Grant (DMG Programming)
2008	\$10,000.00	Manulife Financial Pillar Sponsor of Great Communities (DMG Programming)

2007	\$5000.00	TD Meloche Monnex Pillar Sponsor of Excellence (Paragons exhibition)
2007	\$13,000.00	Canada Council for the Arts Project Grant to Visual and Media Arts Organizations (<i>Urban Myths and Modern Fables</i> Exhibition)
2007	\$5000.00	Private donation for the acquisition of art works.
2007	\$10,000.00	Manulife Financial Pillar Sponsor of Great Communities (DMG Programming)
2007	\$8,800.00	Canadian Heritage, Cultural Spaces (Gallery Renovation Project)
2007	\$15,000.00	Toronto Arts Council Annual Operating Grant (DMG Programming)
2007	\$10,000.00	Manulife Financial Pillar Sponsor of Great Communities (DMG Programming)
2006	\$7500.00	Ontario Arts Council Project Grant to Public Art Galleries (<i>Ron Giii: Hegel's Saltman</i> Exhibition)
2006	\$12,000.00	Canada Council for the Arts Project Grant to Visual and Media Arts Organizations (Post Object Exhibition)
2006	\$10,000.00	Toronto Arts Council Annual Operating Grant (DMG Programming)
2006	\$5000.00	Manulife Financial Pillar Sponsor of Great Communities (DMG Programming)
2005	\$8,500.00	Ontario Arts Council Project Grant to Public Art Galleries (Quantal Strife Exhibition)
2005	\$13,000.00	Canada Council for the Arts Project Grant to Visual and Media Arts Organizations (Quantal Strife Exhibition)
2005	\$2500.00	Private Donation (<i>Euan Macdonald: Everything Happens At Once</i> Exhibition)
2005	\$10,000.00	Private Donation (<i>Euan Macdonald: Everything Happens At Once</i> Exhibition)
2005	\$8,000.00	Ontario Arts Council Project Grant to Public Art Galleries (<i>Euan Macdonald: Everything Happens At Once</i> Exhibition)
2005	\$10,000.00	Toronto Arts Council Annual Operating Grant (DMG Programming)
2004	\$7000.00	Ontario Arts Council Project Grant to Public Art Galleries (Doris McCarthy: <i>Everything Which Is Yes</i> Exhibition)
2004	\$10,000.00	Canada Council for the Arts Project Grant to Visual and Media Arts Organizations (Doris McCarthy: <i>Everything Which Is Yes</i> Exhibition)
2004	\$170,000.00	Canadian Heritage, Cultural Spaces (Gallery construction)

Scholarly and Professional Work

Books

Shiva's Really Scary Gifts, John Scott with . Coach House Books, Toronto: 2002. 207 pp.
(Shiva's Really Scary Gifts, John Scott with , 2nd edition, Coach House Books, Toronto: 2002. 207 pp.)

Euan Macdonald (everythinghappensatonce), *What Is*, essay for monograph including essays by Barbara Fischer, Midori Matsui, and Giorgio Verzotti. Verlag fur Kunst Nurnberg, Nurnberg: 2005. 120 pp.

Upcoming books 2010:

Peter Smith: You May Find Yourself, exhibition catalogue featuring essays by Maria Finta, Ann MacDonald, and Jonathan Shaughnessy. Doris McCarthy Gallery, University of Toronto Scarborough.

Jon Sasaki: Good Intentions, exhibition catalogue featuring essays by Ann MacDonald, Crystal Mowry and Ben Portis. Doris McCarthy Gallery, University of Toronto Scarborough.

Books Edited

Doris McCarthy: Roughing It in the Bush, Introduction by Ann MacDonald, Texts by Nancy Campbell, John Scott. Doris McCarthy Gallery, University of Toronto Scarborough: 2010, 96 pp.

Meeting Point, Introduction by Ann MacDonald, Text by Earl Miller. Doris McCarthy Gallery, University of Toronto Scarborough & Kenderdine Art Gallery, University of Saskatchewan: 2009, 62 pp.

Urban Myths & Modern Fables, Introduction by Ann MacDonald, Texts by Haema Sivanesan, Rabea Murtaza. Doris McCarthy Gallery, University of Toronto Scarborough & SAVAC: 2008, 62 pp.

Ron Giii: Hegel's Saltman, Introduction by Ann MacDonald, Texts by Ron Giii, Eli Langer, Rosemary Heather. Doris McCarthy Gallery, University of Toronto Scarborough: 2007. 46 pp.

Post Object, Introduction by Ann MacDonald, Texts by Deepali Dewan, Murtaza Vali. Doris McCarthy Gallery, University of Toronto Scarborough: 2007. 32 pp.

Rhonda Weppler and Trevor Mahovsky, Text by Ken Lum. Co-published by Cambridge Galleries, Doris McCarthy Gallery UTSC, Liane and Danny Taran Gallery, Rodman Hall Arts Centre and Southern Alberta Art Gallery: 2006. 64 pp.

A Beginner's Guide to Quantal Strife, Introduction by Ann MacDonald, Texts by Scott Carruthers, Sally McKay, Crystal Mowry, and Marc Ngui. Doris McCarthy Gallery, University of Toronto Scarborough: 2006. 67 pp.

Angela Leach: Paintings, Texts by: Emily Falvey and Gordon Hatt, Co-published by Cambridge Galleries, Southern Alberta Art Gallery, Rodman Hall Arts Centre, Owens Art Gallery and Doris McCarthy Gallery UTSC, 2005. 48 pp.

Doris McCarthy: Everything Which Is Yes, Introduction by Ann MacDonald, Texts by: Nicole Collins, Harold Klunder, Doris McCarthy, David Urban. Doris McCarthy Gallery, University of Toronto Scarborough: 2004. 71 pp.

Articles

Worry Works, Lola, Issue # 6 2000.

Knockout, Lola, Issue #7, 2000.

Defying the Gaze: The Work of Thecla Schiphorst, Border Crossings, February 2001.

Panels, Committees, Lectures, and Memberships

2010	UTSC Instructional Centre Public Art Commission , Selection Committee Lead
2010	Canadian Art Foundation Art Hop , Lecture with artists Melanie Rocan and Janet Morton
2009-2010	Curatorial Co-Chair , Casey House, Art With Heart Auction Committee
2010	Committee Member , City of Toronto Public Art Project, Artistically designed bicycle lock ups
2009	University of Guelph MFA Thesis Critique Panelist
2009	University of Toronto, MVS Curatorial Studies Critique Panelist
2008-present	UofT Arts Council, Academic Working Group
2008-present	UofT Art Committee
2008	Curatorial Committee Member , Casey House, Art With Heart Auction Committee
2008	Judge , Best In Show, Toronto Outdoor Art Exhibition
2008	Panelist , Ontario College of Art and Design Final Thesis Critique
2008	Juror , City of Toronto, Lee Centre Park Artist Selection Panel
2007-present	Member , CAMDO – Canadian Art Museum Directors Organization
2007-present	Member , Ontario Museums Association
2007-present	Member , UCAGAC – University and College Art Gallery Association of Canada
2007-present	UofT Directors and Curators Working Group , as established by Provost.
2007- 2008	UofT Arts Council Co-Curricular Working Group
2006	Juror , <i>Elixer</i> , OCAD's Graduate Exhibition
2005	Juror , <i>Being Scene</i> , Centre for Addiction and Mental Health
2004	Juror , Etobicoke Arts Council Annual Exhibition
2004	Juror , Scarborough Arts Council Annual Exhibition
2003	Panelist , "Artspeak and Attitude", moderated by Russell Smith, Art Creates Change Lecture Series, The Rivoli, Toronto.
2003	Panelist and small group facilitator , "Life After OCAD", Ontario College of Art and Design

List of Courses

2010	VPAC20H3 Visual Arts Management: Principles and Practices An advanced investigation of arts management practice within Canadian art galleries, museums and heritage institutions. This course will allow students to build on foundational studies and develop discipline-specific knowledge and skills through experiential methods and objective study.
2009/10	VPAC68H3 Art in Global Cities

This course looks at the global city as a hub for the creation of visual, performing arts and architecture. How have cyberspace and increased transnational flows of art and artists changed the dynamic surrounding urban arts? What are the differences between the arts within the modern and global contemporary city?

2009 **VPHC52H3 Contemporary Issues in Global Arts**
Cultural and economic globalization has an increasing importance in terms of impact on the contemporary art world. Meta-narratives are rightfully suspect and diversity contributes to broader knowledge and deeper thinking. The rise of international art exhibitions asks that artists, curators and critics become transnationals, exchanging information and expertise in forums that are constantly mutating. Post-colonial theory has laid some groundwork for new ways of thinking and understanding our history and our future. Identities multiply and become blurred, creating new meanings and perhaps creating a world that can provide greater resistance to the homogenizing effect of global capitalism. The aims of this course are to examine texts that consider contemporary art production within this milieu. Texts will be supported by film and images that bear witness, challenge and create new possibilities.

2008/9 **OCAD, DRPT 3B17 Professional Practice**

2007/8 **OCAD, DRPT 3B17 Professional Practice.** Redesigned and developed course content.
An introduction to the complexities of the surrounding art world, this course examines directions in contemporary art, the local art community and issues involved in developing an art career. Through faculty and guest artist presentations as well as gallery visits, artists' practices are investigated and discussed. Students develop research, analytical and critical skills through written assignments and oral presentations preparatory to the fourth year Thesis program.

2006/7 **OCAD, DRPT 3B17 Professional Practice**

Other Relevant Information

Book Reviews

R.M. Vaughan, *A riotous memoir from a strung-out sage*, National Post, Saturday, July 20, 2002.

Larry Gaudet, *Shiva's Really Scary Gifts*, Quill & Quire, July, 2002.

Shiva's Really Scary Gifts, Gutenberg Galaxy, Canadian Art Magazine, Fall 2002.

Lesley McAllister, *Dear John*, NOW Weekly, October 3-9, 2002.

Sara Matthews, *Shiva's Really Scary Gifts*, Lola, Winter 2002/2003.

everythinghappensatonce, Gutenberg Galaxy, Canadian Art Magazine, Winter 2005.