

THE HOLD STUDIES IN THE CONTEMPORARY COLLECTION



Jak + Sil Stack up options -

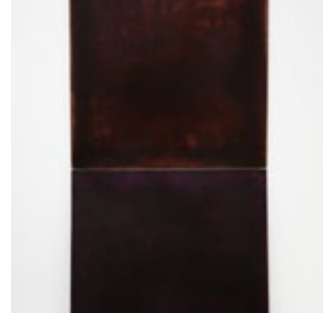
THE HOLD STUDIES IN THE CONTEMPORARY COLLECTION

The contemporary galleries are furnished with study spaces for your use, and art from the Agnes collection selected to sympathize, in turn, with these places for thinking, informal encounters and, possibly, escape plans. A spirit of research, exploratory drafting, playful assemblage and imagined collectivity holds these disparate works by Canadian artists and historical luminaries together.

The collection of adjacent interrelated themes presents a field for lateral connections more than a linear argument. Some works suggest that contemporary living is a collection practice analogous to the museum's. There are likewise figurative nuances in even the non-objective work on display, visual abstraction embodying cultural abstractions. Showing how objects and bodies hold resistance, other pieces symbolize and trouble orthodox aspirations. Students know: debt and exhaustion are new horizons of solidarity that need space for appearance.

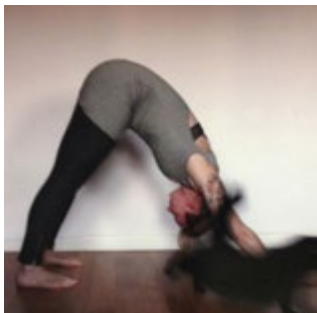
This is the first in a series of exhibitions designed to seek and renovate an obscured commons of public art collections through different forms of hospitality.

This exhibition is curated by Sunny Kerr, Curator of Contemporary Art.





Untitled
Picasso, Pablo



Falcon/Eagle

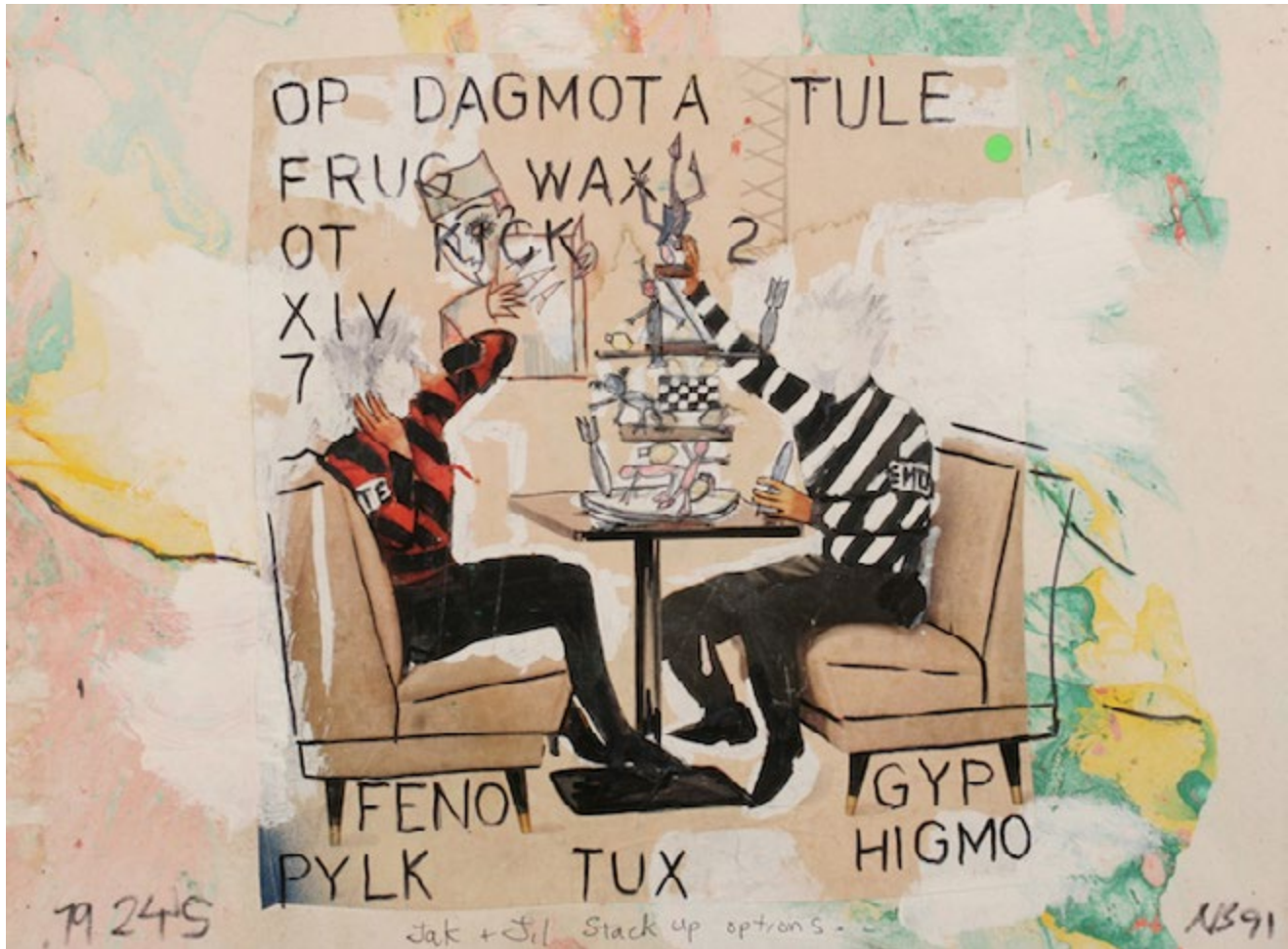


Abrams, John
born Montreal, Quebec 1959
1997
oil on masonite
Gift of Herbert Bunt, 1999
42-012.01

In *Falcon/Eagle*, John Abrams portrays a barely restrained predator. The small painting's outsized gilt frame suggests a reading of the work through the lens of a looming American dive into lawless capitalism. Abrams completed this painting around the same time as his *Wild Life* series, which suggests a troubling continuum of human and animal amoral behaviour. Abrams often paints scenes from films, using their system of signs to alter their statements and as a point of entry into the ongoing dialogues of contemporary culture.

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Untitled (79 245 Jak + Jil Stack up options)



Brousseau, Napoleon
born Ottawa, Ontario 1950
1991

mixed media and photo-collage on paper

Gift of Dr. Margret Hovanec and Dr. Peter Warrian, 2005

48-035.69

This photo-collage is from a suite of sixty-nine works on paper that presents uninhibited records of the artist's psychic explorations and social commentary. Napoleon Brousseau's deft use of materials and visual space is charged with energy in this intriguing tableau. His title suggests that we might read the image as an illustration of the children's nursery rhyme transfigured into an adult narrative. The ill-fated heroes assemble a sculpture from what seem to be dishes and "options," as the title suggests.

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#4 Hematoma: Violet/Red



Burrows, Thomas Carl
born Kitchener, Ontario 1940
1997

polyester resin on wood

Purchased with support of the Canada Council Acquisition Assistance
Program and Chancellor Richardson Memorial Fund, 1997

40-030a-b

In the late 1980s, Thomas Burrows began working with polyester resin to create works that blur the boundary between painting and sculpture. From a distance, they have the appearance of abstract Colour Field paintings, reminiscent of the work of Mark Rothko. Upon closer examination the depth created by the casting technique becomes apparent and the sculptural aspect of the pieces is revealed. Although the works are abstract in appearance, the titles added by Burrows provide references to the material world. The surface of #4 *Hematoma: Violet/Red* evokes bruising on the skin and speaks to the frailty of the human body.

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Megaphone



Collyer, Robin
born London, England 1949
1993
polyethylene
Gift of the artist, 1998
41-017

Megaphone is an early piece from a group of sculptures that Robin Collyer fabricated from a single material and which always use visual elements found or copied from built structures of personal significance to the artist. To make *Megaphone*, he used small-scale replicas of two Toronto buildings: the fan-shaped auditorium of his high school, Earl Haig Secondary School, and the boxy form of the Anglo Canada Insurance Company. The resulting form makes reference to yet a third object, indicated by the work's title. *Megaphone* was presented at the Venice Biennale in 1993.

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Eleven Consecutive Moments



Dean, Tom

born Markdale, Ontario 1947

1971

paint and silkscreen on canvas

Gift of Judith and Gunter Nolte, 1992

35-016

Tom Dean's work experiments with appearance and perception, forcing his viewers to confront known objects in unexpected contexts. This piece comically highlights the classroom or workplace tendency to watch the clock. The image of the clock shifts through minor variations in space and time, an exercise in repetitious, uncertain acts of perception. A sense of the instability of form through time is heightened by the presence of a blank twelfth square, which seems to stand for an as-yet-unrealized time in the grid.

Dean has built a strong international reputation and was Canada's representative at the 48th Venice Biennale.

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Bangalore Graffiti



Dhaliwal, Sarindar
born Birbansian, India 1953
2000
etching on handmade paper
Gift of Georgiana Uhlyarik, 2010
3-037

This expressive textured print is based on a photograph of a wall scratched with graffiti that Sarindar Dhaliwal encountered on her travels in her native India. The etching was produced during the artist's residency at Open Studio, Toronto, and reflects her investigation of cast handmade paper. The paper's rough texture and saturation with pigment evoke the urban setting's sensual, tactile qualities.

Dhaliwal's work is often narrative based, exploring issues of cultural identity, and includes installation, printmaking, collage, painting and video projection. She teaches in Queen's University's Visual Art program.

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Champs



Fleming, Martha; Lapointe, Lyne

born Toronto, Ontario 1958; born Toronto, Ontario 1957

1993

oil, gouache, glass, wood

Purchased with support from the Canada Council Acquisition Assistance

Program and Chancellor Richardson Memorial Fund, 1997

40-035

Champs was produced for the exhibition *Matière Première* at Les Anciennes Archives de la Seine in Paris, a project that remained unrealized when the building was unexpectedly demolished. In *Champs*, the transparency of the glass collapses the visual space between the figure painted on one side and the objects, primarily archaeological relics, painted on the other. The title, French for “fields,” refers to the multiple intersecting fields of perception, the natural world and material culture, which together shape our experience.

Fleming and Lapointe worked in collaboration from 1982 to 1997, often reclaiming abandoned buildings and inviting viewers to question the assumptions of authority and progress that are tied to public architecture.

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Figure of Cloud and Stone 4/20 (second edition)



Frenkel, Vera
born Bratislava, Slovakia (formerly part of Czechoslovakia)
1968
etching on paper
Purchase: Department of Psychology, 1970
13-017

This early etching by Vera Frenkel features roughly worked round and semi-circular shapes. The print's title encourages readings that consider openness and closure, and elemental change contrasted with hard thing-ness.

A senior artist based in Toronto, Vera Frenkel has had a sustained impact on art discourses in Canada and beyond. Her works often address human migration, the learning and unlearning of cultural memory, and the ever-increasing bureaucratization of experience. Frenkel is a recipient of the 2005 Governor General's Award.

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ANY SURPLUS IS IMMORAL



Holzer, Jenny
born Gallipolis, Ohio 1950
1991
rubber, wood
Purchase, 1993
36-031.01

This stamp is from a set of 5, an artist's multiple that Jenny Holzer commissioned to disseminate her *Truisms*. Holzer's *Truisms* have become part of the public domain, displayed in storefronts, on outdoor walls and billboards, and in galleries, and other public places, such as Times Square in New York. Holzer began creating these works in 1977 when she was a student. She hand-typed numerous "one liners," or *Truisms*, which she has likened, partly in jest, to a "Jenny Holzer's Reader's Digest version of Western and Eastern thought."

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Anarchist Free School Minutes, 1999



Jacob, Luis

born Lima, Peru 1971

1999

mixed-media on paper; plastic chair; vinyl lettering; anarchist literature;
metal holder

Purchased with the support of the Canada Council for the Arts Acquisition
Grants program and Agnes Etherington Art Centre Acquisition Endowment
Fund, 2010

53-031

This piece takes the shape of a reading station surrounded by a selection of framed meeting minutes from the Toronto Anarchist Free School, an experiment in self-organized schooling. Examining the minutes reveals the true tensions and labours of a grass-roots process.

Each time the piece is shown, the gallery is asked to support anarchist/activist publishers by sourcing current zines for visitors to browse. Visitors are invited to select printed matter from the reading station. Reading materials are added to the piece as an ongoing archive.

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Study for the Portrait of Adele Bloch Bauer, II



Klimt, Gustav

born Baumgarten, Austria 1862; died Vienna, Austria 1918

1912

graphite on paper

Purchase, George Taylor Richardson Memorial Fund, Walter and Duncan
Gordon Foundation and Gallery Association, 2000

43-010

Gustav Klimt, a leading exponent of Art Nouveau in Austria in the early twentieth century and the first president of the Vienna Secession, is known particularly for his striking images of women.

Ferdinand Bloch-Bauer, a wealthy Vienna industrialist, commissioned Klimt to paint his wife Adele. This preparatory study for the painting demonstrates the influence of the Fauves. Klimt crops Bloch Bauer at the forehead and provides very little detail in the face. The drawing is loose in character, capturing only the essence of her dress and pose.

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Guigues Street Ottawa, December 3, 1994
(Girl in Striped Shirt) (from the Memento series)



Koh, Germaine

born Georgetown, Malaysia 1967

1996

colour photograph, various frames, trophy plaque, 1/5

Gift of the artist, 1997

40-020.01

Germaine Koh's *Memento* project uses found wallet-sized portrait photos that she has enlarged slightly and framed with brass plaques, each stamped with the date and place of its finding. We connect with the girl in the photograph, aware that the artist has submitted her image to the scrutiny of strangers. The work points to an otherness that troubles claims to identity. Alongside the intensely personal visual and specific textual information, we encounter a disturbing proposal of the interchangeability of lives.

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Fermentacio (from the Atonement series)



Kubota, Nobuo
born Vancouver, British Columbia 1932
1986
photolithograph on paper, 23/30
Gift of Nobuo Kubota, 2006
49-023.01

This is the last image in Nobuo Kubota's *Atonement* series, which tracks a sense of belonging to nature. Addressing the common desire for personal transformation, the artist portrays himself pickling inside an alchemist's bottle. A smell escapes the jar, illustrated in the style of Japanese cloud paintings.

Kubota lived and studied for a period in Kyoto, Japan, with a Zen master, where he was influenced by Japanese chanting, art, and architecture. Best known for his improvisatory sound poetry and sculptural works, Kubota was a 2009 winner of the Governor General's Award in Visual and Media Arts.

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Three Part Boat (Mid): Search Series



Lloyd, Sue
born Toronto, Ontario 1960
1999-2000
c-print
Gift of Paul Petro, 2010
53-054.19

This small photograph shows Sue Lloyd's talent for creating pictures that are simultaneously silent and deeply articulate. Her use of the photographic medium is often in dialogue with other two-dimensional media such as drawing, painting and multi-frame work like cinema and sequential prints.

Lloyd teaches in the Visual Studies Program at the University of Toronto.

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Fence



Mark, Kelly

born Welland, Ontario 1967

2000

colour photograph, 23/25

Gift of Heather Lawson, Eleanor Bothwell and Alice Bothwell, 2005

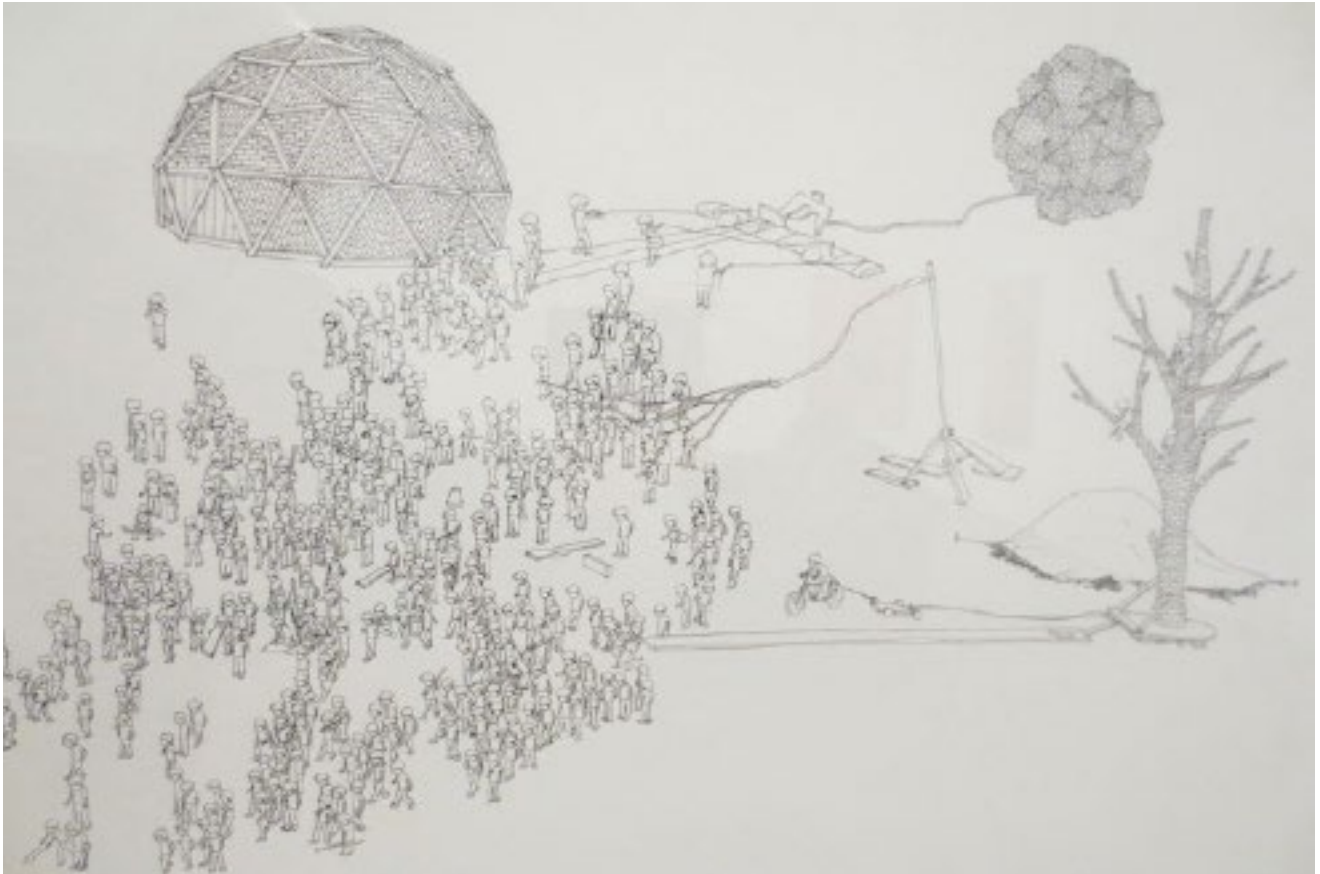
48-025a-d

Four views of a construction site photographed through red plastic fencing are assembled into a single frame. Kelly Mark has sequenced them in a fashion that makes the surface continuity of the fencing clearer than the geography of the construction site.

Mark has exhibited widely across Canada and internationally, and works in a variety of media: sculpture, video, installation, drawing, photography, sound, multiples, performance and public interventions. She represented Canada at The Sydney Biennale (1998) and Liverpool Biennale (2006).

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Untitled



Mishchenko, Olia
born Kiyiv, Ukraine 1980
2005
ink on paper
Gift of Herbert O. Bunt, 2006
49-015.06

This piece shows a bird's-eye view of a building project. Olia Mishchenko's use of line and perspective recalls architectural drawings. Her buildings are imaginative in design, built-up from delicate lines, and covered in brick, which, like cloth, wraps around and across irregular forms in this image. The scene is busy with activity: plans, tools, and materials are looked over and worked by groups of small figures. The workers appear insectile, an impression heightened by Mishchenko's distant perspective.

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Those who have ears to see or eyes to speak



Patton, Andy
born Winnipeg, Manitoba 1952
1983
oil on canvas
Gift of Ann and Marshall Webb, 1996
39-003

This thinly painted canvas depicts a man holding a white dove to his ear, or perhaps more accurately, holding it to fill the picture plane; his head, shown in profile, is cropped. In contrast, the dove is fully figured in the hand's grip. Through the deep blackness of the dove's eye and the way the man seems to turn away, we are asked to consider the negation of the senses.

Andy Patton, a senior-career painter, critic, poet and scholar, lives in Toronto.

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Untitled

In 1944, after the liberation of Paris, Pablo Picasso joined the Communist Party and became an active participant in the peace movement. Picasso's late works are an expression of his final refusal to fit into categories. He rejected the idea that his work was an evolution or progress toward an ideal of painting. In 1956, the artist would comment, referring to some schoolchildren: "When I was as old as these children, I could draw like Raphael, but it took me a lifetime to learn to draw like them."

Picasso, Pablo
born Malaga, Spain; died Mougins, France 1974
1956
Crayon, ink, paper
Purchase, 1978
21-098

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Study for Possession VII



Ramsden, Anne

born Kingston, Ontario 1952

1996

transfer drawings on paper

Purchased with support of the Canada Council Acquisition Assistance Program and Chancellor Richardson Memorial Fund, 1997

40-031.01

Anne Ramsden explores the significance that material objects have for our sense of self. In making the *Study for Possession* series, she selected images from home decorating magazines and, using a rubbing technique, transferred them to paper. The free-floating objects, detached from context, are emblems of the comfort and self-affirmation derived through acquisition. By revealing the extent to which we rely on the promise of objects to define ourselves, Ramsden exposes how our possessions, in effect, come to possess us.

Anne Ramsden lives and works in Montreal, Quebec.

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Model of a Model #2



Rettig, Ted
born Rheine, Germany 1949
2014
glass, ceramics, stone, metal, cotton twine
Gift of Stefan Rettig and Sophie Chung, 2016
T16-009a-bi,bii,biii

Ted Rettig's *Model of a Model* series originated from his study of Asian ceramic and porcelain bowls venerated for their metaphysical content and expression. In this piece, Rettig playfully fashions a base from stacked steel patio side tables, a respectful homage to Constantin Brancusi's classic modernist *Endless Column*.

Rettig infuses the ideals of high modernism—often projected on presumed eternal states of materials like polished bronze—into casual, humble, fragile household materials with suggestions of improvisation and possible collapse.

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Untitled



Simpson, Dionne
born Jamaica, West Indies, 1972
2001
acrylic on pulled canvas
Gift of Herbert O. Bunt, 2002
45-016

Dionne Simpson's mixed-media paintings often explore landscapes of the contemporary Canadian city. Here we see a foray into abstraction. Simpson describes her process as a combination of contemporary and ancient African technique, in which other materials are interwoven into the canvas where threads have been removed; she then adds wax and further disengages the fabric.

Simpson emigrated from Jamaica to Canada at the age of one. She graduated from the Ontario College of Art and Design in 2000 and studied at New York's The Cooper Union. She is the 2004 winner of the national RBC New Canadian Painting Competition.

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Strings



Sims, Gabrielle
born Dusseldorf, Germany 1951
2003
charcoal on paper
Gift of the artist, 2005
48-046

Strings is a sensitive line drawing of two forearms, wrapped in a coil of string. The hands are distorted by rheumatoid arthritis, a painful degenerative disease of the joints from which the artist has suffered for many years. This work is part of a series of such representations of the body in affecting self-portraits.

Based in Kingston, Gabrielle Sims works in video installation, painting, and drawing. Her work appears in public and private collections in Canada, the US and Europe.

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Study for wallpaper of unconscious men



Tjia, Sherwin
born Toronto, Ontario 1975
2004
ink on paper
Gift of Herbert O. Bunt, 2006
49-015.15

This rendering in ink depicts a male figure, lying face and chest down in the recovery position recommended for the unconscious, isolated against a white ground. Sherwin Tjia states that he was responding to the idea of a virus capable of abruptly disabling all who come into contact with it. He's created more than twenty works with unconscious men as subject matter. The title suggests a wallpaper, the production of which is an ongoing (possibly tongue-in-cheek) goal.

Tjia, based in Montreal, completed the BFA program at Queen's University (1998), and is the author of five books: *Pedigree Girls*, *Gentle Fictions*, *The World is a Heartbreaker*, *The Hipless Boy*, and *You Are a Cat!*

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Animals in the Room



Visser, Lisa

born Newmarket, Ontario 1983; died Newmarket, Ontario 2013
2011

c-print

Gift of friends and family of Lisa Visser, 2016

22-007

This image is from a series also titled *Animals in the Room* that explores interspecies dialogue: its intimacy and, sometimes, desperate projection. The series elevates Lisa Visser's relationship with her cat, Sushi, and what she termed the "affective transmissions" between them. We see the artist performing the "downward dog" yoga pose, with the cat appearing as a blur of motion around her leg. Writing about the work, Visser cited Donna Haraway's idea of "becoming with," whereby human and non-human entities affect and are affected by each other, altering their very biological makeup.

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Mann



Whiten, Tim
born Inkster, Michigan 1941
1976
mud, bones, straw
Gift of Herbert Bunt, 1985
28-250

Tim Whiten elevates fish bones by sculpting them a container that looks as though it might protect a sacred talisman or object of ritual. The work's title makes reference to modernist novelist Thomas Mann, and, by implication, through its aural equal, the skeleton of a man. In a scene in Thomas Mann's *The Magic Mountain*, character Hans Castorp is exposed to then new x-ray technology and declares it an "unnatural" vision of his own grave.

Tim Whiten is a prolific senior-career Canadian artist whose pursuits have long been rooted in the transcendental. He has influenced generations of aspiring artists as a Professor of Fine Art at York University since 1968.

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Intersection 1



Yoon, Jin-me

born Seoul, Korea 1960

1996

c-print transmounted on plexiglass

Purchased with the assistance of the Chancellor Richardson Memorial Fund, 1997

40-018

Intersection 1 questions the viability of rigid division, both physical and emotional, between public and private life. The two panels constituting the diptych are exhibited at a right angle: installed in the corner of the gallery, where they are reflected in one another. The familiar form reminds us that advertising is part of the stream of representation that shapes how women are perceived. By refusing to separate mothering from paid labour, *Intersection 1* insists upon maternal mobility.

Since 1989 Jin-me Yoon's work has been exhibited widely in solo and group exhibitions in North America, Asia, Australia and Europe.

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This publication documents the exhibition *The hold: studies in the contemporary collection* presented at the Agnes Etherington Art Centre, Queen's University, Kingston.

EXHIBITION:

The hold: studies in the contemporary collection

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Agnes Etherington Art Centre

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Sunny Kerr

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