

# SCULPTURE

JURIED BY ROBERT BIRCH



# 2021

John B. Aird Gallery  
Galerie John B. Aird

# CONTENTS

FOREWORD  
By Carla Garnet

3

INTRODUCTION  
By Erin Storus

5

ESSAY: MIND YOUR HEAD  
By Robert Birch

7

IMAGES & CAPTIONS

10

JUROR'S BIO

79

ABOUT THE AIRD

80

# FORWARD

By Carla Garnet

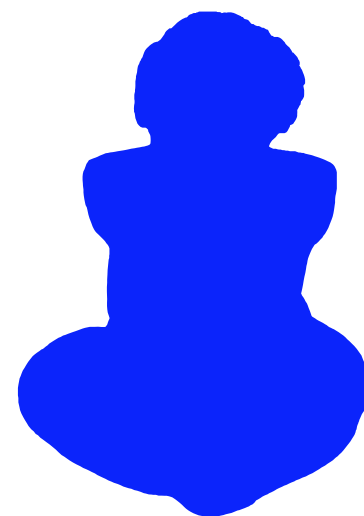
This year the John B. Aird Gallery initiated our first juried online exhibition + art book featuring ‘contemporary sculpture’. For this project, the term, ‘contemporary sculpture’ refers to sculpture—produced today. Within this expanded context, a sculpture is understood as carving and/or modeling from traditional materials like stone, metal, wood, and/or clay, but it is not confined to these materials or processes. Sculptures selected included but were not limited to a combination of Cubist, Constructivist,

Dadaist, Futurist, Pop-Art, Minimalism, Conceptual art influences, and/or assemblage or installation.

We invited Robert Birch, the President of the Birch Contemporary art gallery, a seminal venue that features emerging to established Canadian and international artists to be the juror for this project. Robert selected 54 artists and 70 pieces to inform the online SCULPTURE exhibition + art book. He’s also supplied his thoughts on the selection process and

some of the individual works he choose and why in his juror's statement. Along with Birch's text, the Aird is delighted to include an essay-response by our assistant curator and the publication designer, Erin Storus, as a significant component of our SCULPTURE 2021 project.

We hope you will enjoy viewing this remarkable survey of contemporary sculptural works and feel free to download the and print the pdf publication.





**By Erin Storus**

**F**irst, I'll state the obvious: this is a sculpture show. Second, I'll point out that this is also a photography show. Or is it a show of photographs of sculptures? Or is it all three at once?

But how do I disentangle my psychological viewing circumstances from the physical limitations of two-dimensional representation of three-dimensional objects?, you may ask. The simple answer is, you can't. Viewing a sculpture—that is, a three-dimensional representative form—via the 'flat' surface of

a digital screen fundamentally alters the viewer's experience of observing the artwork.

Now, alteration doesn't imply negativity. It's not necessarily *better* to observe a sculpture in person than on a screen, it's just different.

When a sculpture (or any other work of art for that matter) is photographed, a new artwork is created that expands upon the existing piece. Like all art, photographs are subjective. They cannot depict objective reality as the creation of the image depends upon the

intention of the individual behind the lens. And, as we know, human beings aren't objective creatures. As a result, we're left with the thing-in-itself (see: Kant) and the subjective depiction of that thing. However in this case, the thing-in-itself is eliminated from the viewing experience entirely.

Now, I'm not trying to confuse you or make this exhibition more complicated than it needs to be. I'm simply asking you, as the viewer, to consider the unique circumstances you now find yourself in. Are you viewing one work of art, or two works? As you absorb the works in this show, perhaps ask yourself, how does individual perspective impact visual

representation? Consider how the sculptures in this exhibition may have been altered by the photographer's gaze. How does adaptation make you feel? And please, *enjoy the show!*





**By Robert Birch**

**S**culpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. – Wikipedia.

An overly simple introduction to a complex question. Of all the art forms currently practiced, sculpture is probably the medium that has undergone the most dramatic of evolutions and utilizes the most diverse materials available, giving it the most difficult to categorize and in the case of an exhibition such as this, the most difficult to

judge and organize.

The study of the history of sculpture reveals a rapidly expanding universe of form, function, and meaning. From the Venus of Willendorf to Michelangelo's David, from the Easter Island heads to the ceremonial masks of Africa, from anonymous medieval court portraits to the organic forms of Barbara Hepworth and Isamu Noguchi, from Judy Chicago's The Dinner Party or Claes Oldenburg's Hamburger to David Altmejd's crystalized figures and broken

mirror environments. Whether contemplating Donald Judd's and Sol Lewitt's minimalist sculptures or losing oneself in the environments of Yayoi Kusama or the immersive video stylings of Janet Cardiff and George Bures Miller, sculpture has been and will be the most diverse of all visual practices. With materials ranging from traditional stone carvings to the Duchampian Readymade, everything, and anything can and has been used to the delight and displeasure of an audience.

Sculpture is a complicated subject to define, with such a diverse presentation of subject and scale, with its random and varied material usage, I have tried to set aside

any personal bias as an art collector or any mandate in my professional interest as a contemporary art dealer, and strive to keep an open mind, focusing on what I believe to be the individual artist's intent regarding their chosen subject and material of choice to illustrate it.

With so little information given, as support to their subject and material choice, such as long-standing studio practice loaded with supporting images, artist statements, or critical reviews, and with a lack of dialogue between maker and judge, I am left solely to interpret the intent and meaning of each endeavour from small, often poorly documented jpegs. I

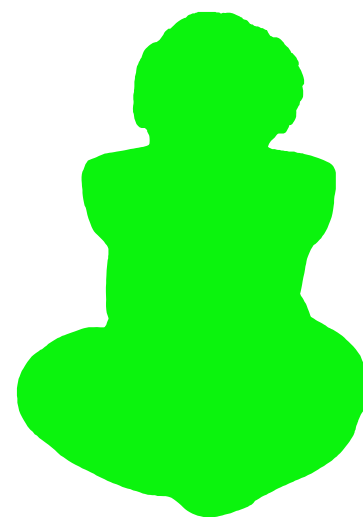


find myself gravitating toward an understanding of whether or not the artist has accomplished what I believe to be their interest in art-making and whether or not it is successfully translated visually. I look for accomplishment in adding to a dialogue of sculptural history rather than just an accomplished derivative understanding of pre-existing vocabularies.

Sculpture encompasses many genres and has as many diverse audiences as it does media. Each serves a purpose, and each is no less important than the other to their respective audiences. I endeavour to keep this in mind when assessing the works

presented for this exhibition.

I have chosen, what I believe to be, given the little information available in jpeg format, the best works within as many interpretations of the definition of the sculpture, ranging from a more craft-oriented practice to installation, from figurative to abstract, and from experiential to emotive.





**BRITT-MARIE LINDGREN**

*Venus 1*

Bronze

3X3X4"

\$1130



**BRITT-MARIE LINDGREN**

*Venus 2*

Bronze

4X4X3"

\$1260



**LILA FATEHI**

*Engulfment Series/Black Hole*

Plastic bag, wire, and found object

40X40X11"



**LILA FATEHI**

*Engulfment*

Plastic bag and wire

23x23x36"



**JANA OSTERMAN**

*no.13*

Carved wood (fallen catalpa),  
stain, mineral oil

37x20x9"

\$6600





## NICOLE HAVEKOST

*Sway*

Wool felt, cotton thread,  
paper, fiber fill, electrical  
conduit, sewing hardware

156X72X144"

\$7500



**ZEYNEP BOYAN**

*Sculpt I*

Coil built sculpture, stoneware  
10.5x6x6.5"





**ZEYNEP BOYAN**

*Sculpt II*

Coil built sculpture, stoneware

14.5x5x8.5"



**PAUL ELIA**

*Onda*

Cast lucite

8x6x2"

\$1195



**STELLA CAPOGNA**

*Uno*

Stainless steel

23X12X6"

\$6000





**MAGDOLENE DYKSTRA**

*accumulation of dust made flesh*

1800lbs of unfired clay

44X46X50"

\$10 000



**MICHAEL DROLET**

*Pass-Through*  
Wood and stone  
25X25X15"  
\$1250



鋼<sup>62-710</sup>  
岩  
鋼<sup>62-710</sup>

## MIGUEL ANGEL BENZ

*"a stone stuck between twelve meters of steel tube"*

*Homage a Dazai Osamu, 2017*

Stone, rubber, steel

100X100X150cm

\$6000





## **TSUII YIIN**

*Yin Yang IX*

stainless steel

36x81x81" (varies depending on set up)

\$36 000



**ALEX FURTADO**

*Untitled (Shadow)*

Concrete, soil, projection

144X72X4"

\$2000





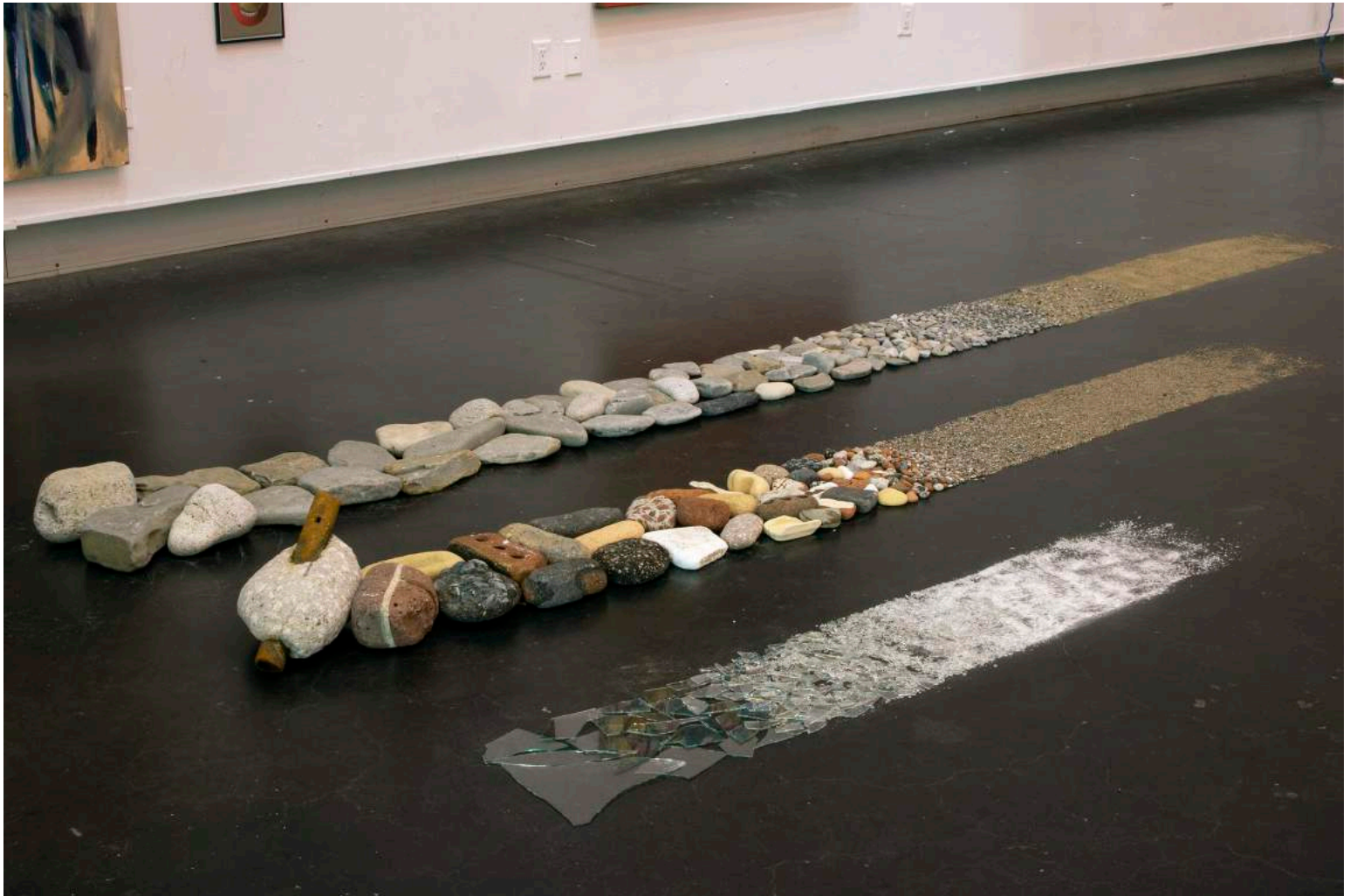
## AMBERLIE PERKIN

*This Body Won't Hold You*

Chicken wire, paper mache, paint; layered with relief prints of organic materials

Dimensions vary

\$4600



## CHERYLL-ANN YELOVICH

*(de)construction*

Stone, sand, assorted brick and concrete, and broken glass

150X72X9"

\$3500



## **NATALIE HUNTER**

*Two Breaths at Dusk*

Archival pigment prints on silk charmeuse draped  
over hand-shaped copper, hardware, maple, light

Prints: 34x52", installation dimensions vary

\$3000





**CESAR FORERO**

*Budding Waters*

Mixed media

480x240x192"

\$20 000



Gallander, Elissa, Dance of Anxiety.jpeg

## **ELISSA GALLANDER**

*Dance of Anxiety*

Wood, wire, metal, and  
flagstone

36X19X14"

\$1500



## **ANNE-MARIE GIROUX**

*Woman with pink hat drifting*  
metal flower planter, metal,  
metal tripod, oil painting  
fragments, chicken wire,  
metal tongs, pistachio shells  
deposited on the ground  
96X54X54”



**MELANIE CHIKOFSKY**

EMBODIMENT III

Flax pulp paper, pigmented  
Winterstone base, and glass  
Clouche

23X10"

\$3500





**MELANIE CHIKOFSKY**

RELIC VI

Flax pulp paper, pigmented  
Winterstone base, and glass

Clouche

23X10"

\$3500





**CATHERINE HEARD**

*Untitled*

Antique textiles, glass eyes,  
embroidery

18X14X12"

\$6000



**CATHERINE HEARD**

*Untitled*

Antique textiles, glass eyes,  
embroidery

18X14X12"

\$6000



**GENEVIEVE LEBEL**

*Early spring I (Préprintemps I)*

18X22X16"

\$3500



**MARINA MAY RAIKE**

*Bone Chocolate Skull*

Limited edition cast Belgian chocolate

8x6.5x6"

\$395





**MARINA MAY RAIKE**

*Dark Chocolate Skull*

Limited edition cast Belgian chocolate

8x6.5x6"

\$395



**JA FLIGEL**

*Amongst Friends*

Bronze

27x16.75x19"

\$11 200



**MARGIE KELK**

*The Issue with Jellyfish. No. 3*

Cast aluminum

2.5X2.5X3.5"

\$220



**MARGIE KELK**

*The Issue with Jellyfish. No. 8*

Cast aluminum

2.5X2.5X3.5"

\$235





**SUSAN LOW-BEER**

*Place of Becoming*

Clay and metal stands

5.1X12.5X10.5”

\$3500



**SUSAN LOW-BEER**

*State of Grace*

Clay and metal stands

5.1X12.5X10.5"

\$3000



## SUZANNE FARIS

*The Extraordinary Work of  
Women*

Cloth, vinyl, and thread  
21X16X62"



**SUZANNE FARIS**

*Offense Defense*

Cloth, vinyl, and thread

21X16X62"





**ADRIENNE TRENT**

*Heads Together*

Foam, wood, clay, and acrylic

3.72X10X10"



## **SANDRA LAPAGE**

*Catoplebas (Sharp garments for desperate shamans series)*  
Recycled materials (aluminum coffee capsules), copper  
wire and staples: soft sculpture assemblage

63X55X20"

\$7000



## **SANDRA LAPAGE**

*Revolutions (Sharp garments for desperate shamans series)*  
Recycled materials (aluminum coffee capsules), copper wire and staples: soft sculpture assemblage

52X59X12"

\$7000



## **CALLUM SCHUSTER**

*Metronome Home - Spinning  
Disc*

Spun steel, laser cut  
stainless steel, electronics,  
motor, metal paint

9x6x6"

\$3500





**CALLUM SCHUSTER**

*Ghost 1.21*

Cotton, fabric hardener, resin,  
iron, copper

30X24X20"

\$1850



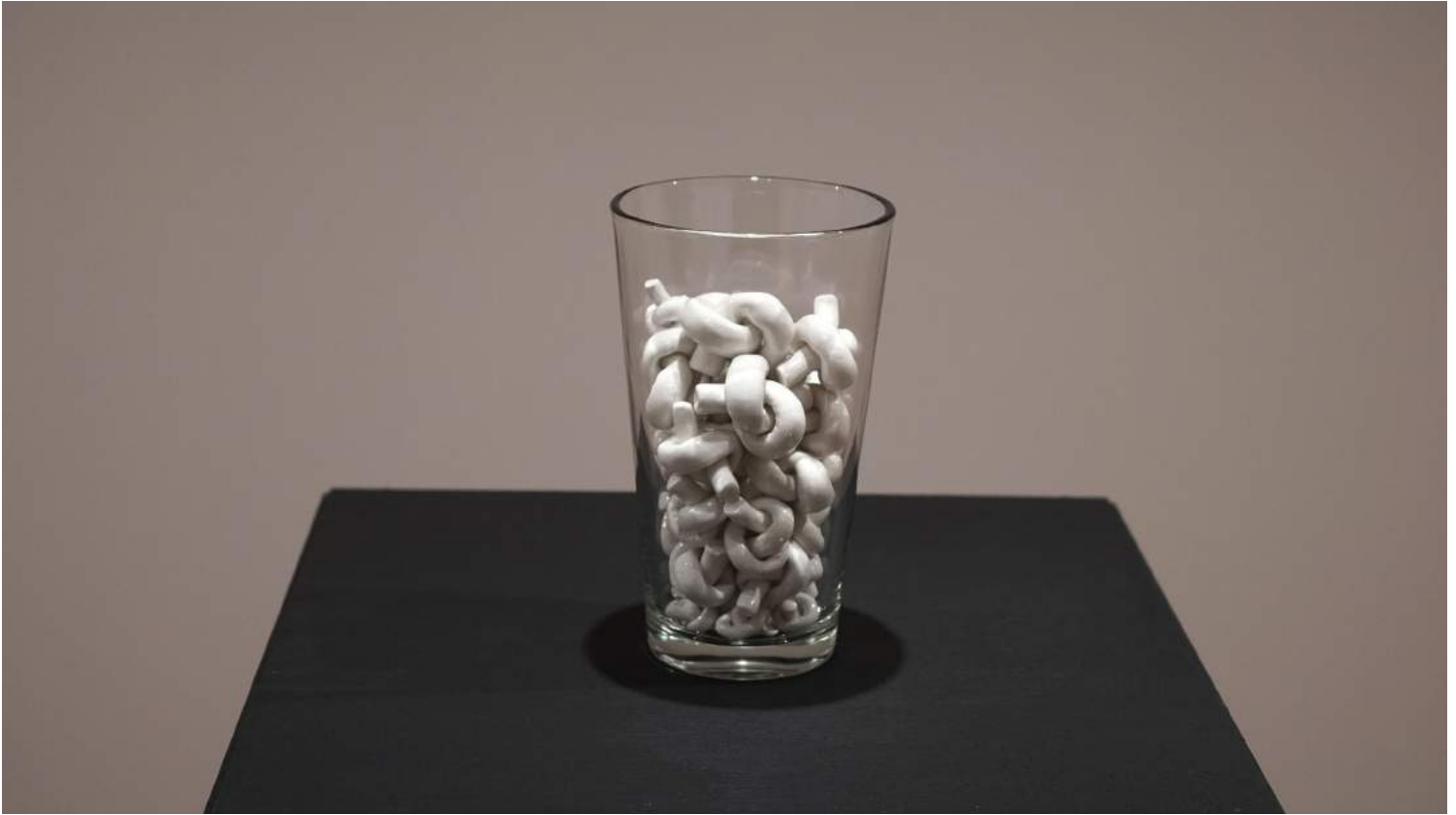
**DINA TORRANS**

*Transiting*

Hand carved Persian travertine and  
charcoal granite

30X14X28"

\$25,000



**KASIA LATOS**

*A Glass of Anxiety*

Glazed clay and glass

3.5x6"



**IAN MACKENZIE**

*Greenpiece*

Recycled plastic water

jug

19X11X11"





**PATRICK MOSKWA**

*Stack of Bricks*

Soap

7.25X7.25X50"

\$1700



**PAMELA NELSON**

*Sunder*

Ceramic, concrete block, wood, rope

12X12X20"

\$1500



**VINCENT VAN OSS**

*Caged Boy*

Statue and messing lampholder

15X15X9"

\$1500





**PAOLA POLETTTO**

*unentitled (standing)*

Plastic bags, plastic cutlery,  
plastic food containers, cotton  
embroidery thread, acrylic  
paint and gel medium, signed  
10x9x5.5"

\$350





**JILL PRICE**

*Undoing the Curb*

Canvas, linen, oil, acrylic, and  
wood

30X30"

\$1100



**KARLA RIVERA**

*All We Need Is Love*

Clay and cement

7X12X16"

\$400



**ANDREW ACKERMAN**

*Specimen* PH762

Silicone, pigment, hair, resin, metal,  
plastic

6x6x2.5"

\$650



**ANDREW ACKERMAN**

*Specimen* PH765

Silicone, pigment, hair, resin,  
metal, plastic

6x6x2.5"

\$650





**HEIDI TAILLEFER**

*Abalone*

Polymer clay and hair

6x7"

\$750



**STEVEN TUCKER**

*I think something, is it this?*

Wool, cotton, fibreglass,  
polyurethane, and acrylic

35X14X6"

\$1400



**KATJA VAN DEN ENDEN**

*Cocoon / Confinement #2*

Japanese stone clay and wool rovings

3.5x5x6"

\$500



**LAYNE VERBEEK**

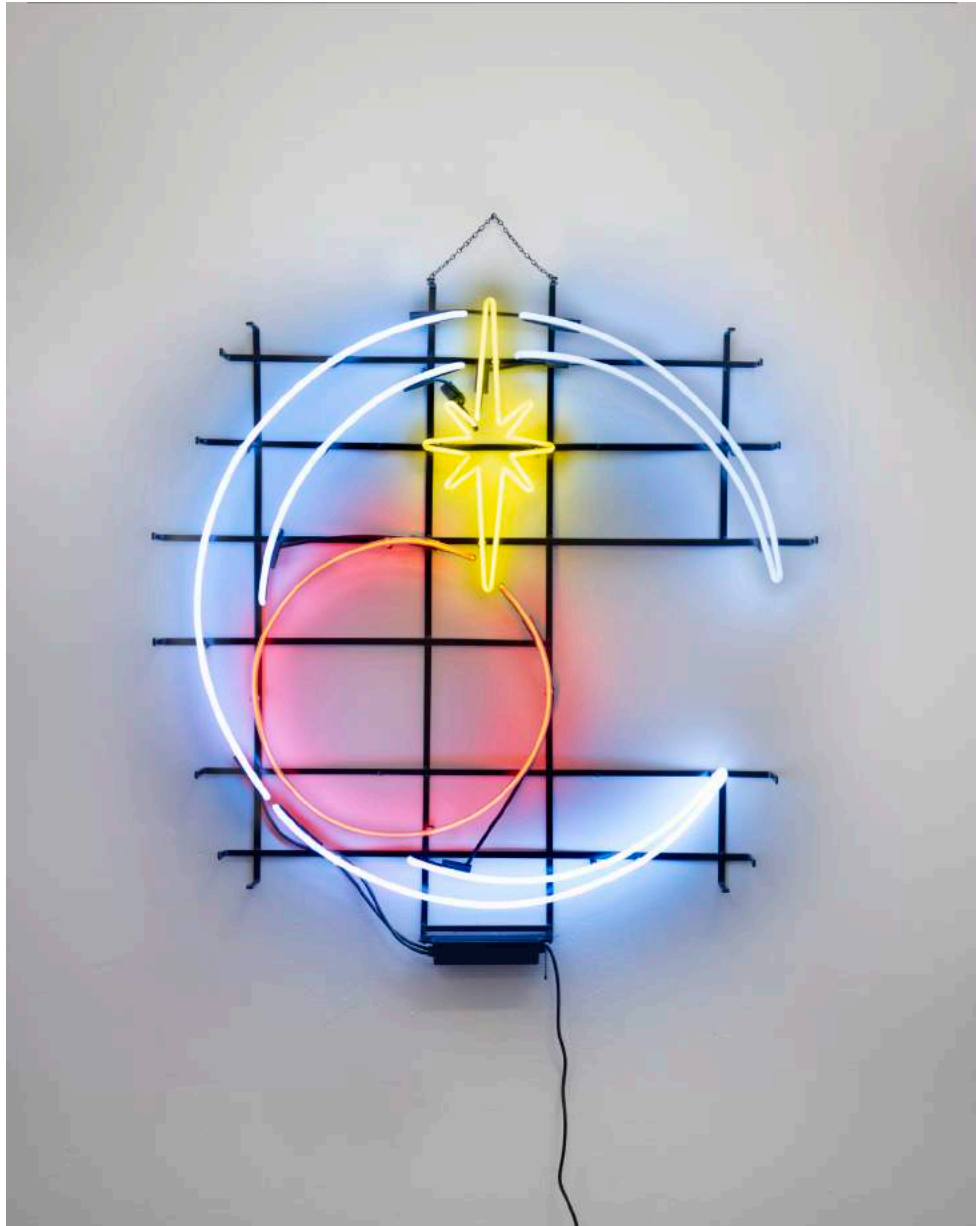
*Bone Cactus*

Cast opaque glass

29X35X10"

\$950





## KYLE YIP

*Close your eyes, make a wish and let  
your dreams come true*

Acrylic, argon, neon, glass, rubber,  
and transformer on powder coated  
steel

48x48x3"

\$9000



**ANDY PIMPINELLA**

*Cross Word Puzzle*

Mixed media on cut panel

26x22.5"

\$2000



**ANDY PIMPINELLA**

*Vitrine in a vitrine*

Wood and glass

52X38X18"

\$10,000



**TYLER MATHESON**

*Untitled (for Felix)*

UV print on laser cut acrylic and  
mirrored laser cut acrylic

2x3"





**SHABNAM AFRAND**

*Fardel of me, Inception series*

Found archive boxes, astroturf,  
bronze cast and hinge

8x7x4"

\$3900



**SHABNAM AFRAND**

*Fardel of Utopia, Inception series*

Found archive boxes, astroturf, bronze cast and  
hinge

8x70x4”

\$2200



**JOE ATIKIAN**

*Granite Earth*

Stone, steel, wood, and paper

12X12X56"

\$1300



## JANE AUSTIN

### *American Toad*

Aqua resin, acrylic paint, contains a tablet with a 10 minute, 44 second video called 'Toad Metamorphosis'. Video available at [www.vimeo.com/555364929](http://www.vimeo.com/555364929)

36X31X3"

\$3000





**SHERLIN HENDRICK**

*Jackal & Hide*

Ceramic and casein paint

Jackal: 12.3X14X29.3"

Hide: 24X12.5X17"



**TERI DONOVAN**

*Kitchen Queen*

Assemblage, spray paint, and  
white flocking

11X12X12"

\$400



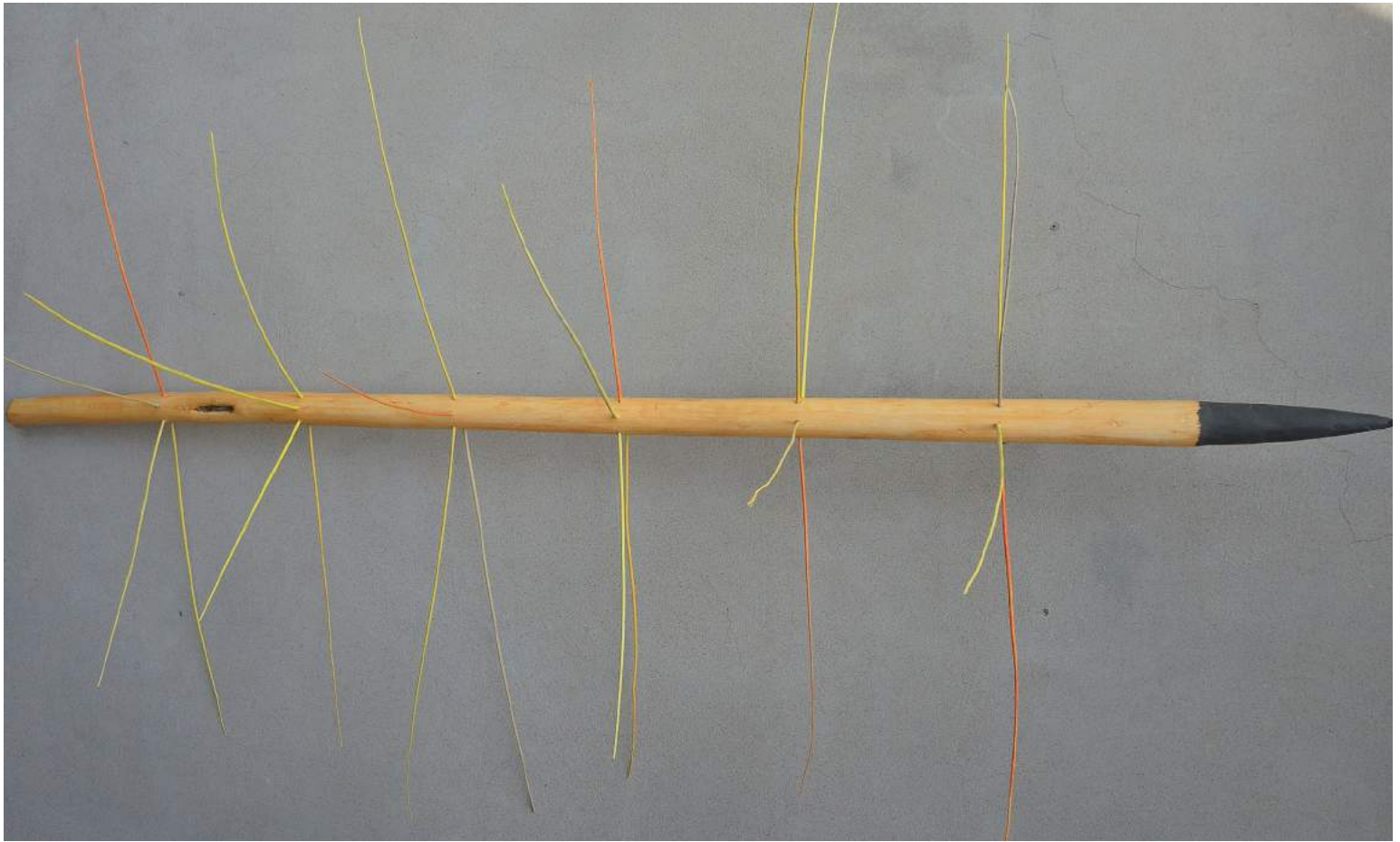
## PETER MCFARLANE

*Enantiodromia (when something is pushed to its extreme it can become its opposite-Jung)*

Chainsaw and carved steel

49X14X19"

\$6000



## TED KARKUT

*Transitory*

Clay, sumac and black locust stems, acrylic, and  
colour pencil

36x30"

\$500





**BARBARA FLETCHER**

*In the Cradle*

Cast acrylic, driftwood, and leather

6.5x7.5x16.5"

\$3000



**AIMEE BOTELHO**

*Bear's Trap*

Forged steel (spring and mild) and coin

13.5X4.5X3"

# ROBERT'S BIRCH

**R**obert Birch is the President of the Birch Contemporary art gallery, a seminal venue that features emerging to established Canadian and international artists, with regular monthly exhibitions. The Birch Contemporary principal holds a BA, in Art and Art History Specialist Degree from University of Toronto at Mississauga – Erindale College and a Visual Arts Diploma from Sheridan College. His seminal art gallery opened its doors to the public more than three

decades ago. For more detail about the gallerist and the significant contemporary artists he represents, visit the Birch Contemporary art gallery [http://  
birchcontemporary.com/](http://birchcontemporary.com/)

# ABOUT THE AIRD

The Gallery's mission is to provide a generous, safe contemporary art exhibition space where visual culture can be shared and explored by an audience as diverse as its makers.

We believe visual culture inspires, engages, and amplifies Toronto's communities.

In September 2019 the Aird Gallery moved from the provincial-government buildings at Bay and Wellesley, to a temporary location on West-Queen-

West. The move and subsequent renovation were accomplished while concurrently presenting the Gallery's 2019 programming and remaining debt-free. The Gallery expects to return to its original home in the Macdonald Block sometime mid-decade.

The Aird hosts up to 10-exhibits per year, along with an annual fundraiser. These exhibits provide participation opportunities for approximately four hundred artists per year. The



The Aird prides itself on being inclusive, hosting several large group shows (online and in-situ), and two or three annual Arts Council and/or CONTACT-funded exhibits that pay CARFAC fees.

All project management is carried out by the Aird's director/curator, supported by a 12-person volunteer Board of Directors made up of artists, arts professionals, academics, and other professionals who contribute their time and expertise.

Project budgets include fees, rentals, donations, grants, fundraising, and volunteer hours as appropriate. The gallery does not receive core operational funding

but is supported, in part, by subsidized rent offered by ARTSCAPE.

**Erin Storus** is an emerging independent curator based out of *tkaronto*/Toronto, and curatorial assistant at the John B. Aird Gallery. Her practice is concerned with phenomenological approaches to human visual perception and subjectivity in curated online platforms and physical spaces. She is currently presenting a series of group art exhibitions in her backyard this Summer 2021, called *Garden Variety*, and will be starting her Master's of Visual Studies in Curatorial Studies at the Daniels Faculty at the University of Toronto in Fall 2021.

## **EXECUTIVE BOARD**

President: Matthew Brower

Vice President: Jane Weninger

Secretary: Bronwyn Atkinson

LL.M.

## **DIRECTORS**

Maggie Broda

Frances Cordero de Bolaños

Julius Poncelet Manapul

Jonathan A. Fligel

Janet Hendershot

Sebastein Miller

Sue Lloyd

RJ Fleck

## **SENIOR ADVISORS**

Jowenne Herrera

Paul Petro

Jane Perdue

## **EXECUTIVE ASSISTANT**

Jenn Vong

## **ASSISTANT CURATOR**

Erin Storus

## **DIRECTOR/CURATOR**

Carla Garnet

John B. **Aird** Gallery  
Galerie John B. **Aird**