

Drawing

2021

Presented by the John B. Aird Gallery

Juried by Steve Khan & Neda Omidvar

John B. Aird Gallery
Galerie John B. Aird



RICHARD M. VAUGHAN

This year's Drawing 2021 catalog is dedicated to the loving memory of *Richard M. Vaughan*.



R.M. Vaughan (1964-2020) was a Canadian writer and video artist from New Brunswick, Canada, where he obtained an MA in Creative Writing/Critical Theory from the University of New Brunswick (1991). Vaughan is the author of twelve books along with his 2019 release, *Ve1Xe*, a “graphic poem” co-created with artist D. Boyd. His poems, plays, fiction, and essays are collected in over 60 anthologies including his contributions to national and international publications on contemporary art and culture. His collaborative video works are shown globally in galleries and festivals and are a part of the Whitney Museum of American Art’s permanent collection. In 2019, Vaughan’s latest video work, *House Dress*, toured Mexico and was co-created with Jared Mitchell and Keith Cole. In the same year, Vaughan was invited to jury the John B. Aird’s debut exhibition, *CAT SHOW*, to celebrate its successful transition to our current location on Queen Street West.

This catalog features Sue Lloyd’s *RMV Tattoo*, commemorating the late Richard M. Vaughan, whose commitment to contemporary arts was integral in shaping Toronto’s art scene. We are grateful for his inspiration which is dearly missed.

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INTRODUCTION

By Carla Garnet

This year John B. Aird Gallery celebrates the 22nd edition of its annual juried exhibition by showcasing drawings by contemporary Canadian artists in a virtual exhibition which includes an online slide show and PDF publication designed by Jennifer Vong with essays by the exhibit jurors, Steve Khan and Neda Omidvar.

For this exhibition, a drawing is defined as an art form used to either to create a finished work of art or draft ideas that are further developed in other media.

This broad definition is intended to open the exhibition to entries reflecting a wide variety of contemporary drawing materials, techniques, and practices.

This year's catalog could not be made possible without the continuous and generous support of artists, this year's show includes works by, John Abrams, Maria-Bida Albulet, Victoria Alexander, Sida Atabales-Schnitzler, David Ballantyne, Caroline Bertrand, Lorène Bourgeois, Anna Bullock, Elaine Carr, Linda Chen, Jake Collinge, Ruth Comfort, Anne-Marie Cosgrove, Lindsey Curtis, Sara Cuthbert, Claire Domitric, The Drawing Board Collaborative, Holly Edwards, Deena Errampalli, Lila Fatehi, Marie Finkelstein, Elizabeth Forrest, Christy Frisken, Yee Lick Eric Fung, Daphne Gerou, Anne-Marie Giroux, Jill Glessing, Anne Harrison, Janet Hendershot, Thomas Hendry, Sarah Hunter, Alex Kasyan, Golnaz Khadivi Zand, Jina Kim, Barbara Klunder, Violaine Lafortune, Ruth Lane, Sue Lloyd, Cathryn MacFarlane, Daniel Maluka, Luanne Maskell, David McClyment, Kara McIntosh, Carole Milton, Roshannia MirMeheran, Frank Mulvey, Rita Naras, Alexandra Nicholas-Jennings, Allan O'Marra, Kelly O'Neill, Adriana Polanic, Jill Price, Lundi Radieux, Leena Raudvee, Janet Read, Victor Romao, Philip Ross, Gretchen Sankey, Lauren Satok, Phoebe Todd-Parrish, Marnie White and Wen Xu Xiao.

JUROR STATEMENT

By Steve Khan

As someone who loves drawing, I was delighted that we received over 200 submissions for DRAWING 2021. This definitely made the task of selecting work more difficult, but I encourage everyone who took the time to submit to continue working on their practice and apply to future calls for submission. Hopefully, you will see in our final selections, we tried to present a variety of styles and approaches to drawing, ranging from portraits to conceptual considerations of mark making.

A few of my observations about the process: perhaps because of the times we are living in, I noticed the roller coaster of emotions that I have been on throughout the pandemic were depicted in many of the works. For instance, there have been many days I felt like Daniel Maluka's *Lockdown*, or Philip Ross' *Feeling Better Thanks*. And at other times, more like Claire Dominitic's *Artist's Studio with Red Dots* or like Alex Kaysan's portraits - *Pasha* and *Afternoon in the City*. Including work with a variety of emotional states or feelings can spark a broader discussion around mental health, where the catalyst was how a viewer reacted to a great drawing.

Both Neda and I enjoyed the clever use of titles, like Alexandra Nicholas - Jennings' *Who Stole My Tarts?* or Violaine Lafortune's *Meeting Minutes*. Although I was quite surprised to learn how differently we feel about the use of colour

in a drawing, we still did find enough room for both stark black and whites, like Lorène Bourgeois' *High Ground* and bright vivid colours, like Linda Chen's *Memory and Hope*.

I was also quite reassured that many of our choices were easy to make. We both hold a very open appreciation for what a drawing can be. You will find digital drawings alongside more traditional mediums, like charcoal and graphite. Kara McIntosh's *Look Upon Changes* provides a great example of pushing the limits of a drawing. Yee Lick Eric Fung's *Repeating* the impossibility of repetition and Jill Glessing's *School for Seeing* also provide different approaches about the process of drawing itself. I hope you enjoy the catalogue as much as Neda and I enjoyed jurying it.

- Steve Khan

REFLECTIONS

By Neda Omidvar

When Steve Khan and I met virtually to discuss the artworks submitted for John B. Aird's 22nd Annual Drawing Exhibition, what struck me the most was the anxiety depicted in a large number of pieces. Even though artists were not asked to adhere to a certain theme, it was remarkable to see how the works related to each other, be it through psychologically charged portraits, still lifes depicted in jagged lines, or abstract drawings filled with raw emotion. After all, art making has always had its cathartic quality, allowing for the expression of emotion, grief and lament through paint, music, performance or any other medium.

This exhibition brings together several different themes, among them world politics, climate change, the global pandemic, and drawing for drawing's sake. By selecting these works, we aim to create room for discussion amongst viewers and to create a dialogue about the act of drawing itself.

Portraits in Isolation 1 by Marie Finkelstein was one of the first works Steve and I talked about. I told him that at first glance, looking at the image on my laptop reminded me of a Zoom call, even though I don't think that was the artist's full intention. The triptych portrays three figures, three different generations, on a white background. There is a poetic quality to the way Finkelstein captures the disquiet and the angst embodied within each figure. The simplicity of each image heightens these emotions, reminding us how isolation has become a part of our daily routine.

Lila Fatehi's works explore similar themes. Both *Restless* and *Mute* reflect on isolation and the fear of loneliness. Even though *Restless* is a work from 2018, it speaks to the times we are experiencing now. Fatehi's delicate use of charcoal on paper evokes the fragility of the human body and becomes a study of the human psyche.

Look Upon Changes by Kara McIntosh takes another approach to the current times. By using hooked wool and silk on linen, the artist pushes the boundaries of what we would imagine drawing to be. She uses textile as a way to inform her mark-making. The colourful palette – the expanse of blue textile on top, and green at the bottom – brings landscape drawings to mind. However there is more to the work than just a representation of landscape; as the title of the work suggests, change will come in time.

I want to close with Jill Glessing's *School for Seeing* – not a drawing, but a photograph about drawing. Glessing's conceptual photo composition touches upon the importance of nature and our environment, and how art can bring awareness to the crisis we currently face. Our frailty as human beings, and planet earth's limited longevity, have become our daily focus. Our world is under attack by natural disasters and disorder. Now is the time for us to do our part: to take care of each other and nature, more than ever, so that generations after us may have something to look forward to. In the meantime, we have art to find solace in.

Drawing

2021

LIST OF ARTISTS

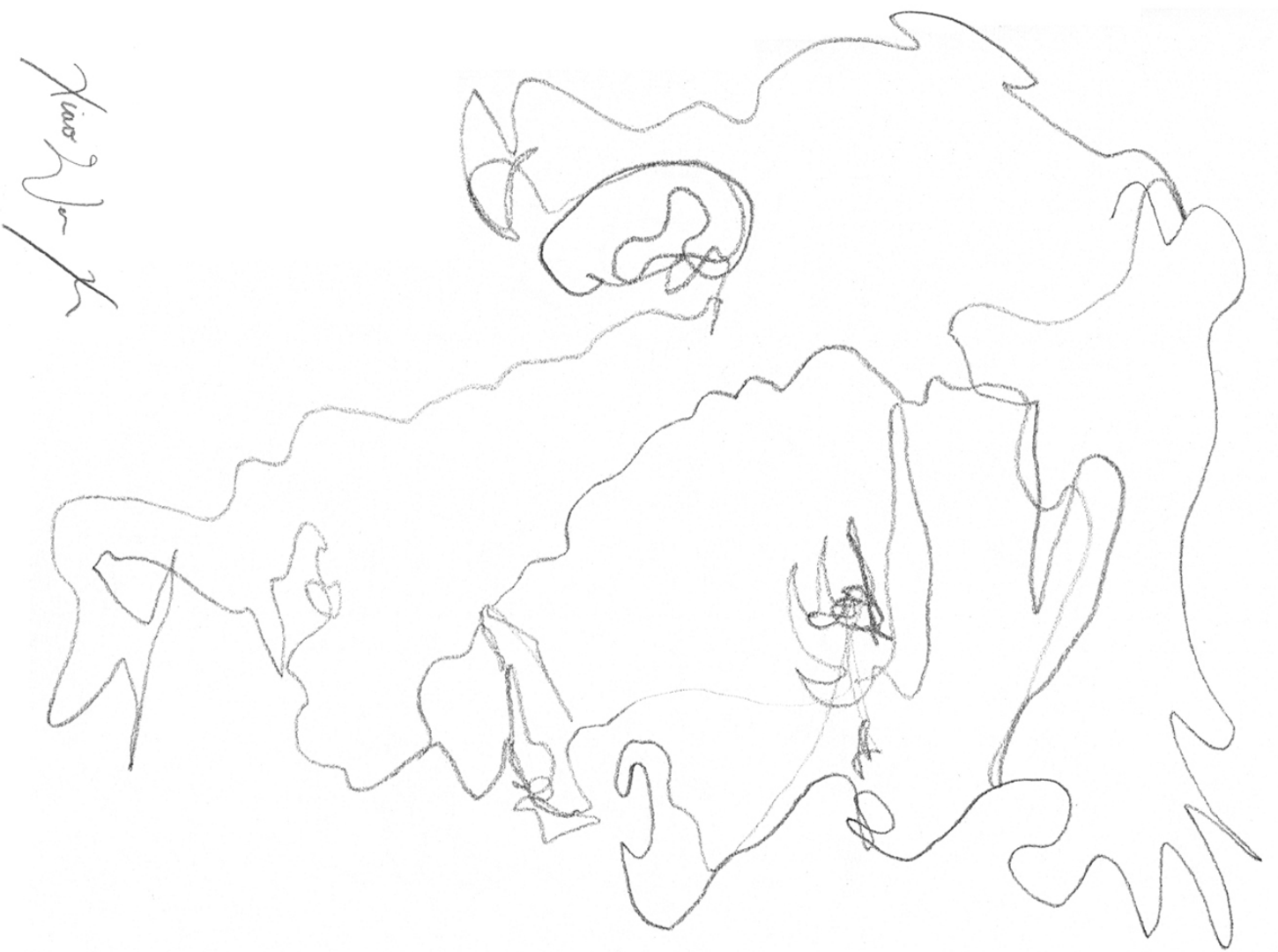
John Abrams	The Drawing Board	Alex Kasyan	Alexandrea Nicholas-
Maria-Bida Albulet	Collaborative, JJ Lee, Amy Swartz, Natalie	Golnaz Khadivi Zand	Jennings
Victoria Alexander	Majaba Waldburger	Jina Kim	Allan O'Mara
Sidia Atabales-	Holly Edwards	Barbara Klunder	Kelly O'Neill
Schnitzler	Deena Errampalli	Violaine Lafortune	Adriana Polanic
David Ballantyne	Lila Fatehi	Ruth Lane	Jill Price
Caroline Bertrand	Marie Finkelstein	Sue Lloyd	Lundi Radieux
Lorène Bourgeois	Elizabeth Forrest	Edward M.	Leena Raudvee
Anna Bullock	Christy Frisken	Cathryn MacFarlane	Janet Read
Elaine Carr	Yee Lick Eric Fung	Daniel Maluka	Victor Romao
Linda Chen	Daphne Gerou	Luanne Maskell	Phillip Ross
Jake Collinge	Anne-Marie Giroux	David McClyment	Gretchen Sankey
Ruth Comfort	Jill Glessing	Kara McIntosh	Lauren Satok
Anne-Marie Cosgrove	Anne Harrison	Carole Milon	Phoebe Todd-Parrish
Lindsey Curtis	Janet Hendershot	Roshannia MirMehran	Marnie White
Sara Cuthbert	Thomas Hendry	Frank Mulvey	Xiao Wen Xu
Claire Domitric	Sarah Hunter	Rita Naras	

* This list is organized alphabetically by last name and does not reflect the curation of the catalog. Names are also linked to their pages on the PDF. Artworks without prices are not for sale. *

Marnie White
Eternity (study)
Charcoal on paper
15 x 11
\$750



Xiao Wen Xu
Blind Contour Drawing of a Man
Pencil on Paper
10 x 8



Xiao Wen Xu

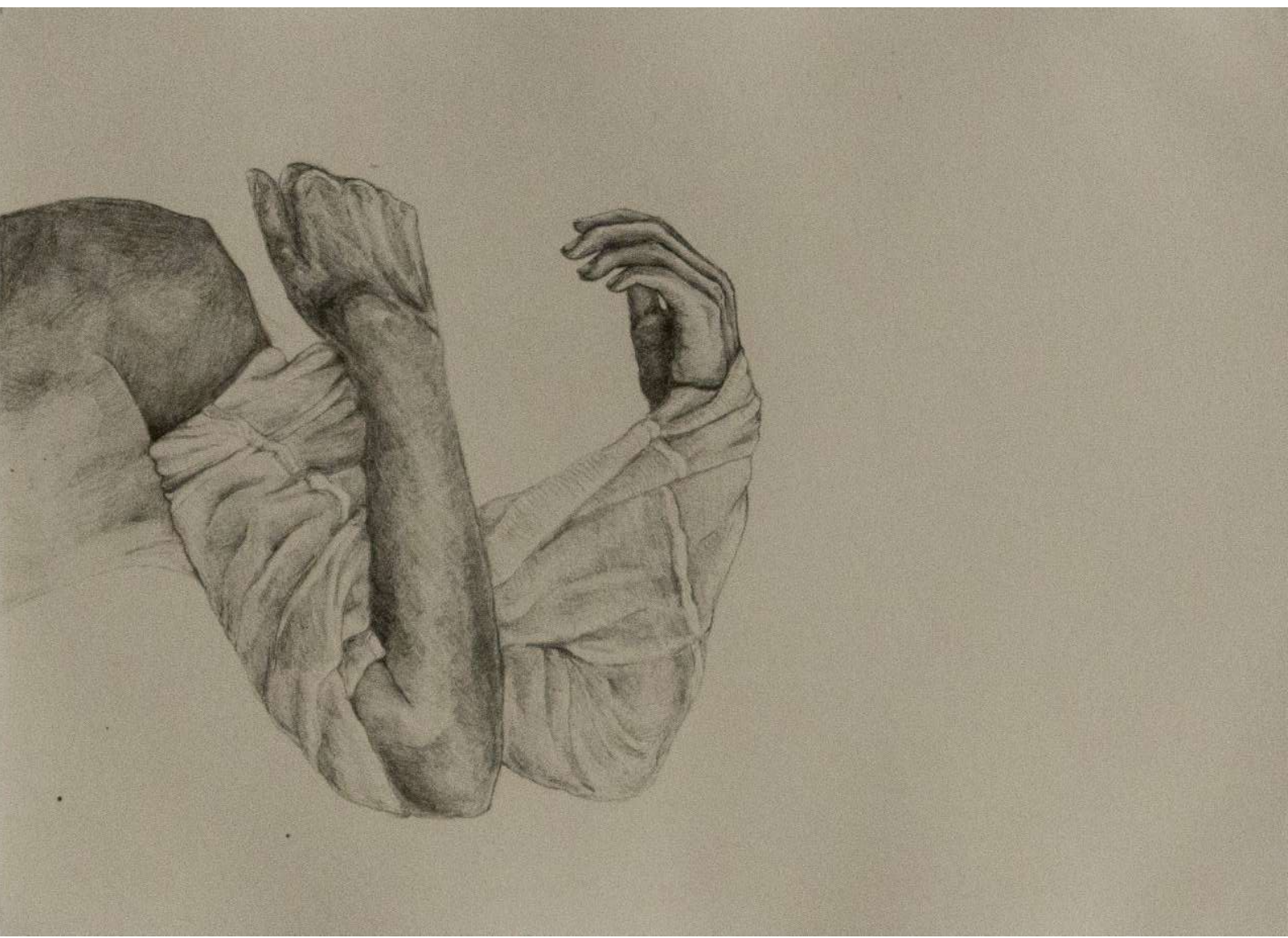
Phoebe Todd-Parrish

Kicking

Lithography

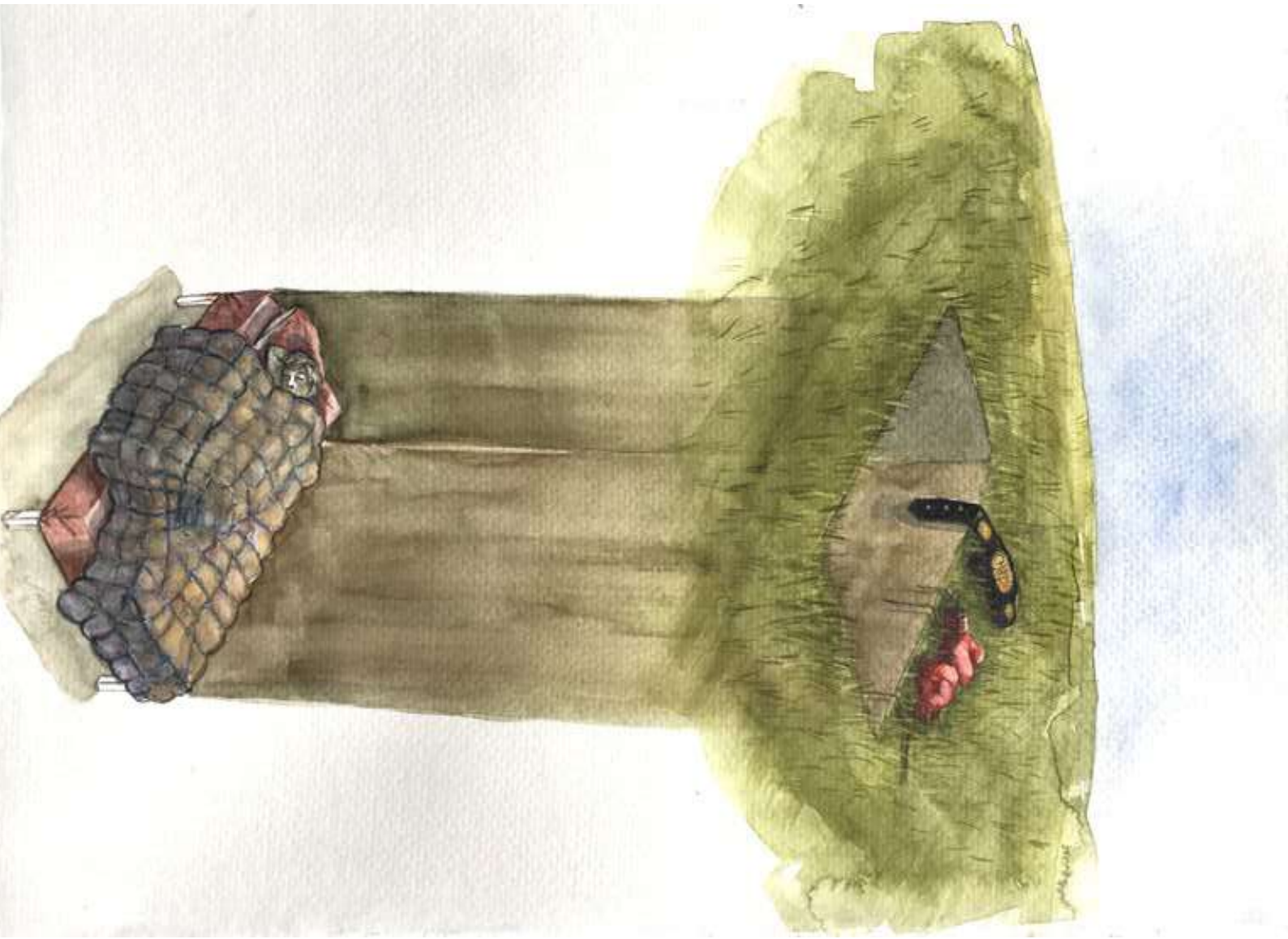
16.5 x 12

\$250



Lauren Satok
American Dream on the Rez
Ink and watercolour crayon on mylar
24 x 36
\$1200





Gretchen Sankey

No Weight Champion

Watercolour and ink

12 x 9

\$400



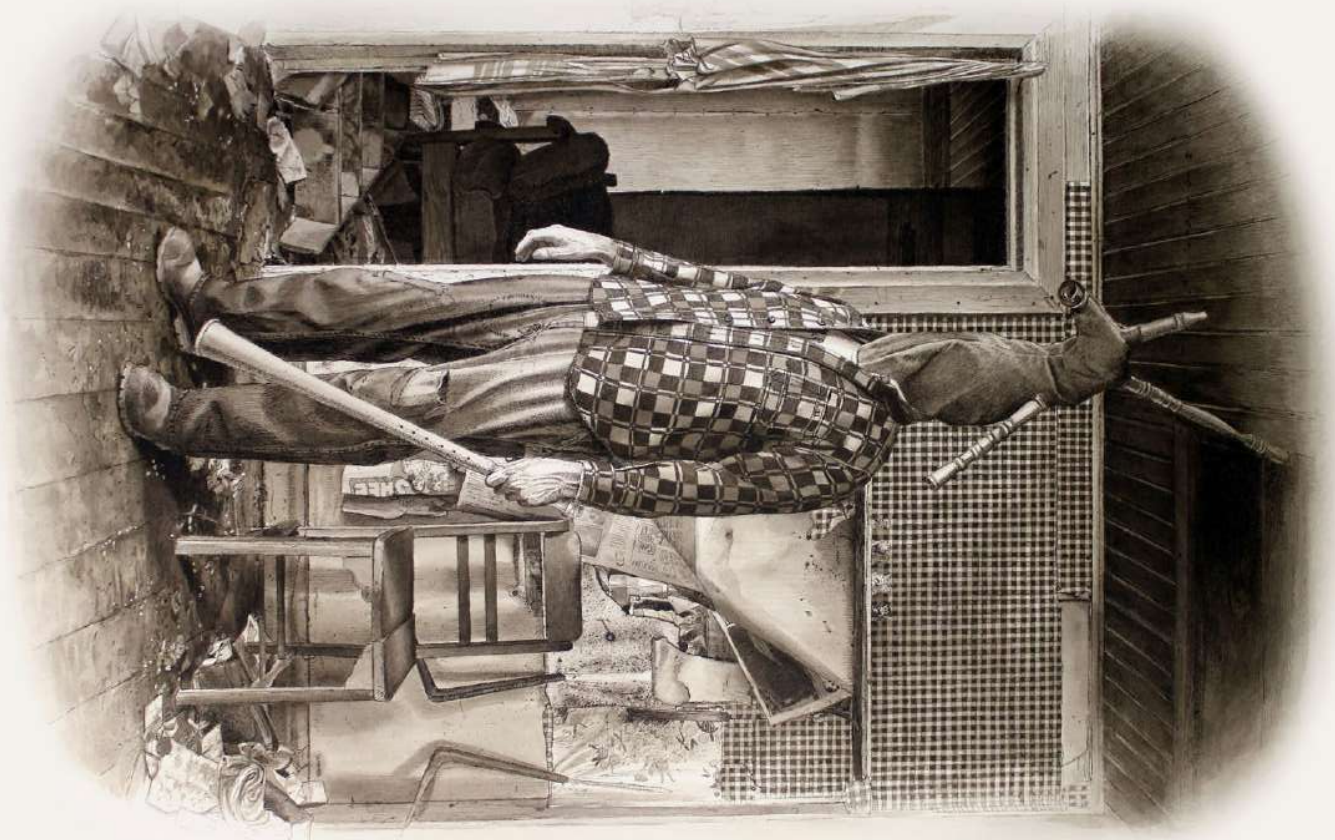
Phillip Ross

Feeling Better Thanks

Pencil and gouache

12 x 9

\$150



Victor Romao

Blow me

Acrylic ink on paper

16 x 22

\$1800

Janet Read

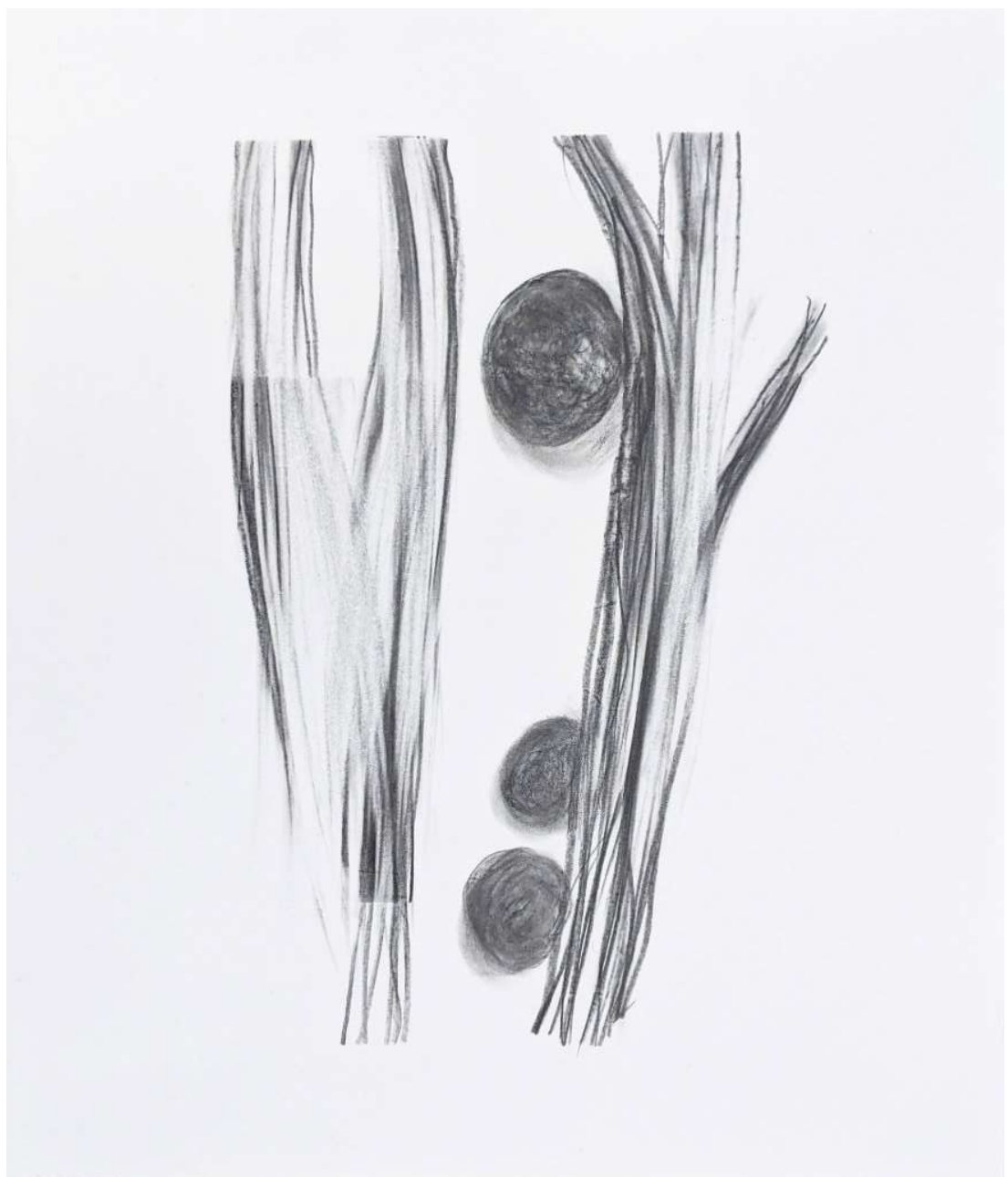
High Arctic: light opens over water #4

Oil and graphite on duralar

29 x 40

\$2800





Leena Raudvee

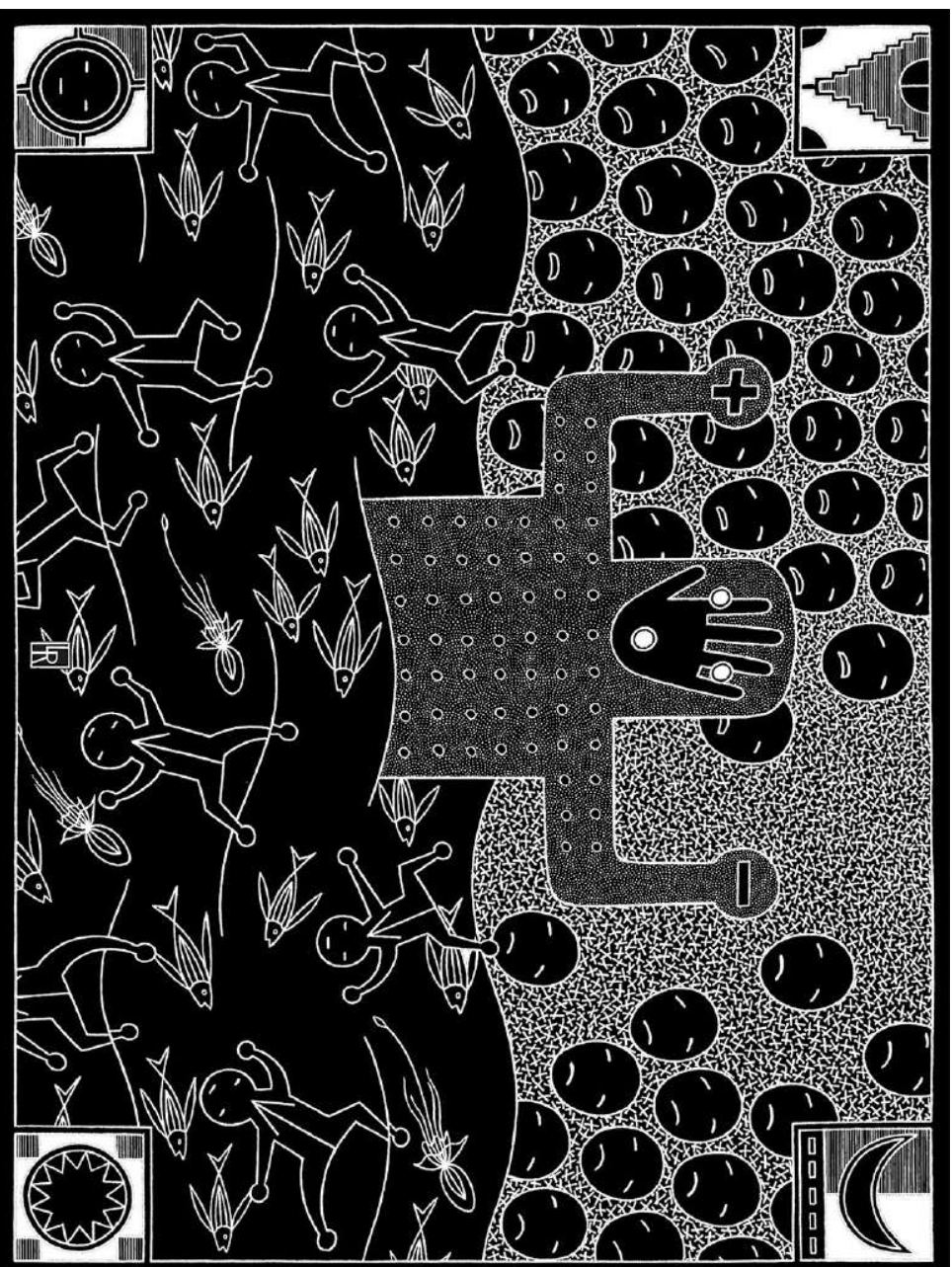
refuge #2

Graphite

11 x 13

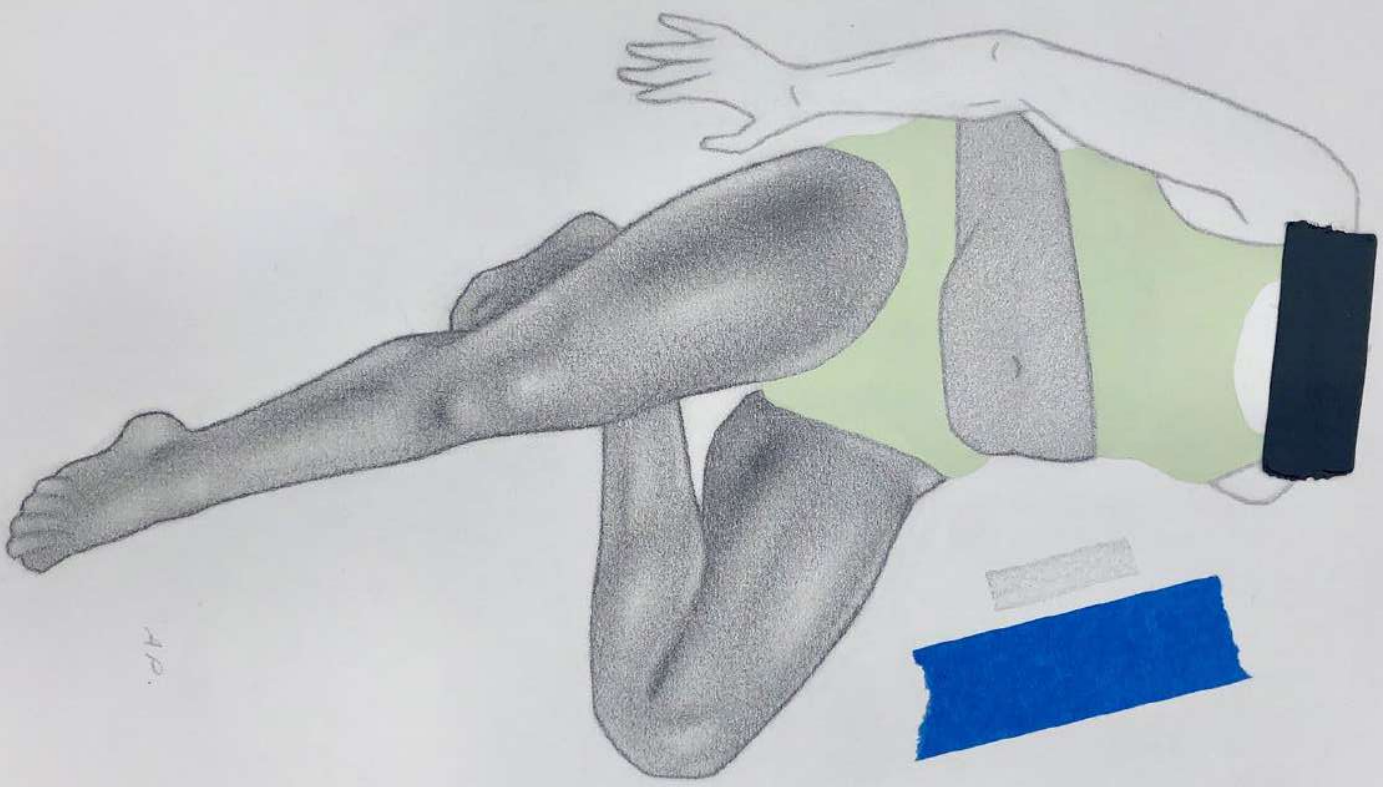
\$400

Lundi Radieux
RIVIÈRE DE SANG / BLOOD RIVER
Digitally modified and enhanced drawing
18 x 24
\$865



Jill Price
Artifact 1
Cord, hydrocal, charcoal, and graphite
10 x 7 x 3
\$395





Adriana Polanic

Untitled

Graphite and mixed media on paper

11 x 14

\$200

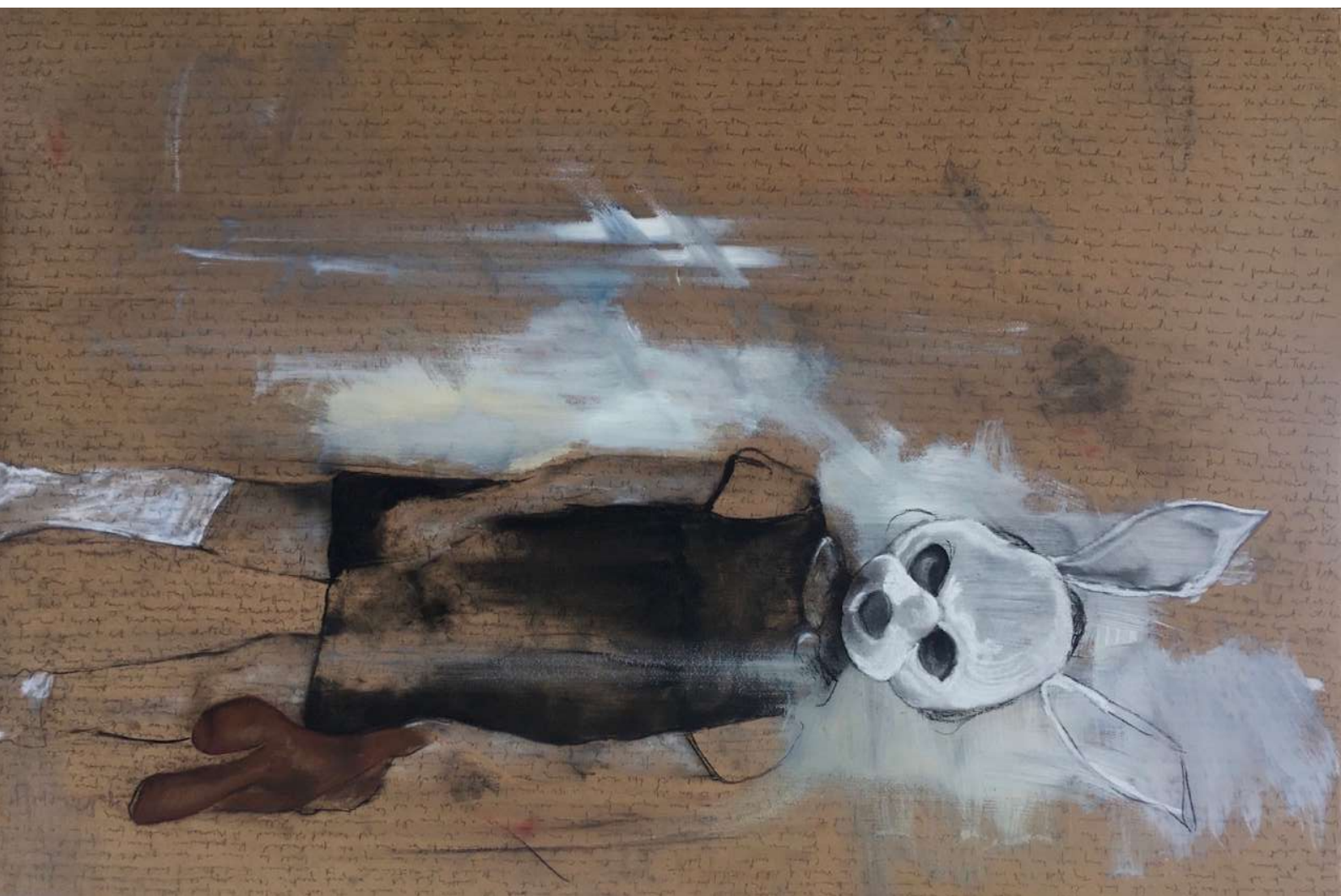
Kelly O'Neill

tales of the forgotten, survival instinct

Charcoal, graphite, pastel, gesso on board

48 x 36

\$1200



Kelly O'Neill

tales of the forgotten child

Charcoal, graphite, pastel, ink on
paper mounted to board

48 x 36

\$800



Allan O'Marra
Chance Encounter
Graphite pencil on paper board
12.25 x 18.5
\$800



Alexandrea Nicholas-Jennings
Caged Bluebird - Self Portrait
During the Pandemic
Graphite on Strathmore
11 x 10
\$2500



Alexandrea Nicholas-Jennings

Who Stole My Tarts?

Charcoal and White Chalk on Toned Paper

20 x 16

\$3500





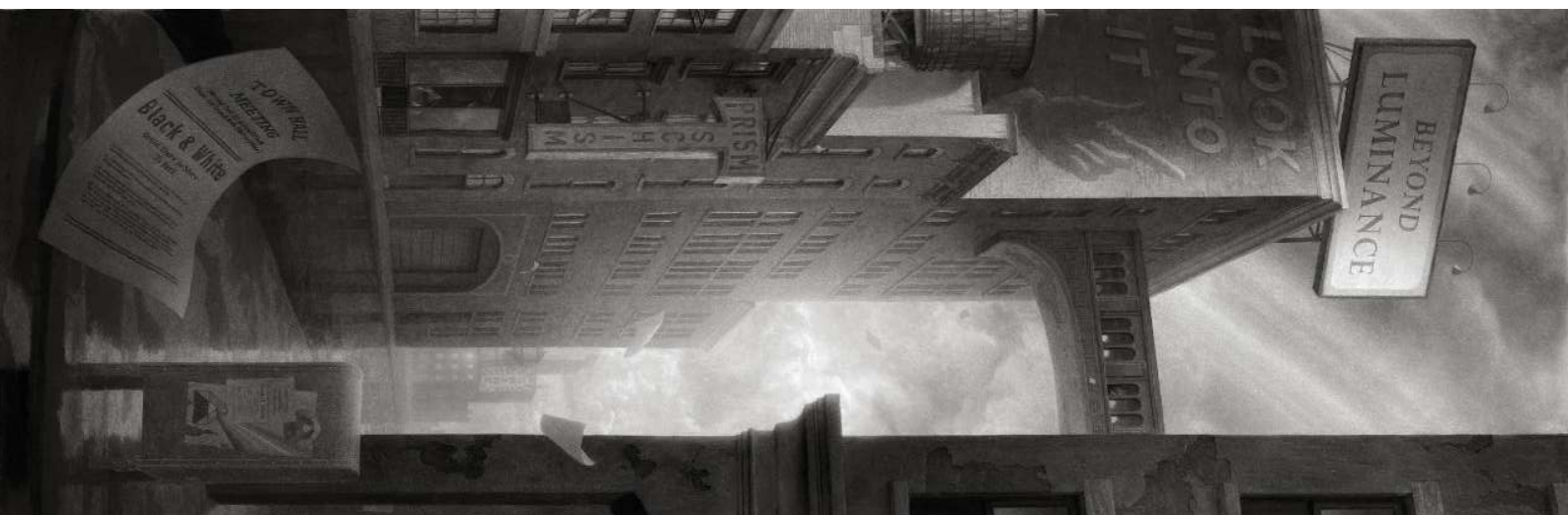
Rita Naras

A Play of Light and Shadow

Graphite

20 x 30

\$850



Frank Mulvey

In the Early Days

Charcoal on paper

70 x 30

\$7900



Roshannia Mir-Mehran

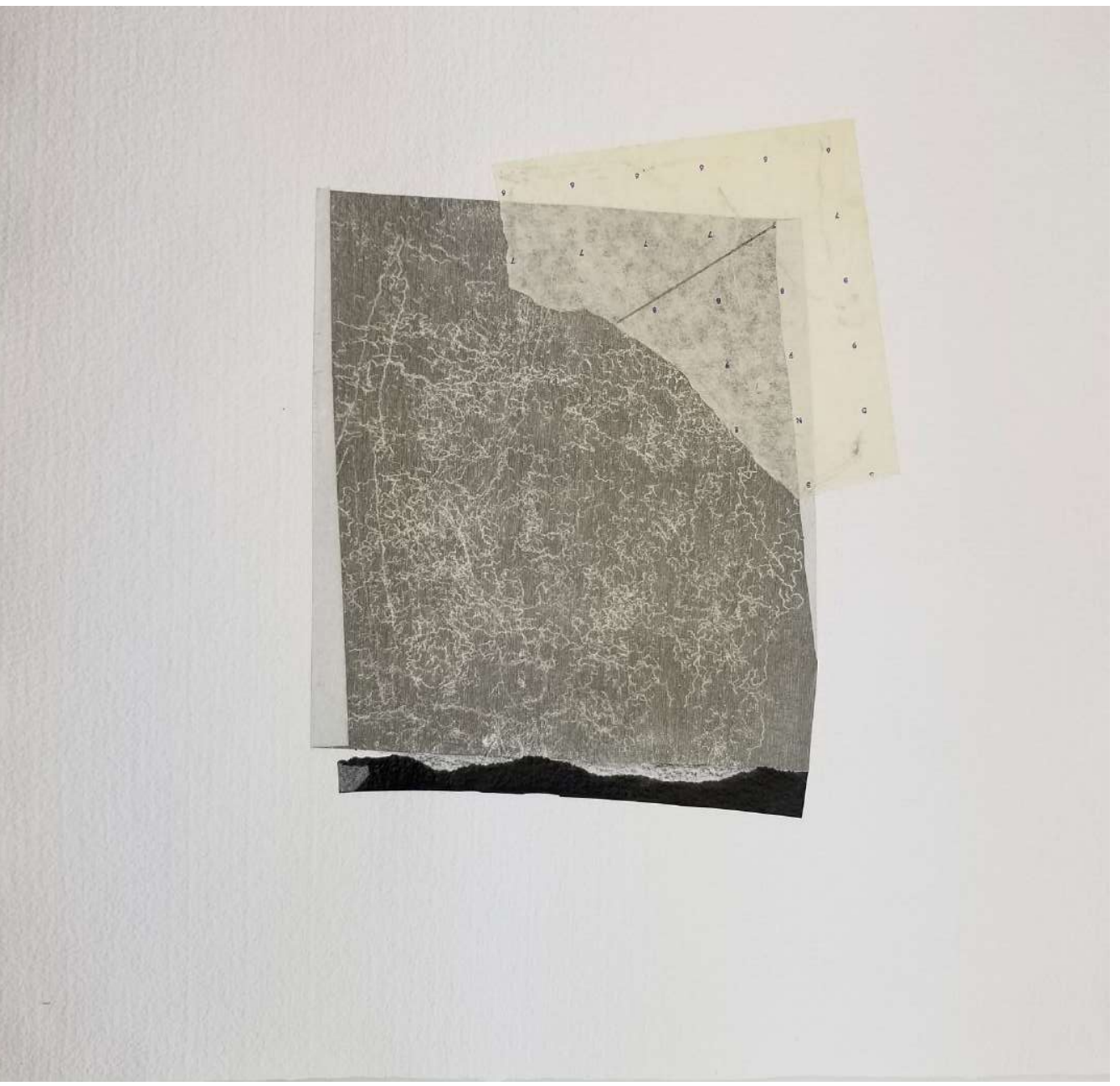
Modern Sufism

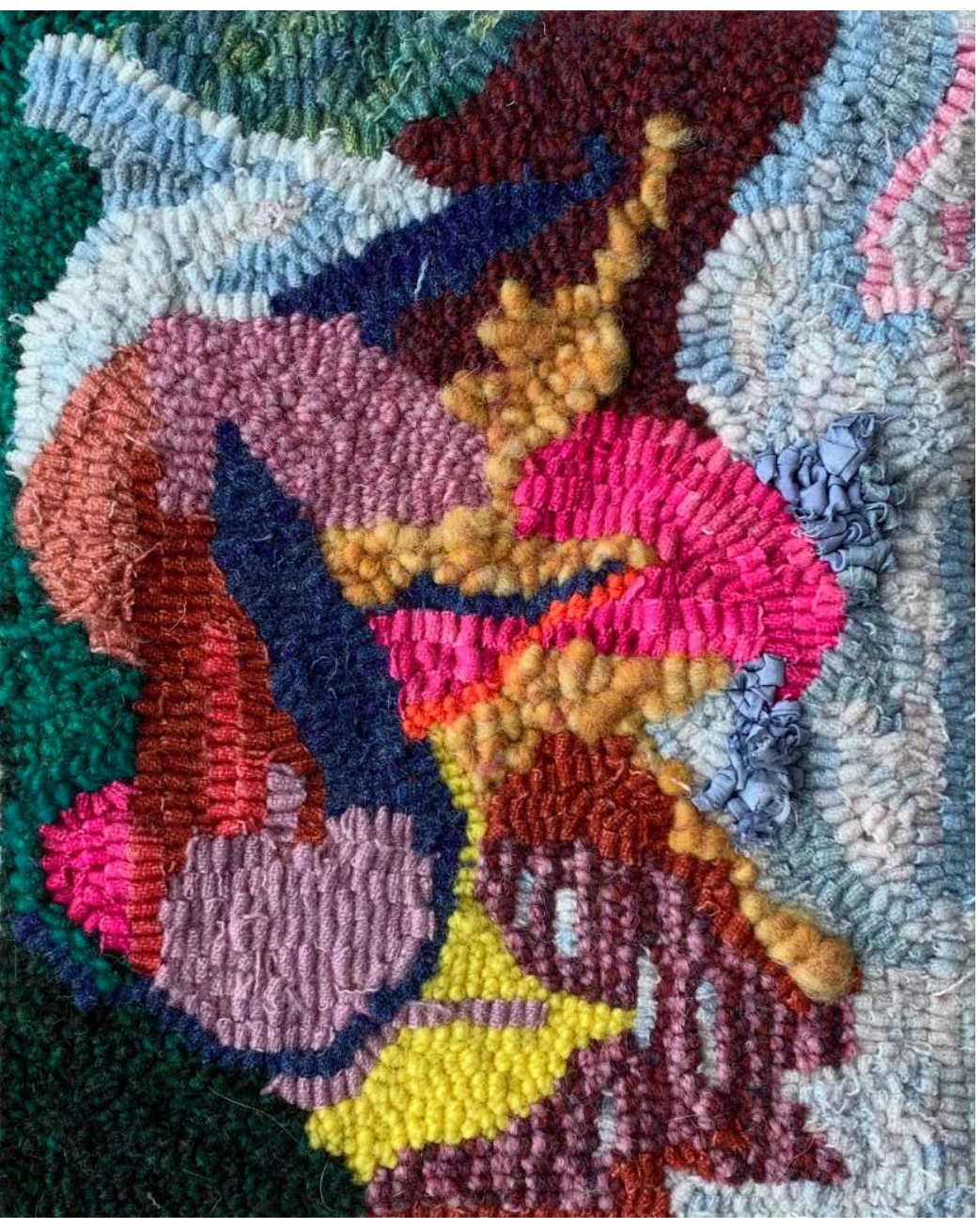
Digital

8 x 12.8

\$500

Carole Milon
Tracing Mist, Ash Cloud
Drawing on carbon paper, and collage
20 x 20
\$700





Kara McIntosh

Look Upon Changes

Hooked Wool and Silk on Linen

8 x 10

David McClyment
So, What Do You Know?

Charcoal, carbon pencil, coloured pencil,
hand cut stencils and spray paint

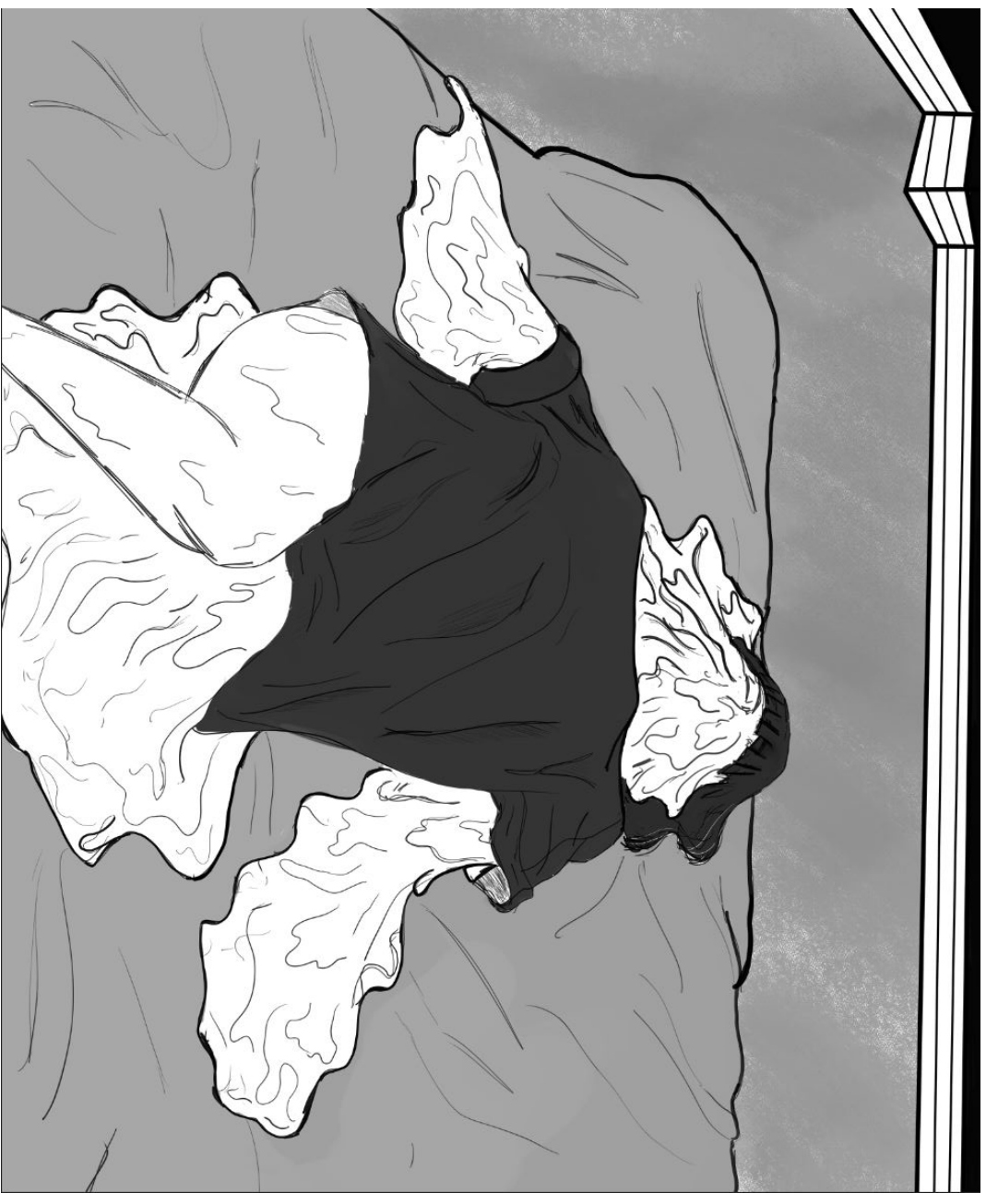
72 x 144

\$6000



Luanne Maskell
Untitled
Charcoal
13 x 13
\$600





Daniel Maluka

Lockdown

Digital Drawing

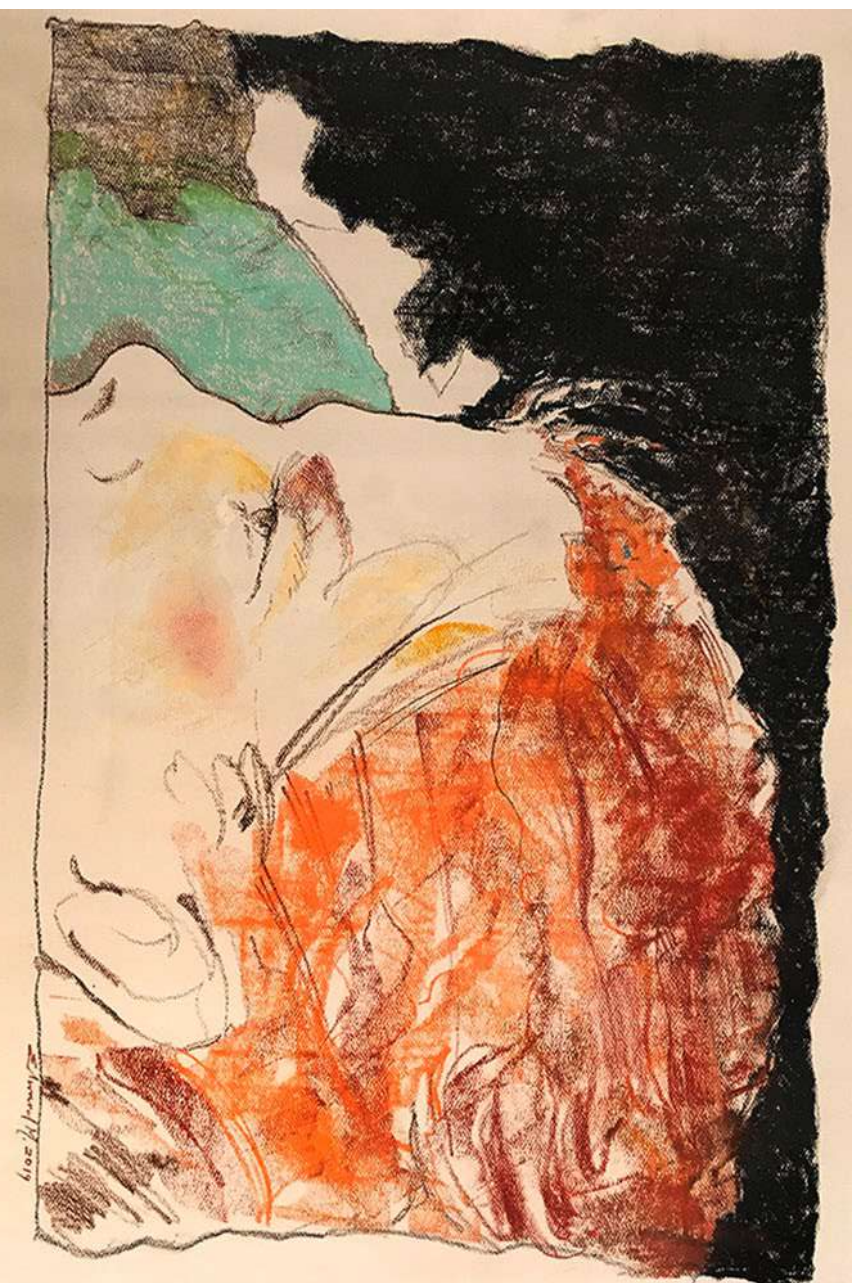
11 x 14

\$600

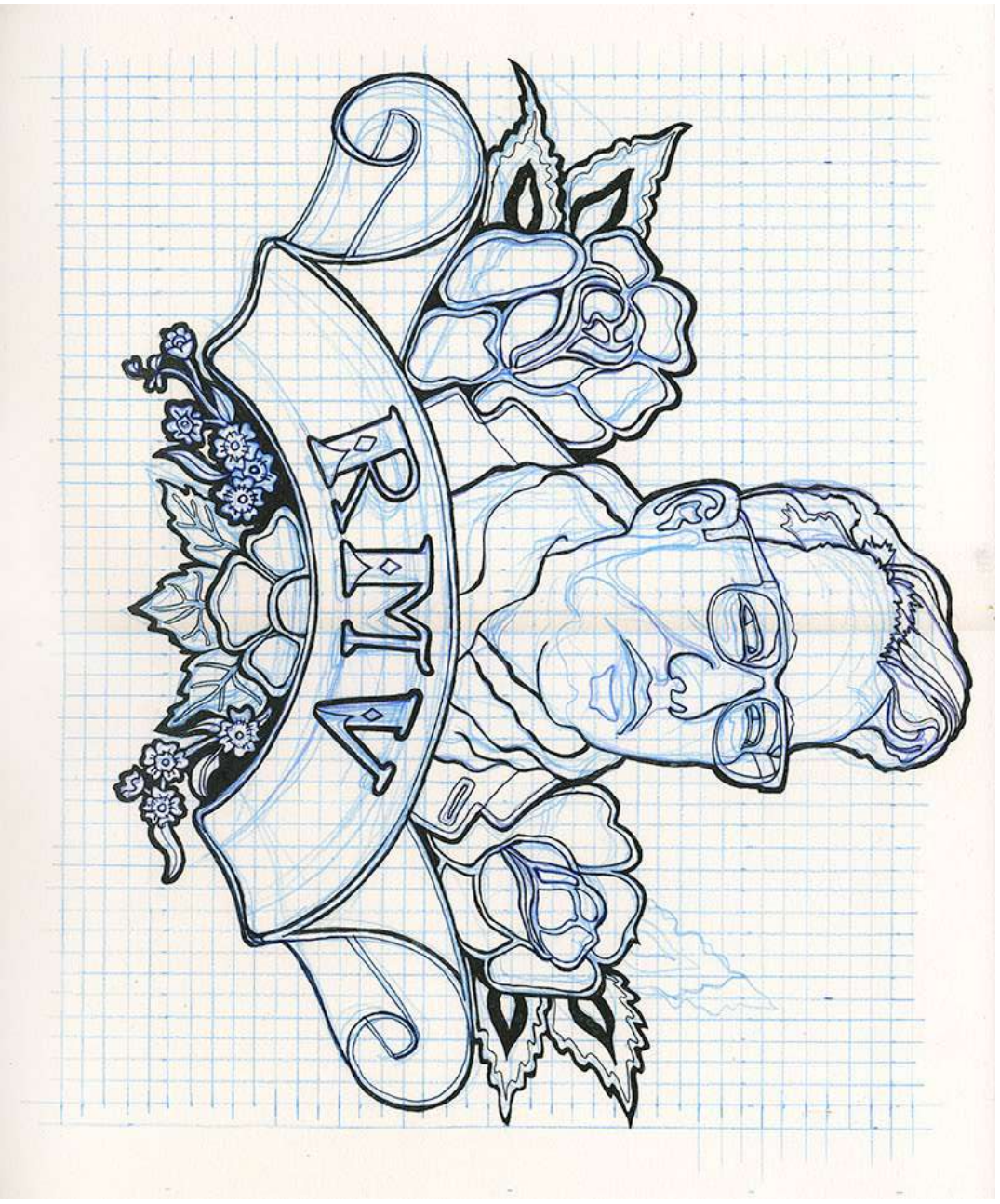
Cathryn MacFarlane
After the Squall
Charcoal on paper
30 x 22



Edward M.
Rotes Mädchen (Red Girl)
Conté, pastel, charcoal, and
prismacolor and on Paper
21¹/₈ x 29¹/₄
\$1900



Sue Lloyd
RMV Tattoo
Pencil and pigment ink on archival
watercolour paper
16 x 12
\$400



Ruth Lane
Lyrical Motion
Monotype
9 x 12.5
\$1000



Violaine Lafortune

Meeting Minutes - protective areas

Performative drawing - charcoal on

paper

96 x 60

\$1600



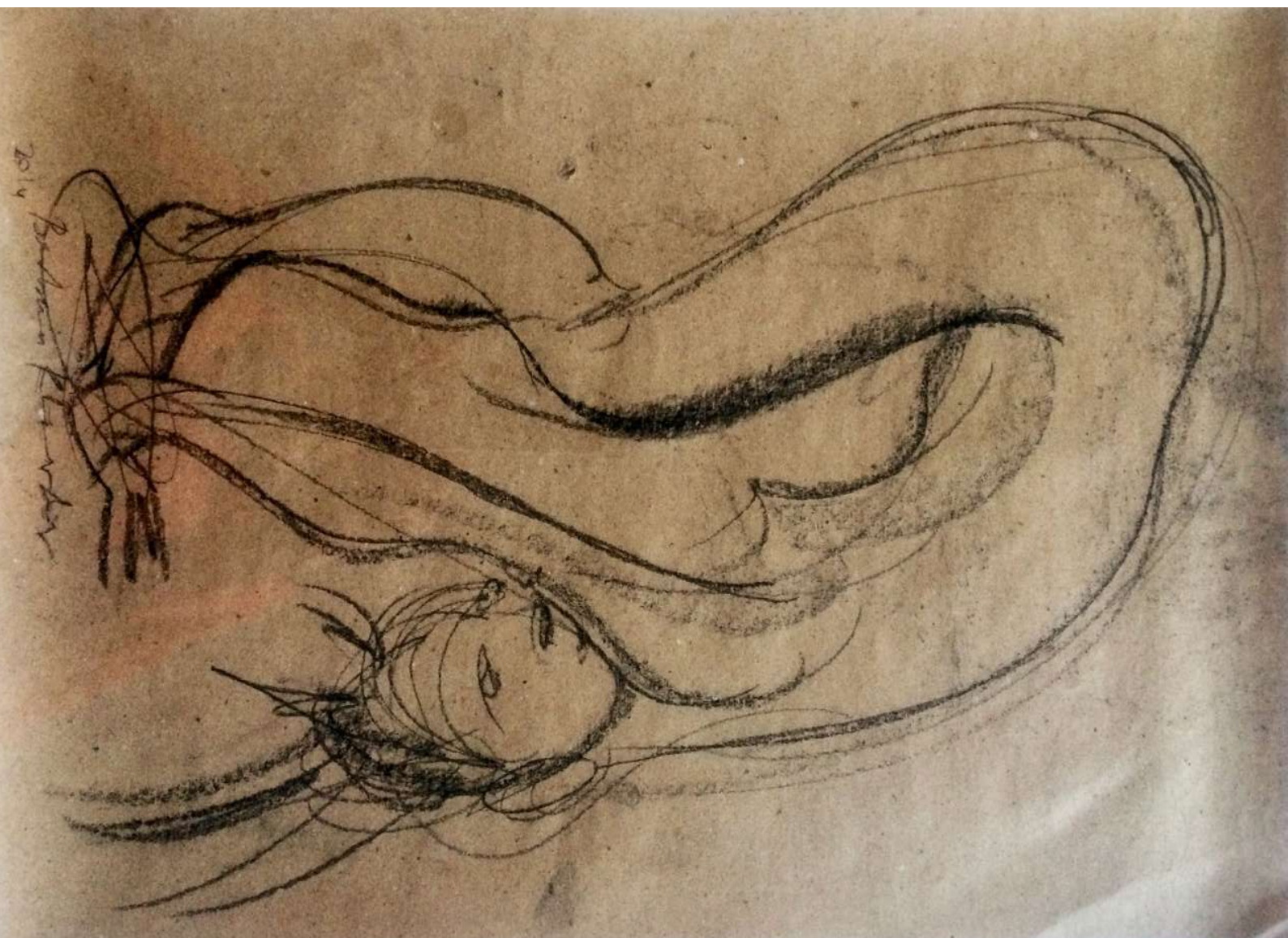
Barbara Klunder

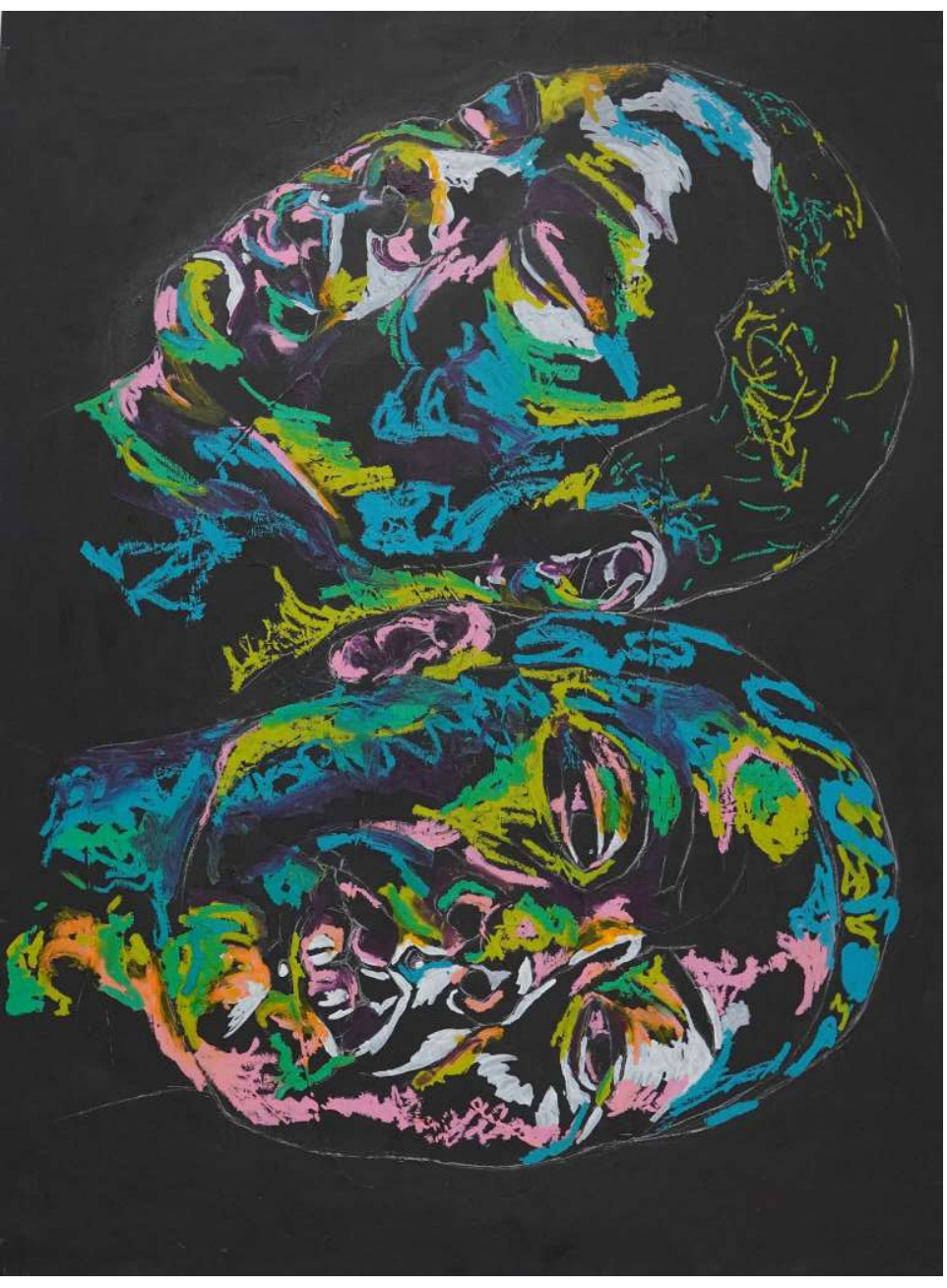
Dancer

Charcoal drawing on Kraft Paper

21 x 26

\$280





Jina Kim

Left and Right

Mix Media on Wood Panel

36 X 48

\$600



Golnaz Khadivi Zand

Hope

Graphite

14 x 17

\$600



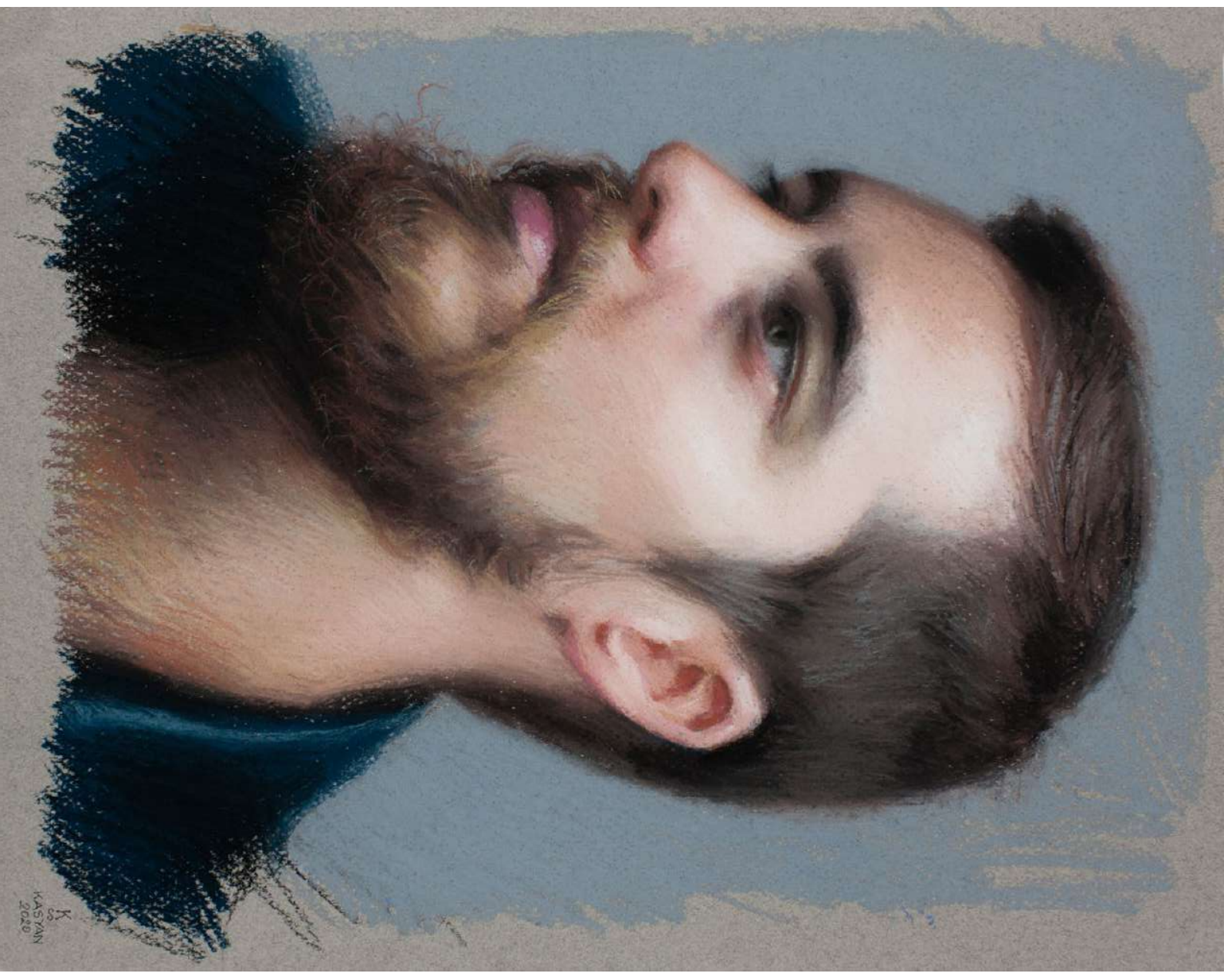
Alex Kasyan

Afternoon in the City

Dry Pastel

19.5 x 25.5

\$6500



Alex Kasyan

Pasha

Pastel

14 x 11

\$3600

K
KASYAN
2020



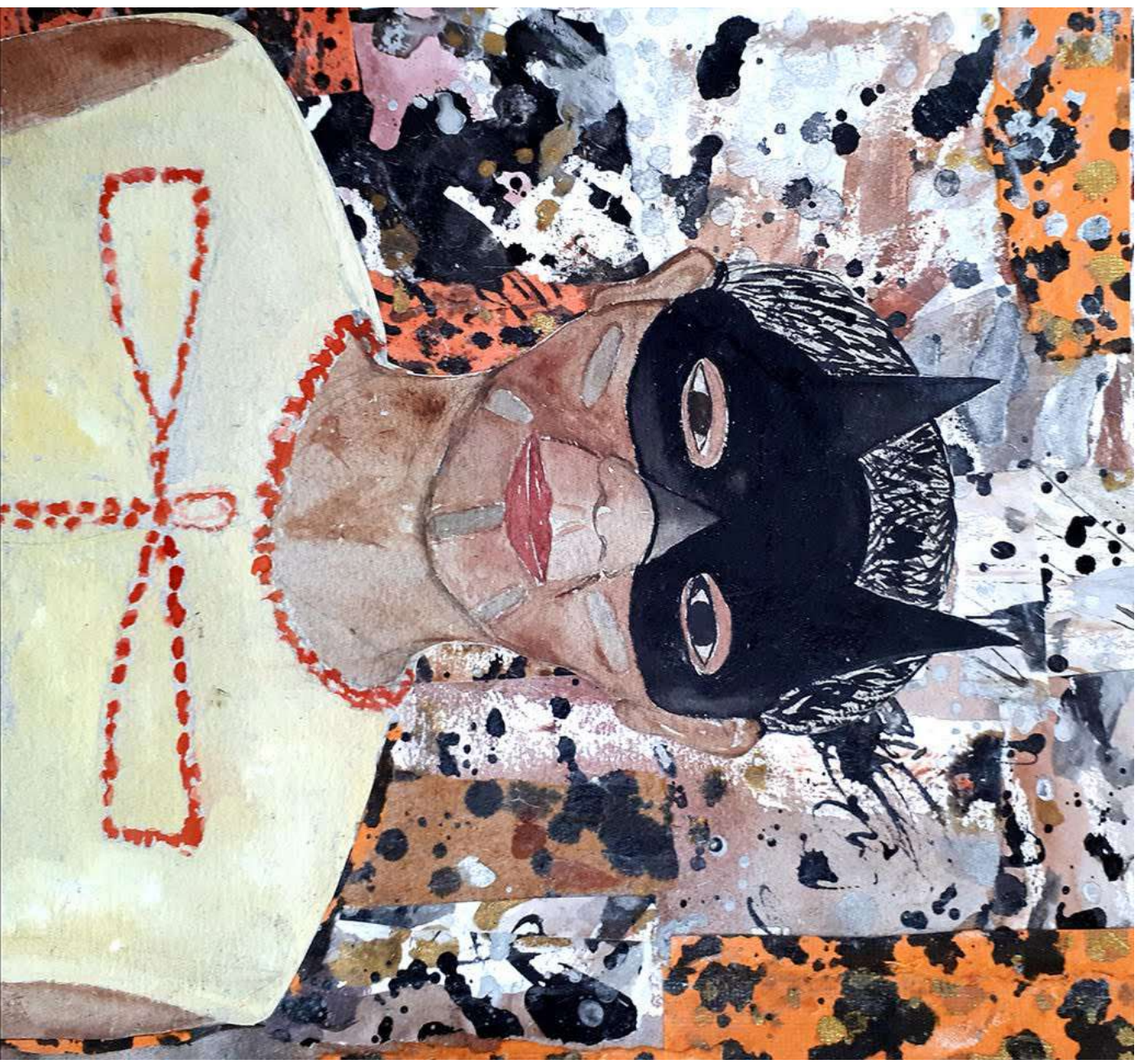
Sarah Hunter

Pan In The Moonlight

Mixed Media on paper

11 x 14

\$425



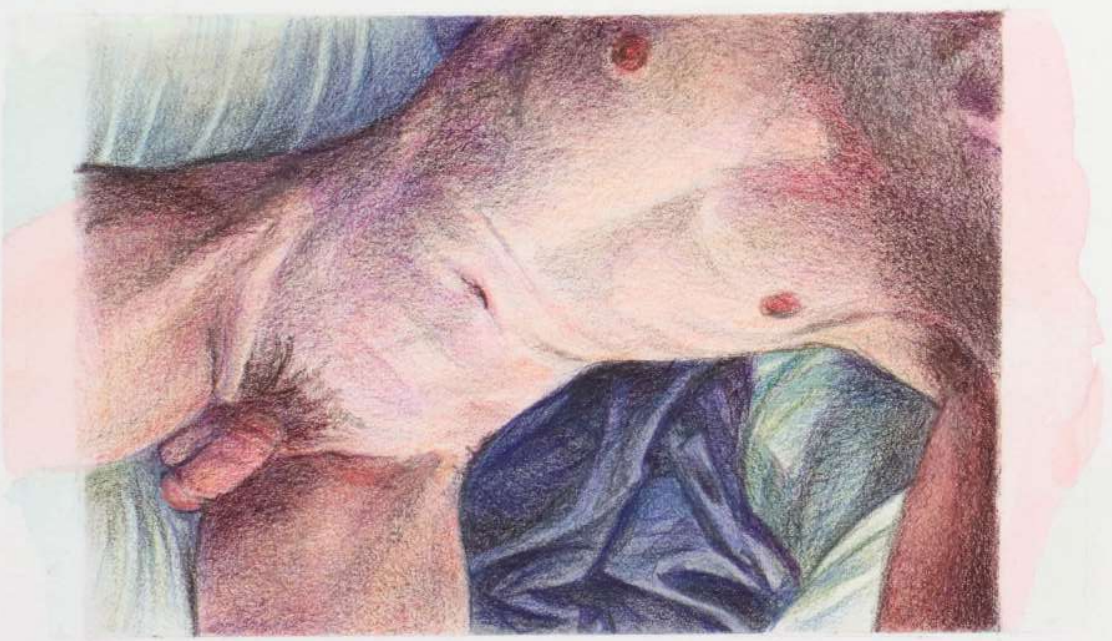
Sarah Hunter

Man in a Mask with Orange

Mixed Media on paper

9 x 10

\$625



Thomas Hendry

Male Torso With Blue Cloth

Watercolour and coloured pencil on

HP rag watercolour paper

12 x 9

\$300



Janet Hendershot

The Dying

Graphite and brush pen on museum paper

14 x 11

\$375

Anne Harrison

Invisible Presence Study #1

Charcoal and gouache on Paper
mounted on birch panel

12 x 16

\$200

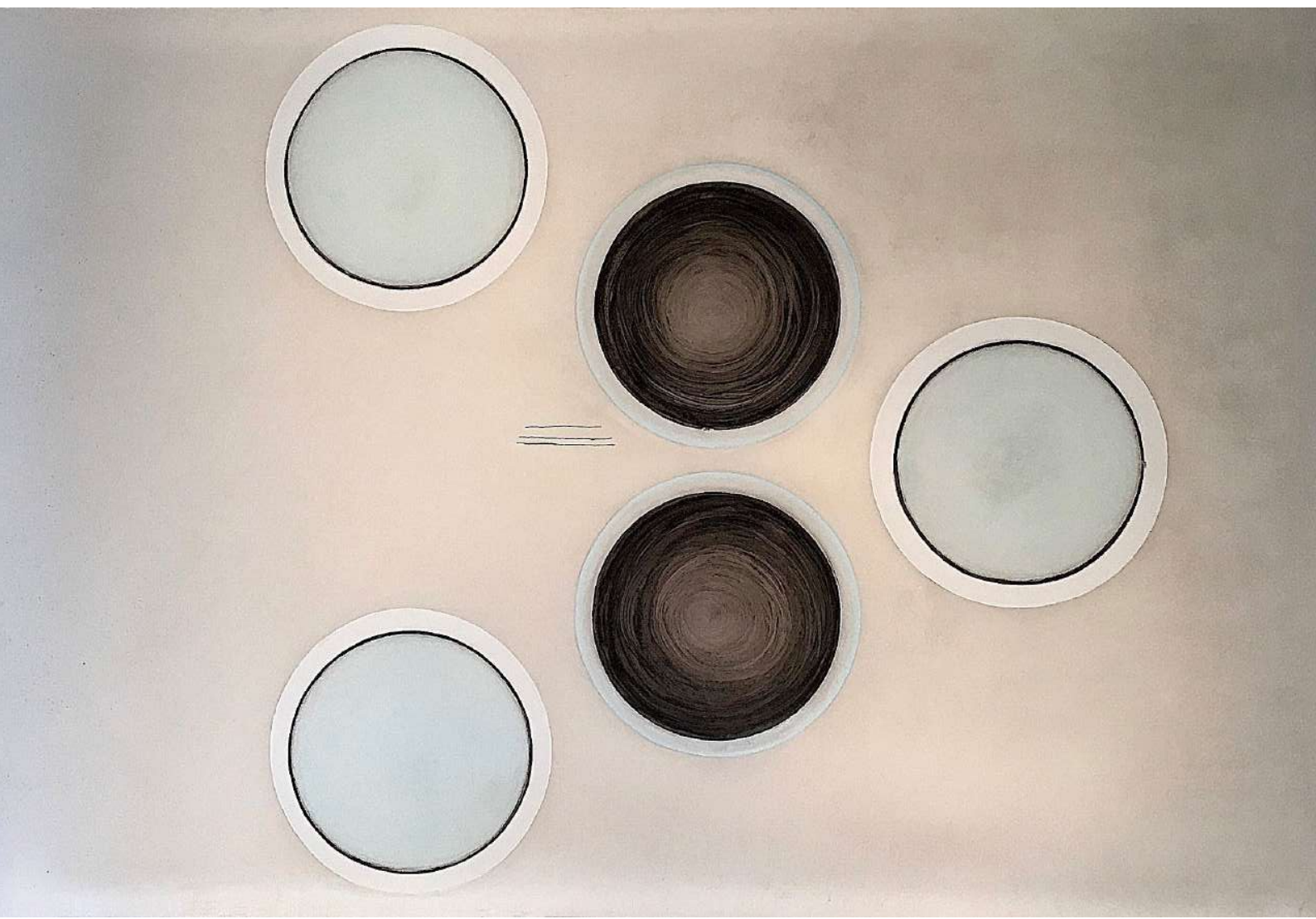




I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils may learn to love Nature, than teach the looking at Nature that they may learn to draw.

Jill Glessing
'Ruskin's School for Seeing', 2018
Colour photographic montage
14 x 11
\$500



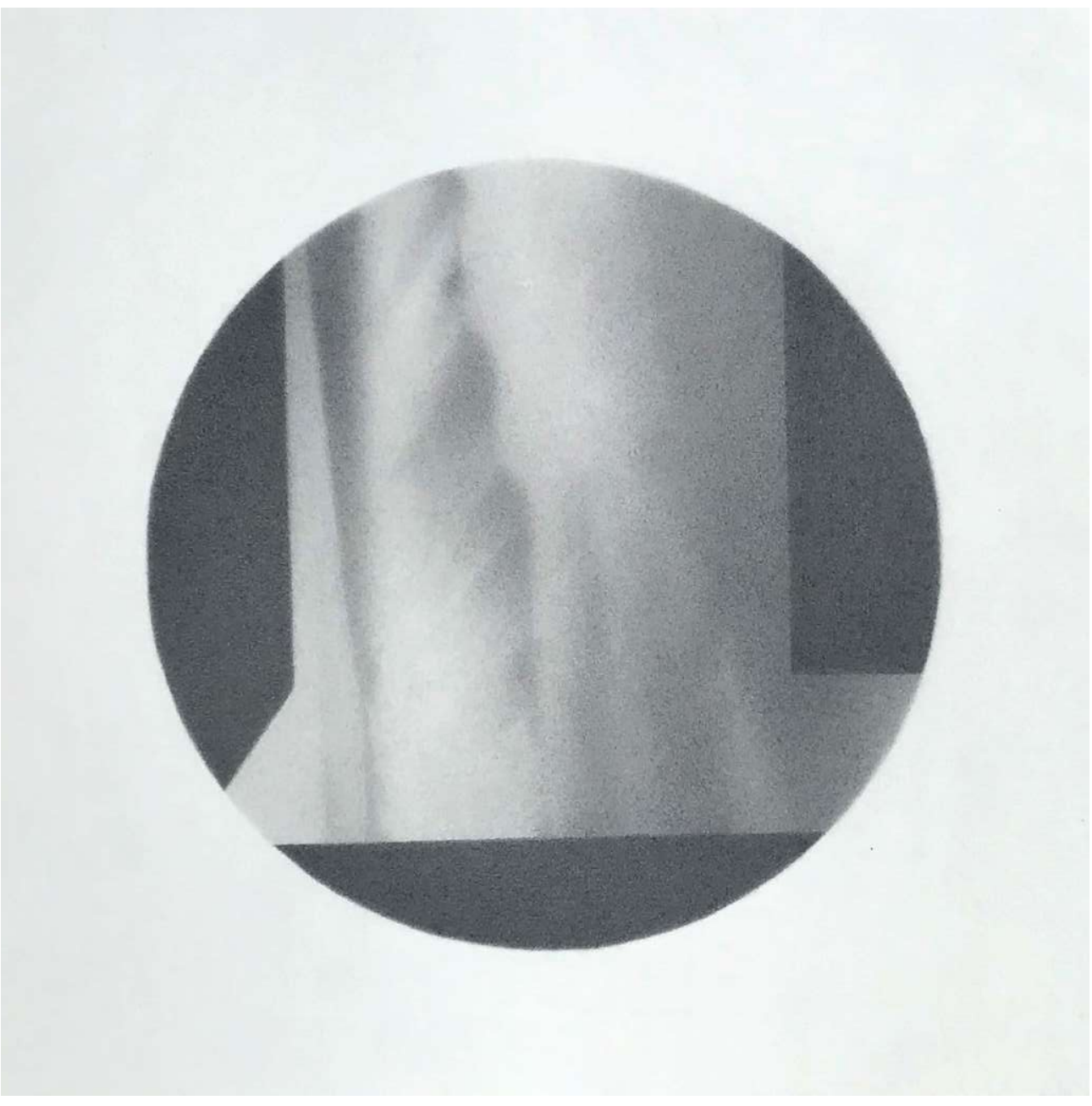


Anne-Marie Giroux

Nocturne no.3

Oil, tar graphite pencil and oil stick
on Mylar paper

53 x 36



Daphne Gerou

Windswept

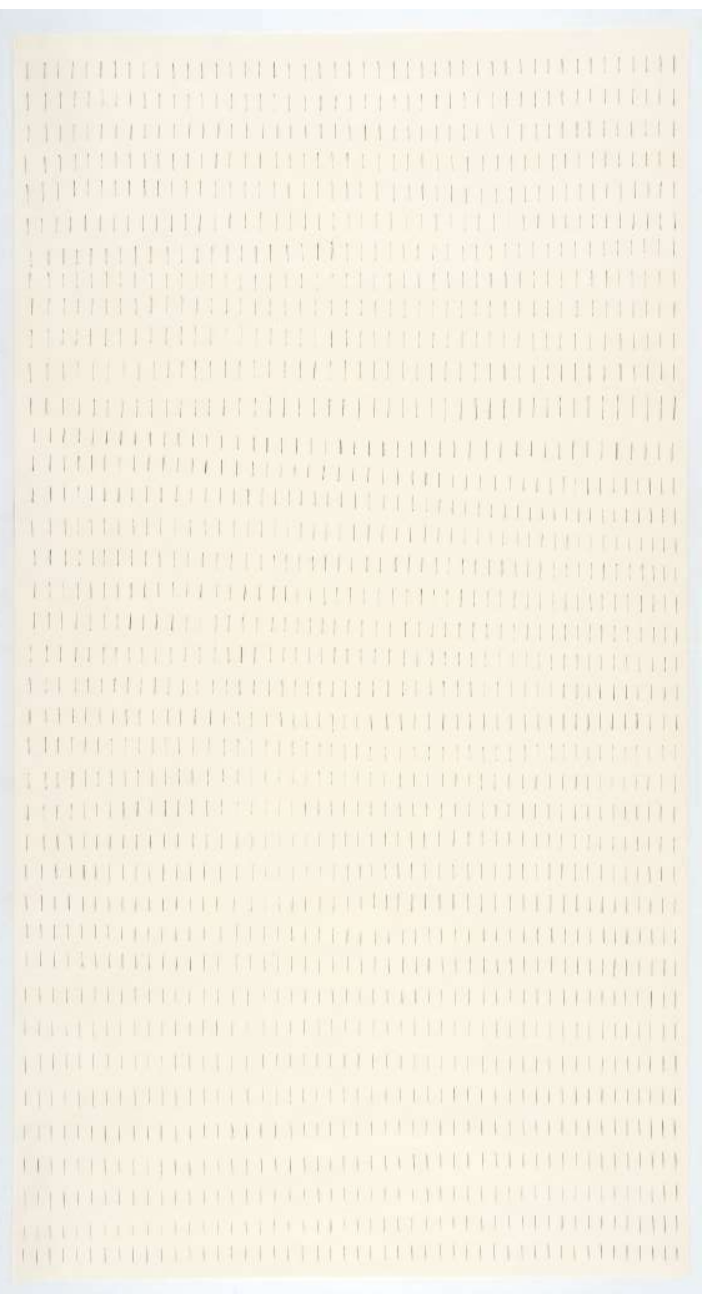
Graphite on paper

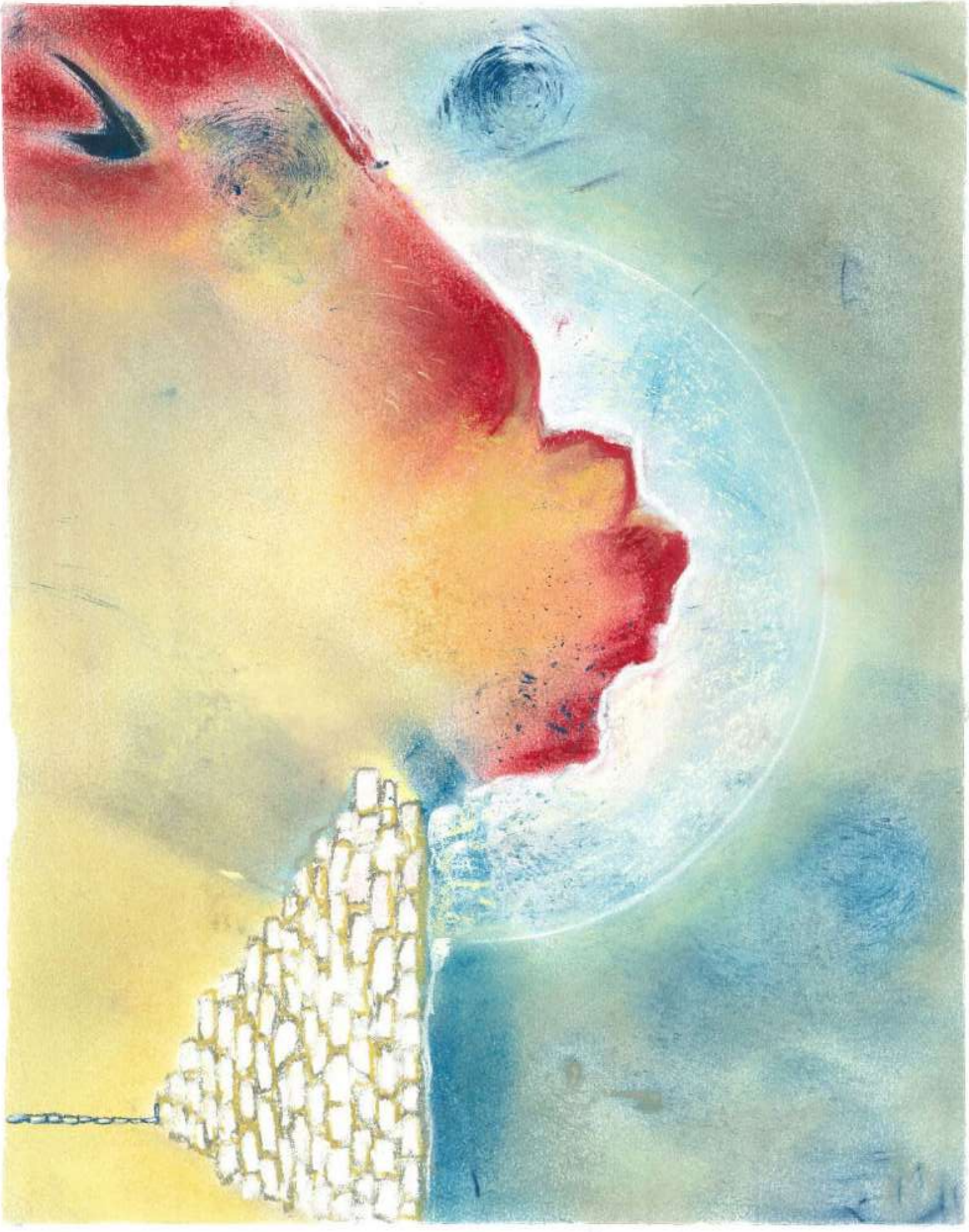
11 x 11

\$700

Yee Lick Eric Fung
Repeating the impossibility of repetition

Ink on rice paper
36.8 x 67.7





Christy Frisken

Beirut Beirut

Pastel on paper

11 x 14

\$500



Elizabeth Forrest

Still point:radial/reach

Graphite and crayon, acrylic paint on washi

33 x 34 ³/₄

\$990



Marie Finkelstein

Portraits in Isolation 1 (triptych)

Pencil and water color on paper

9 x 36.5

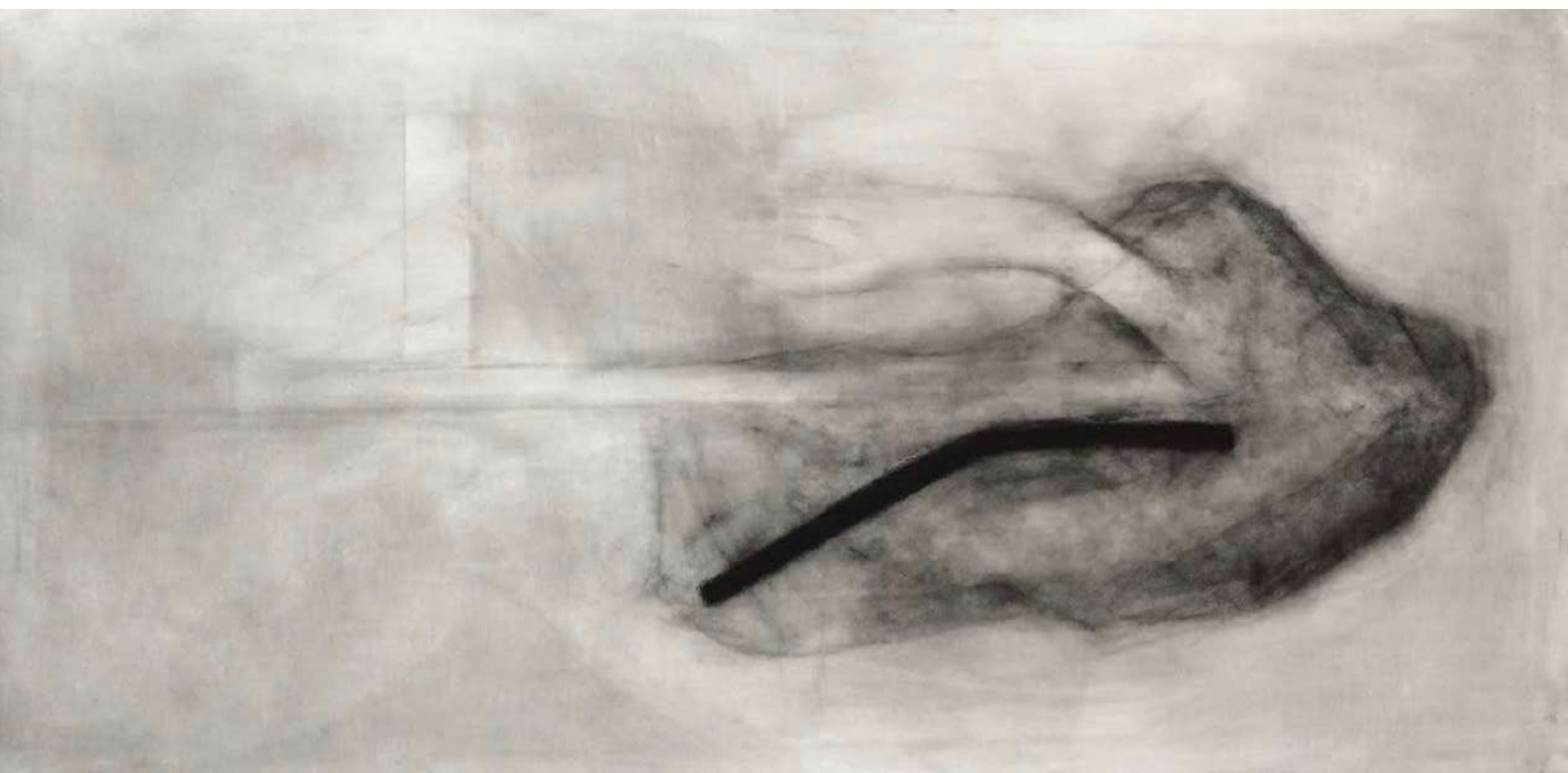
Lila Fatehi

Patience Stone Series / The Restless

Graphite and charcoal on canvas

48 x 24

\$4500



Lila Fatehi

Turbulent Series / The mute

Oil on paper

37 x 25

\$2600





Deena Errampalli

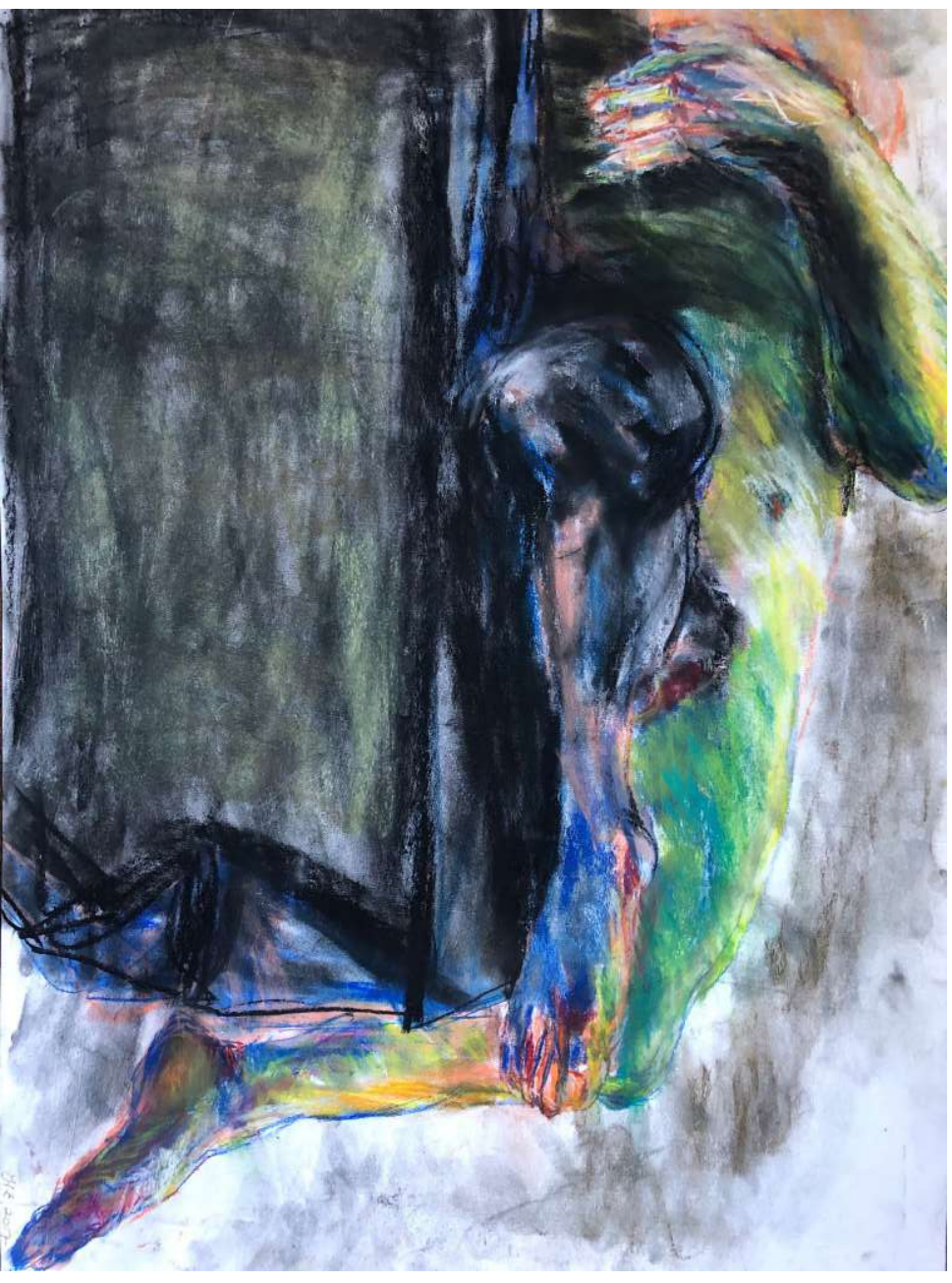
Climate Crisis - Melting Arctic 2020

Ink wash, dip pen, and watercolour

pencils on paper

11 x 14

\$325



Holly Edwards

Sketching Thomas

Soft pastels

22 x 30

\$300

The Drawing Board Collaborative

JJ Lee, Amy Swartz, and Natalie

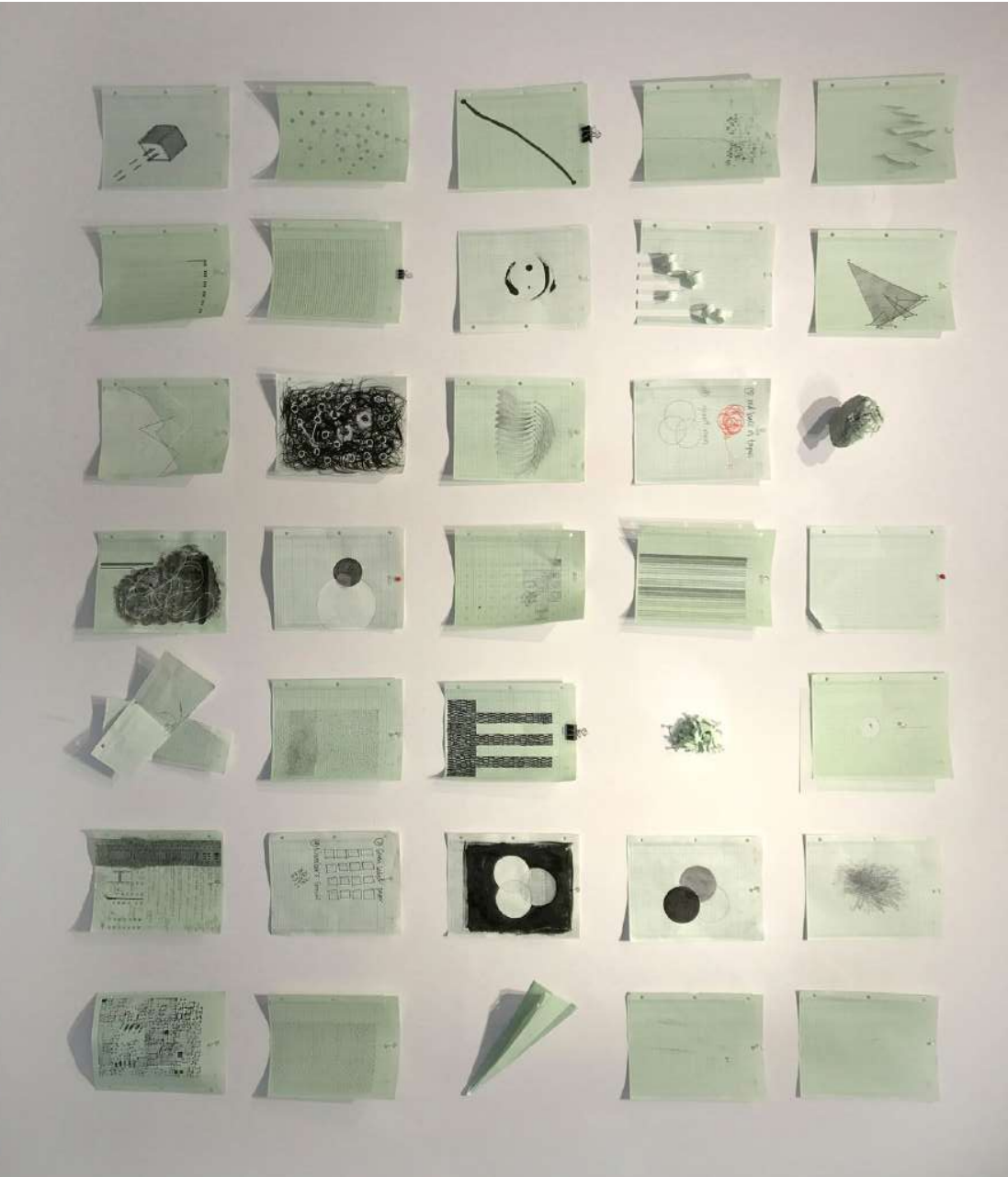
Majaba Waldburger

Accountable

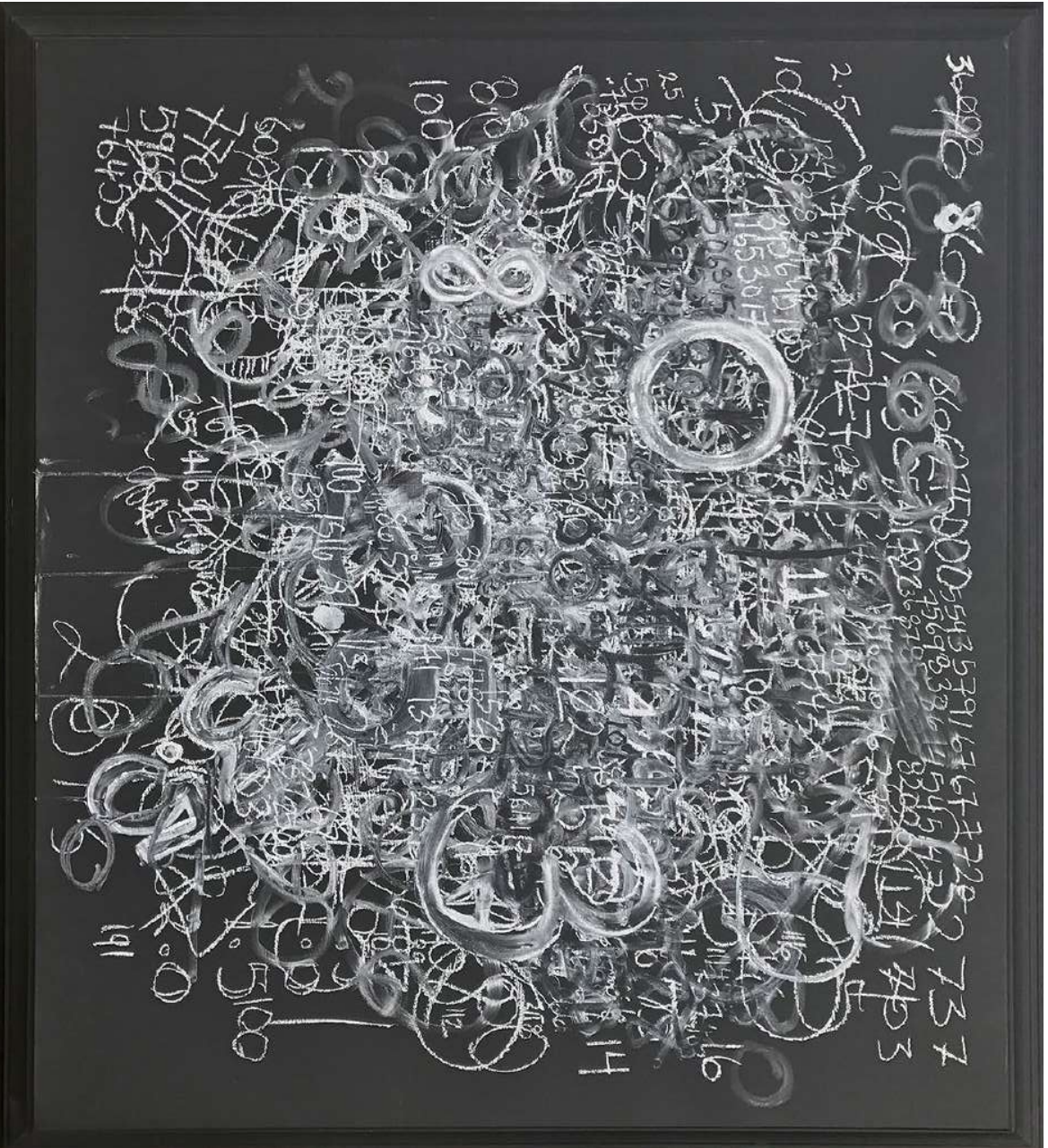
Graphite on accounting paper

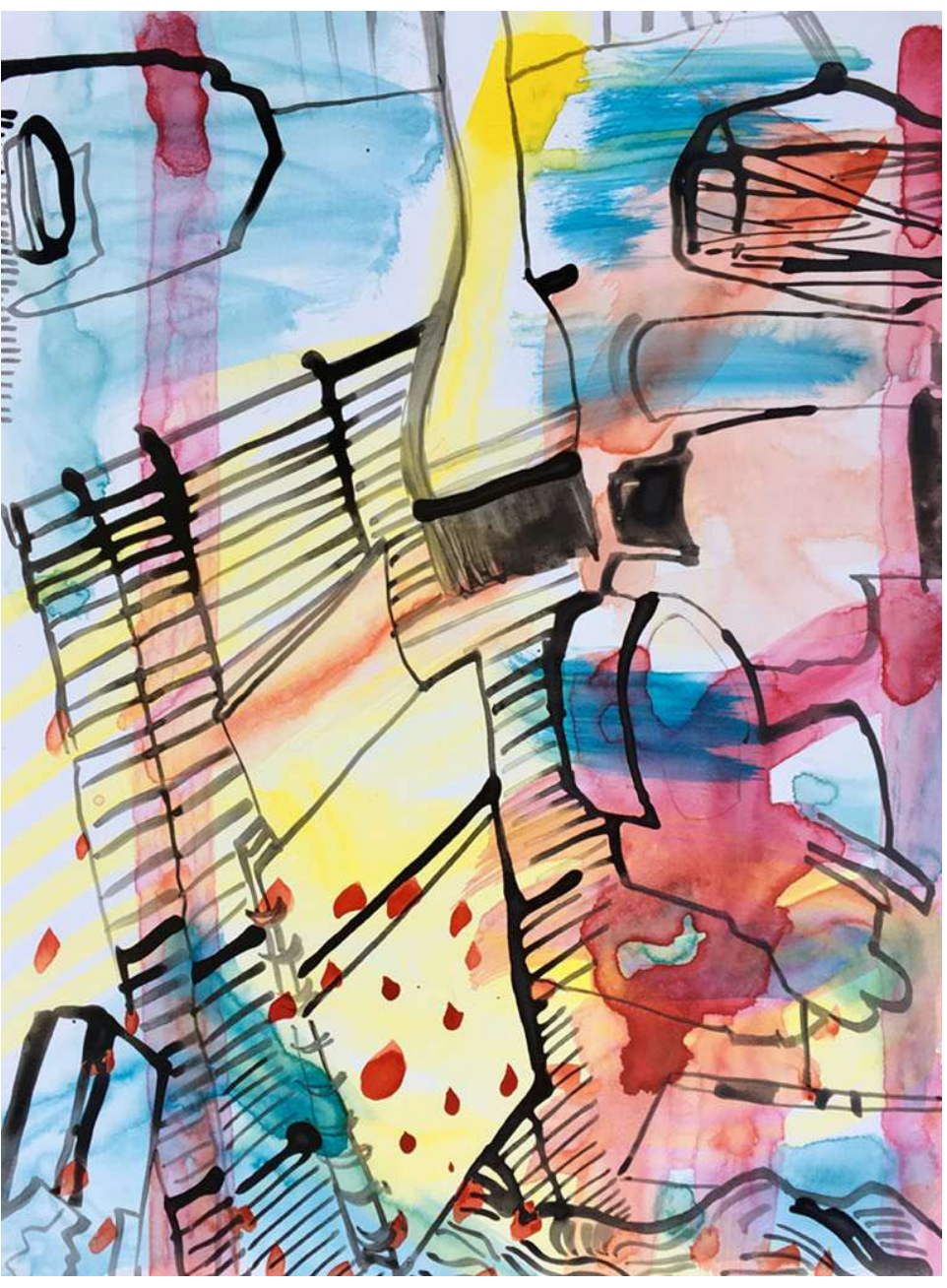
8.5 x 11

\$250



The Drawing Board Collaborative
JJ Lee, Amy Swartz, and Natalie
Majaba Waldburger
Sum Total
Chalk and chalkboard paint on bevelled
wood frame
48 x 48
\$8000





Claire Domitric

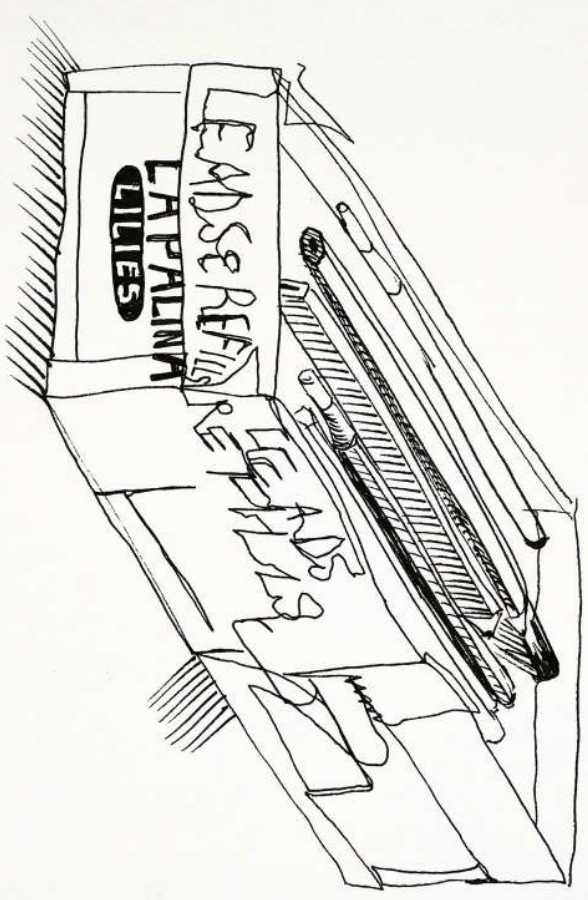
Artist's Studio With Red Dots

Ink with watercolour on stone paper

9 x 12

\$300

Your lines are the # of deep breaths/sighs
taken while drawing.



Sara Cuthbert
Pencil Box
Pen and coloured pencil
11 x 11
\$230



Lindsey Curtis

Wait Without Hope (diptych)

Charcoal and pastel on panel

60 x 40 each

\$2500

Anne-Marie Cosgrove
*THE SWAN HAS LEAPT INTO THE
DESOLATE HEAVEN (FOR YEARS)*

Acrylic on Arches acid-free 140lb paper

30 x 22

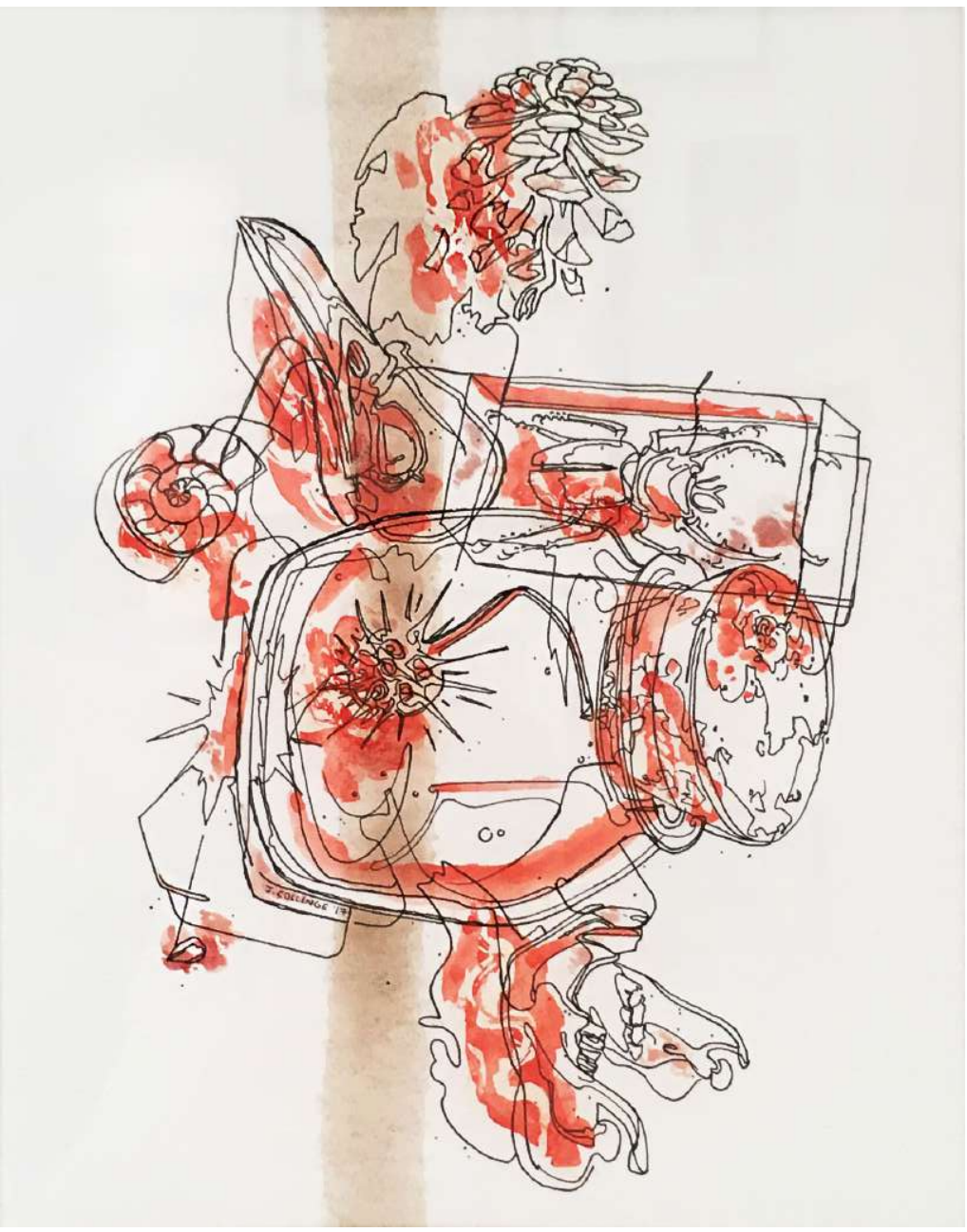
\$700



Ruth Comfort
Semiramide
Pencil and conte
9 x 12
\$100



Jake Collinge
Deceased in Contour
Ink and Watercolor
12 x 16
\$850



Linda Chen
Memory and Hope
Oil pastel and colour pencils on painted
acrylic canvas
36 x 30
\$1000



Elaine Carr
Omar on the edge of the Islands
Ink, colour pencil, and graphite on paper
12 x 18
\$500





Anna Bullock

Old tree

Coloured pencils on paper

9 x 6

\$100



Lorène Bourgeois

High Ground

Black Conté on paper

60.2 x 47.6

\$5600

Caroline Bertrand

Falling

Graphite

8 1/2 x 7

\$80





David Ballantyne

Willow

Ink and ink wash on paper

12 x 16

\$650

Sidia Atbbales-Schnitzler

Headache, Pulsate, Then Regenerate

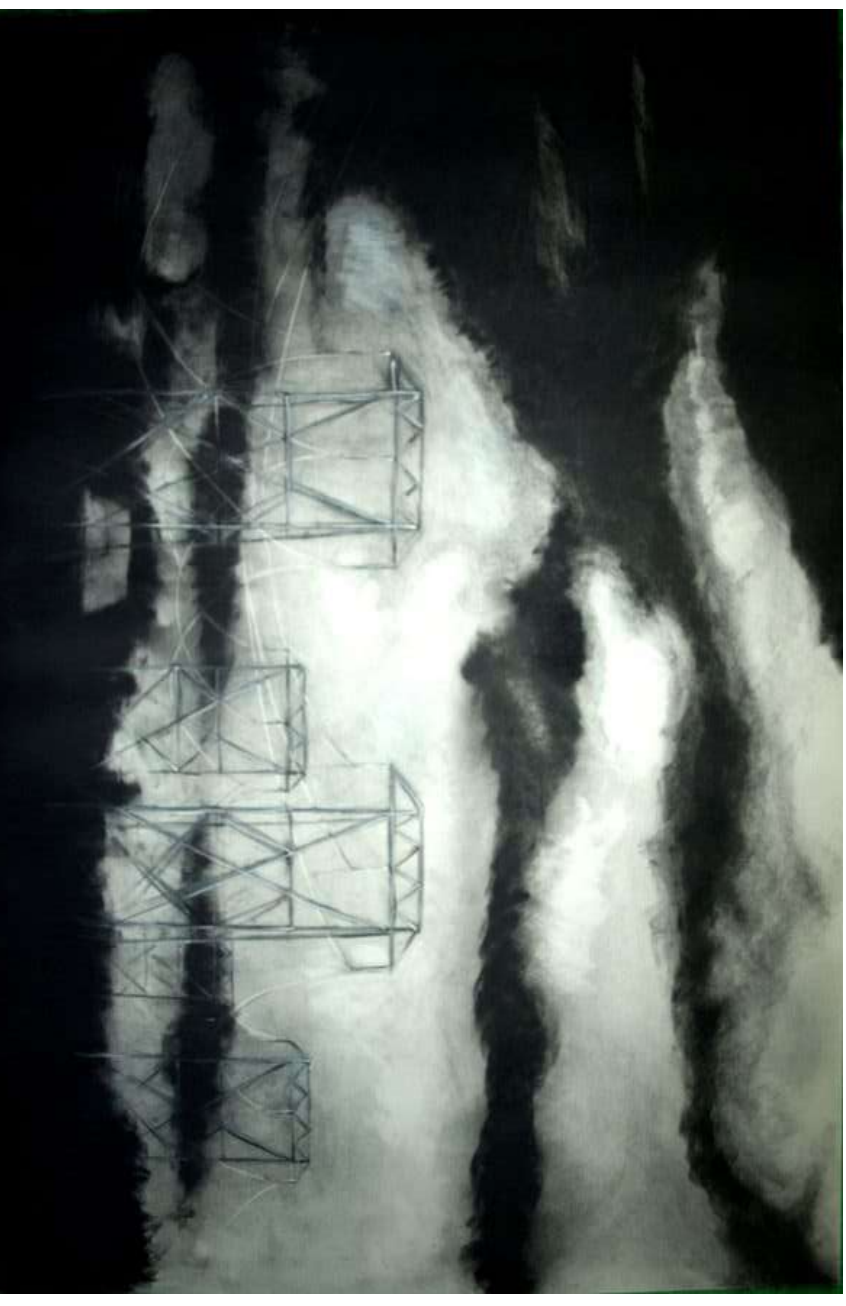
Coloured pencil, oil pastel, and carbon
pencil on paper

16 x 16

\$375



Victoria Alexander
Towers in the Field
Powdered graphite and oil
32 x 48
\$2500





Maria-Bida Albuliet

Untangled

Ink

22 x 18

\$1000

John Abrams

Drawing of a Drawing by F.

H. Varley (1881-1969) with an

uncanny resemblance to Abrams

(1959-present)

Graphite on paper

11 x 8

\$1000



ABRAMS

JUROR
BIOGRAPHIES

STEVE KHAN

Since 2019, Steve Khan has been a bilingual Peer Assessment Committee Member for the Canada Council for the Arts. He has also worked as a Program Manager at the Ontario Trillium Foundation and a bilingual Program Officer at the Department of Canadian Heritage. He was also the Chair of the United Way Peel Region's Youth in Action grants program. He was invited as a guest juror for the Mississauga Arts Council's Mississauga's Got Talent Limelight competition and the City of Hamilton's Community Arts Award.

Steve Khan was born in Vancouver, and now lives and works in Toronto and Montreal. He enjoys using humor to make people feel more comfortable about sexuality, race, and gender. He acknowledges that this does tend to reposition those with privilege to experience what it's like to be without it. He works with text, drawing, and video.

A joint Art and Art History program graduate from the University of Toronto and Sheridan College, Khan has participated in solo and group exhibitions across Canada and the United States.

NEDA OMIDVAR

Neda Omidvar is the Gallery Director of Barbara Edwards Contemporary, Toronto. Her acclaimed curatorial work has been reviewed in ArtForum, Border Crossings, Canadian Art, and The Toronto Star, among others. She is passionate about helping clients build, manage and grow their art collections through consultations and exhibitions. Due to the current pandemic, most of her work is currently conducted via private consulting.

A graduate of OCAD University, she enjoys collaborating with creative writers and artists, and has recently published work in experiment-O. She is the owner of Evil Llama and Friends, an e-commerce brand developed as a way to channel COVID-19 anxiety and uncertainty into something humorous and productive.

JOHN B. AIRD GALLERY

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Carla Garnet

EXECUTIVE ASSISTANT

Jennifer Vong

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Jonathan A. Fligel

Janet Hendershot

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Paul Petro

Jane Perdue

The John B. Aird Gallery, commonly referred to as “The Aird”, is an independent, not-for-profit, charitable public gallery that showcases contemporary visual artists. It was named in honor of the 23rd Lieutenant Governor of Ontario (1980-1985), John Black Aird, because of his support for the creation of the Gallery and for excellence in the visual arts. The mission of the Gallery is to offer a generous, safe contemporary art exhibition space where visual culture can be shared and explored by an audience as diverse as its makers. The Aird is proud to provide an inviting space for emerging through seasoned artists, exhibiting up to 500 artists per year.

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

Artscapc West Queen West | 906 Queen Street West, B05, Toronto, M6J 1G6

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