

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.

TABLE OF CONTENTS

1	Introduction by Carla Garnet
2 - 3	Juror Statment by Steve Khan
4 - 5	Reflections by Neda Omidvar
6 - 76	DRAWING 2021 - List of Artists
77 - 79	Juror Biographies - Steve Khan - Neda Omidvar
80	The John B. Aird Gallery

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

* 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

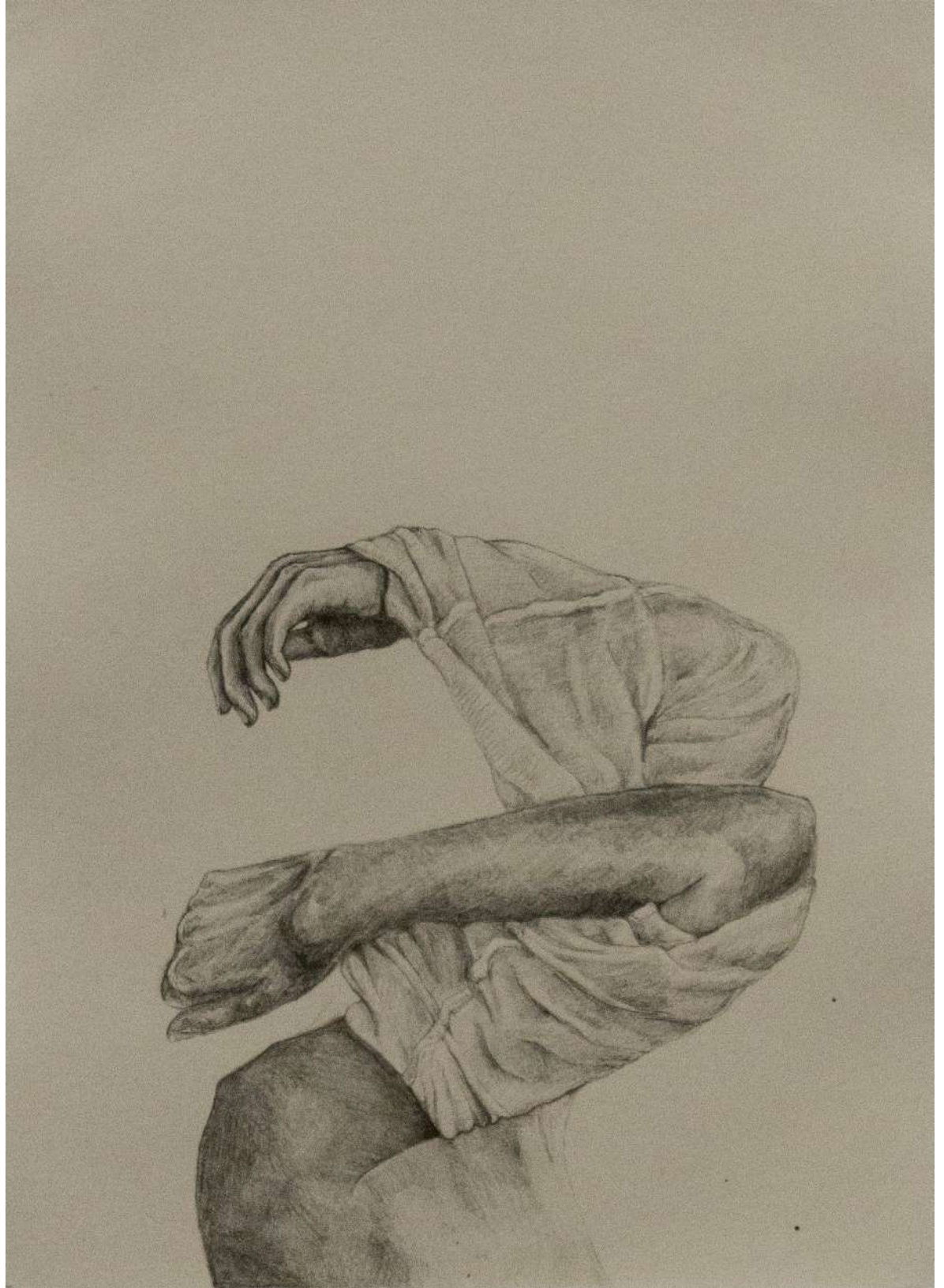
Phoebe Todd-Parrish

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



Philip Ross
Feeling Better Thanks
Pencil and gouache
12 x 9
\$150



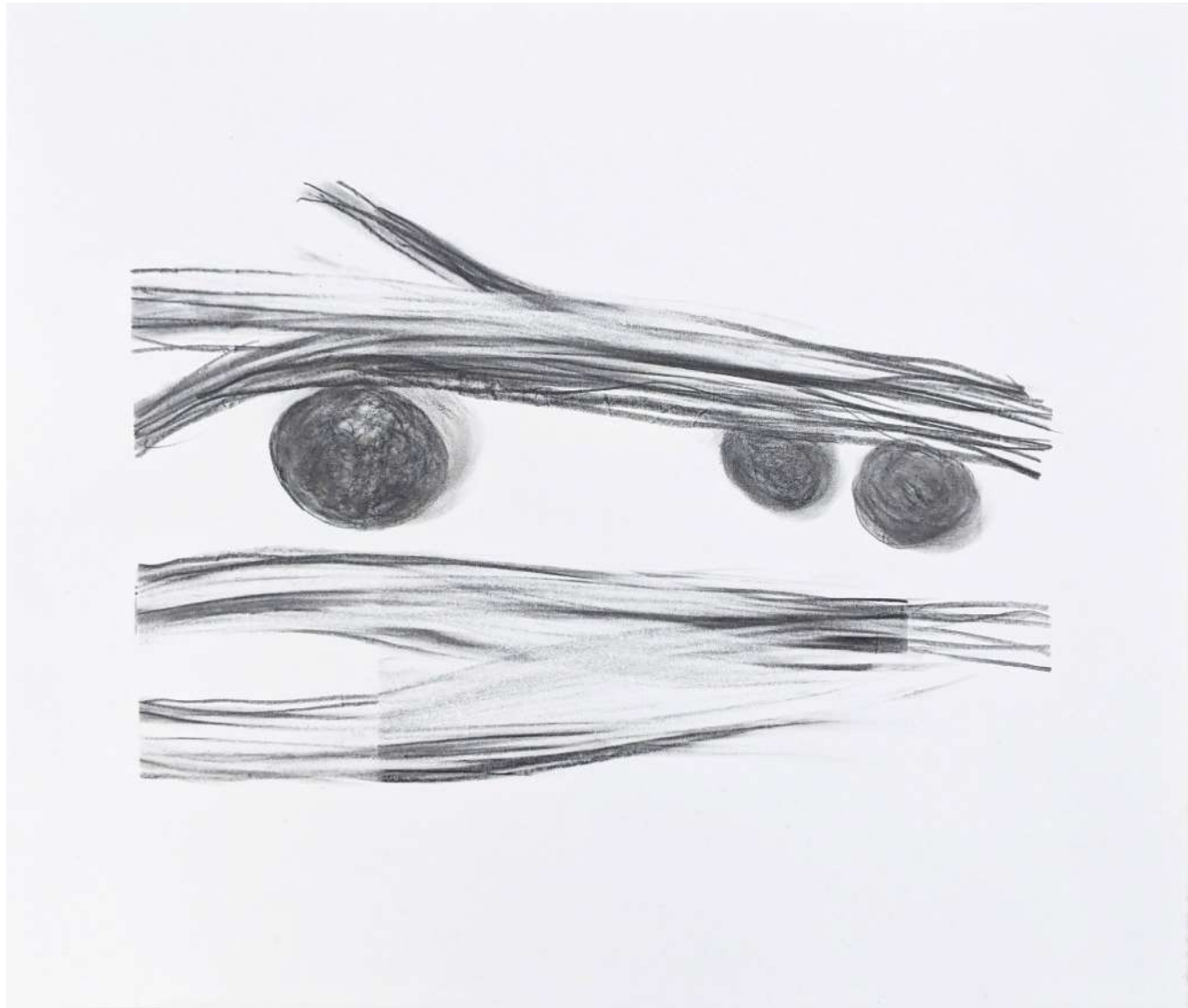
Victor Romao
Blow me
Acrylic ink on paper
16 x 22
\$1800



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 MirMehran

Modern Sufism

Digital

8 x 12.8

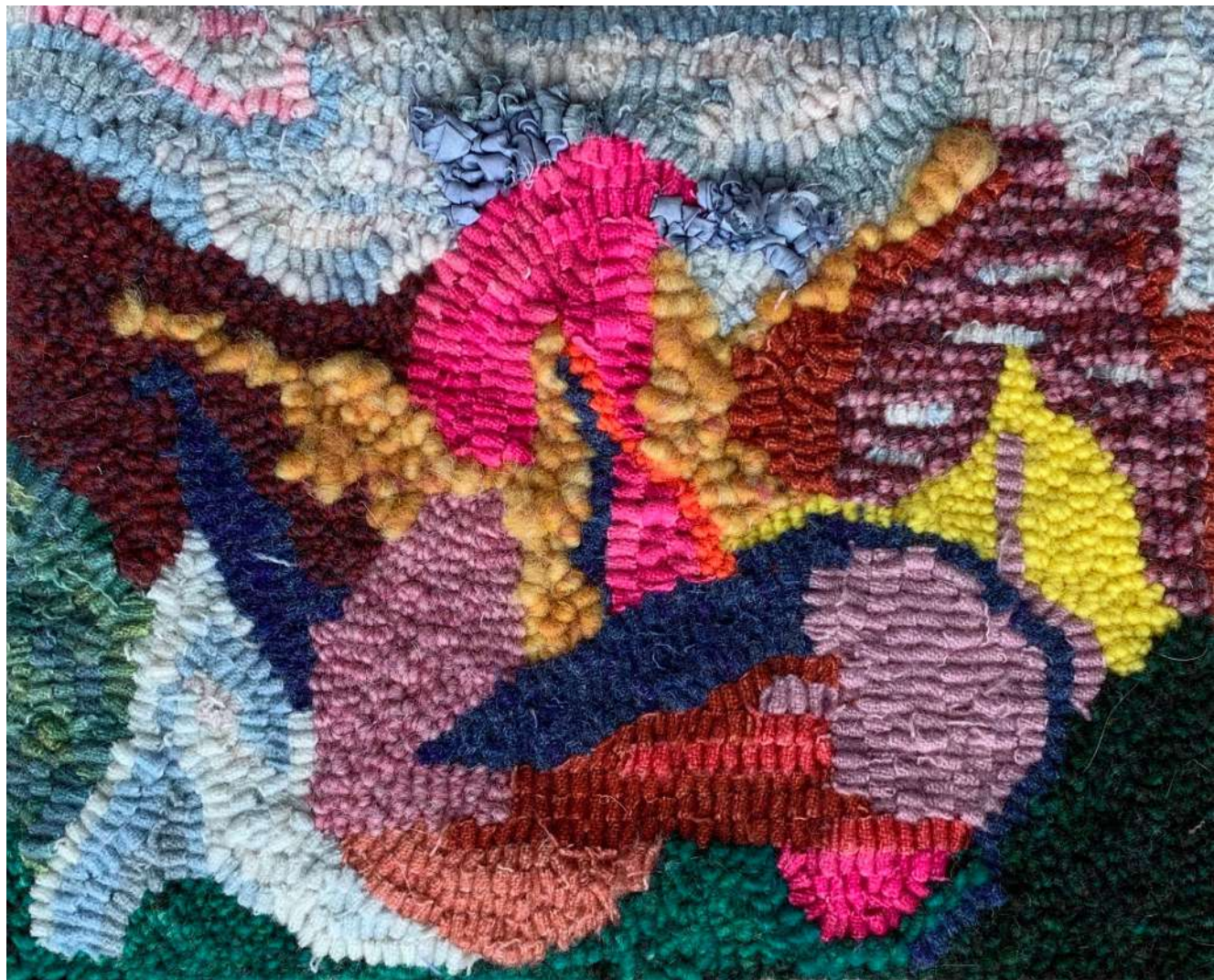
\$500



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
21^{1/8} x 29^{1/4}
\$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



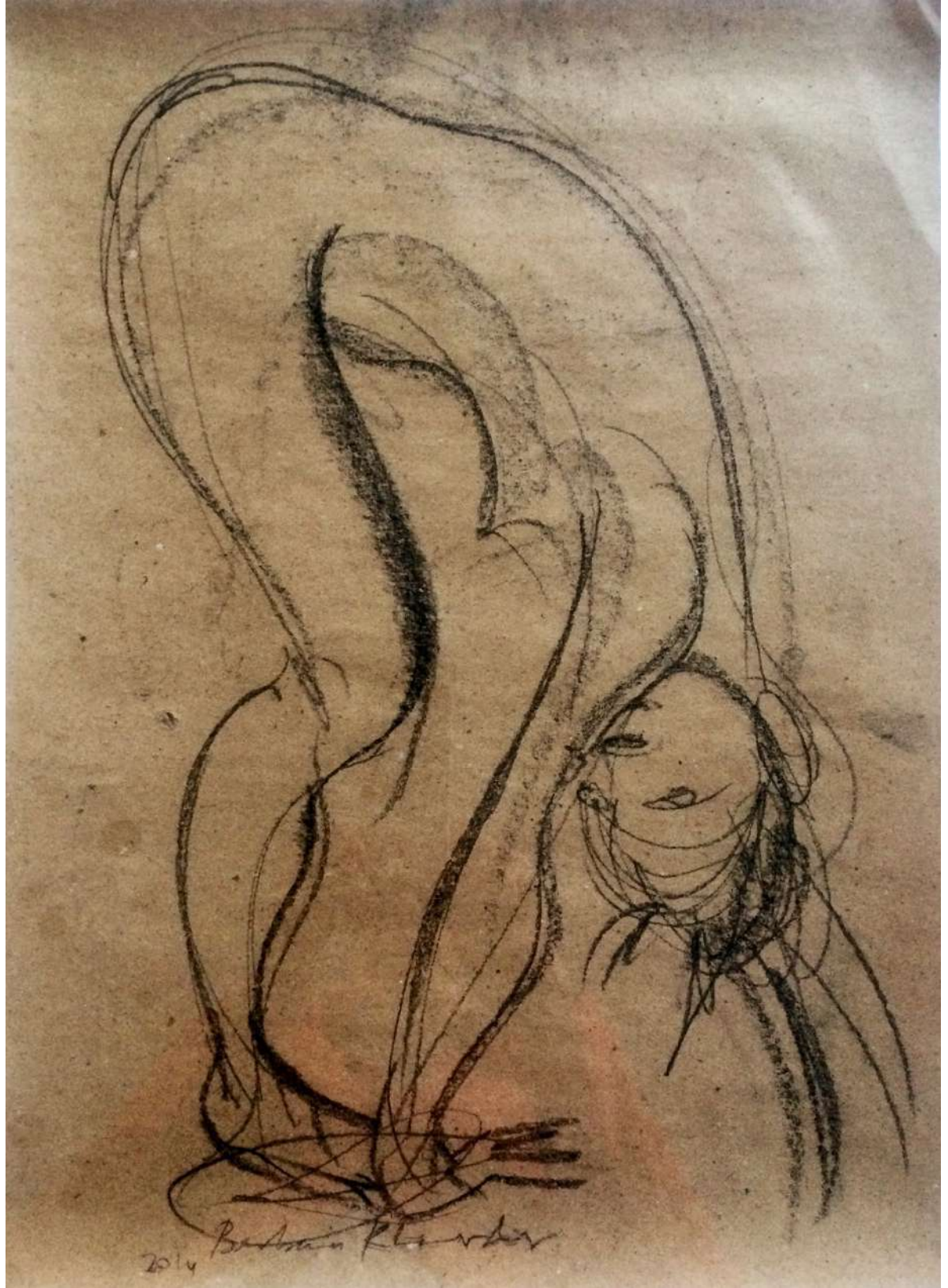
Barbara Klunder

Dancer

Charcoal drawing on Kraft Paper

21 x 26

\$280



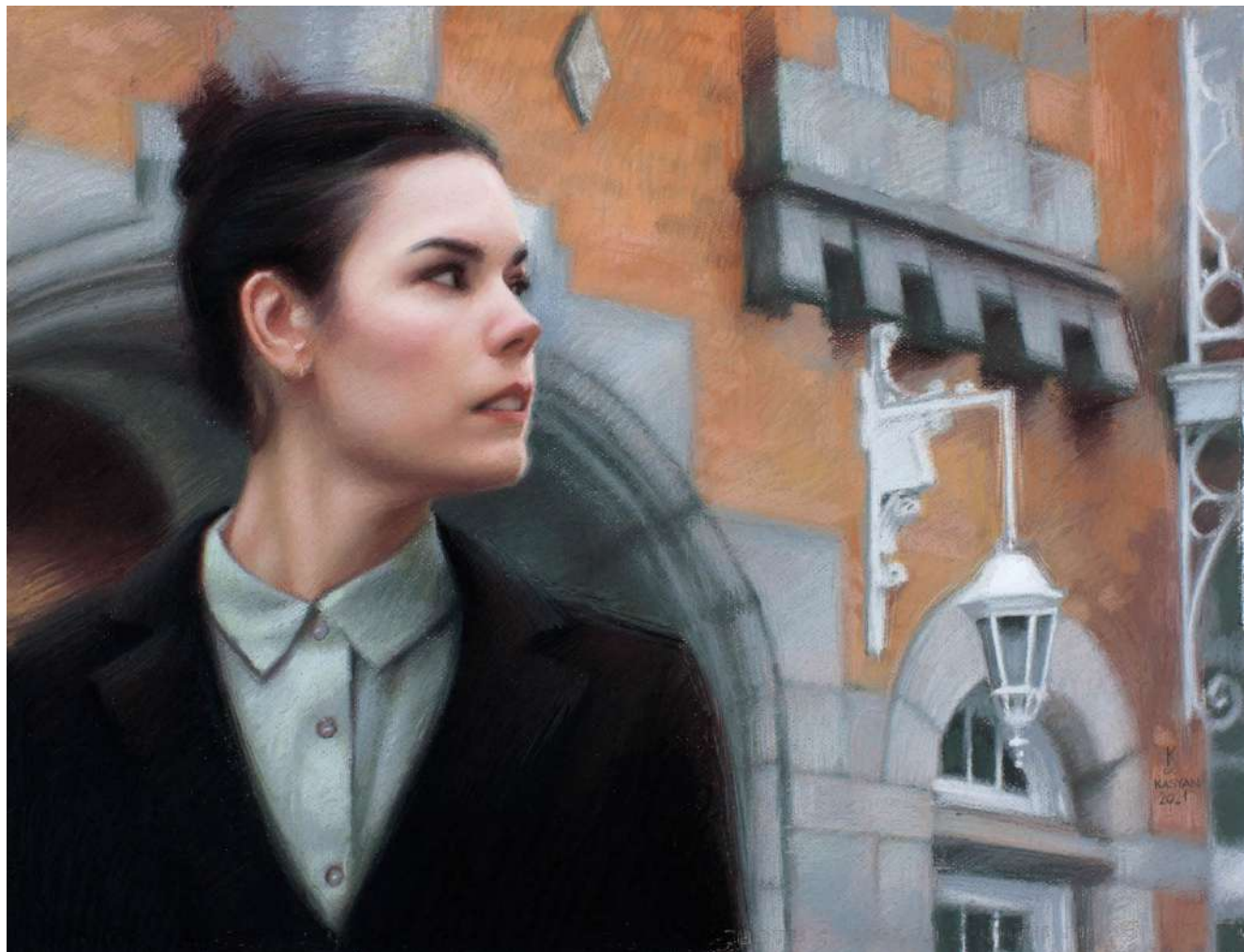
Jina Kim
Left and Right
Mix Media on Wood Panel
36 X 48
\$600



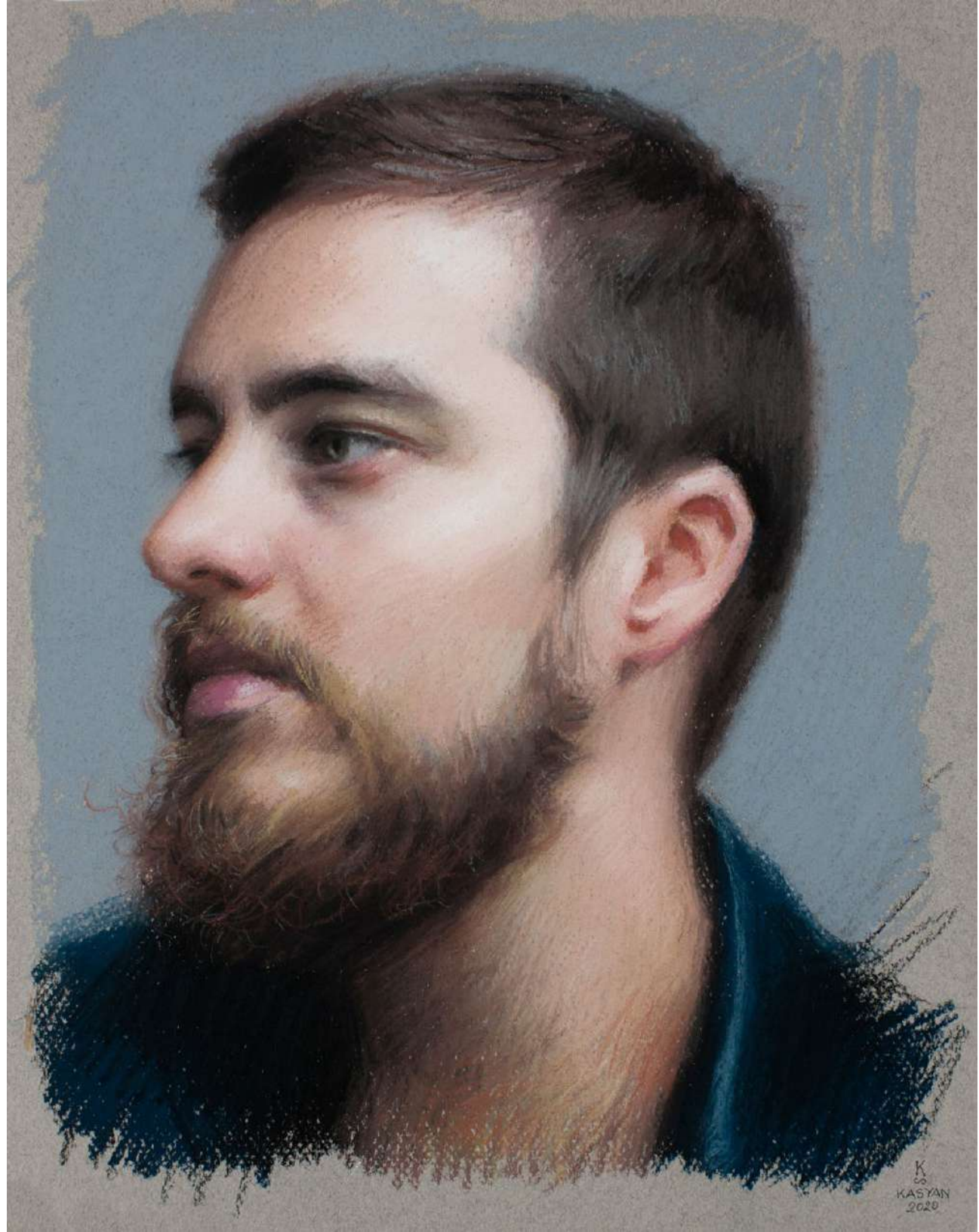
Golnaz Khadivi Zand
Hope
Graphite
14 x 17
\$600



Alex Kasyan
Afternoon in the City
Dry Pastel
19.5 x 25.5
\$6500



Alex Kasyan
Pasha
Pastel
14 x 11
\$3600



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



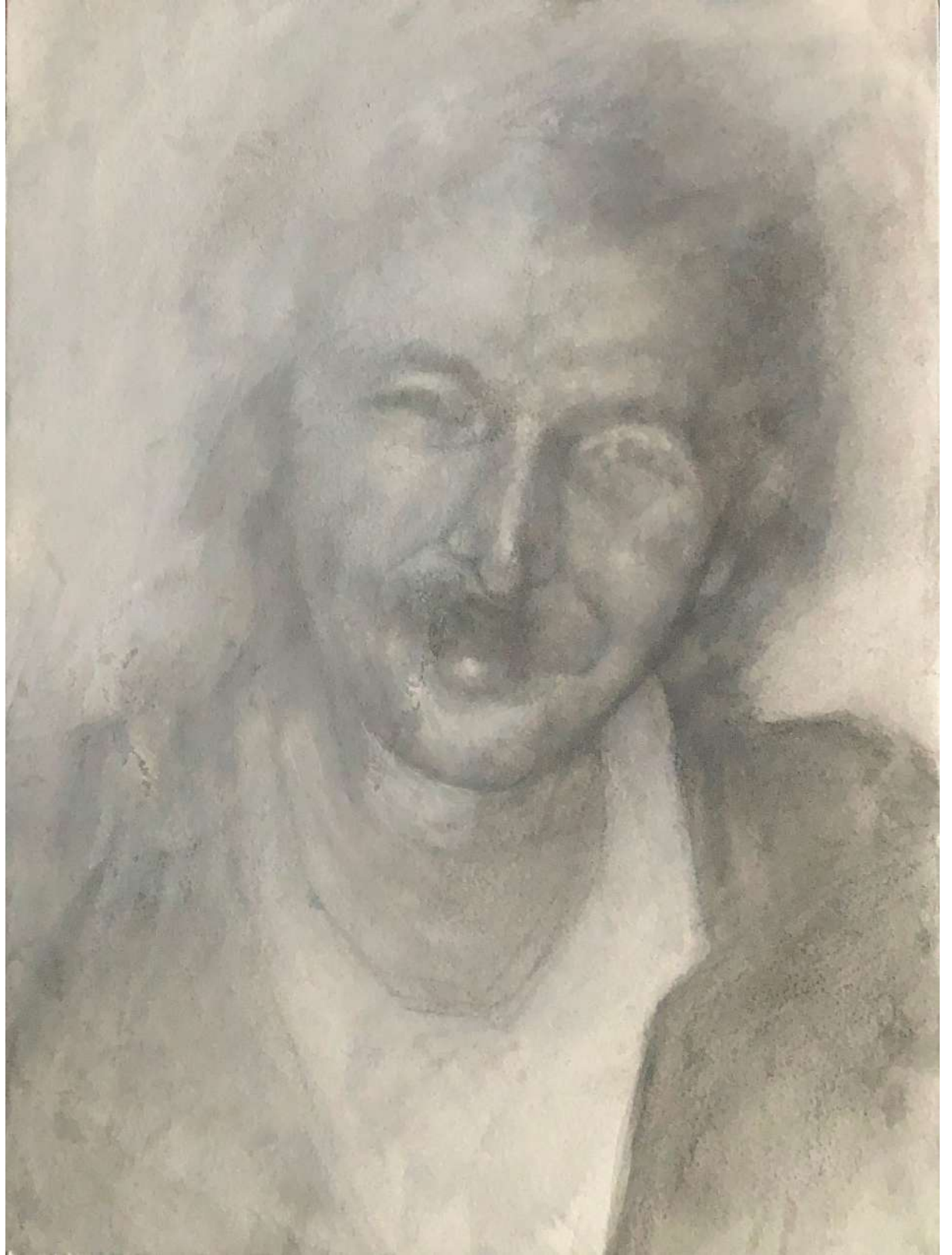
Thomas Hendry
Male Torso With Blue Cloth
Watercolour and coloured pencil on
HP rag watercolour paper
12 x 9
\$300



Janet Hendershot
The Dying
Graphite and brush pen on museum paper
14 x 11
\$375



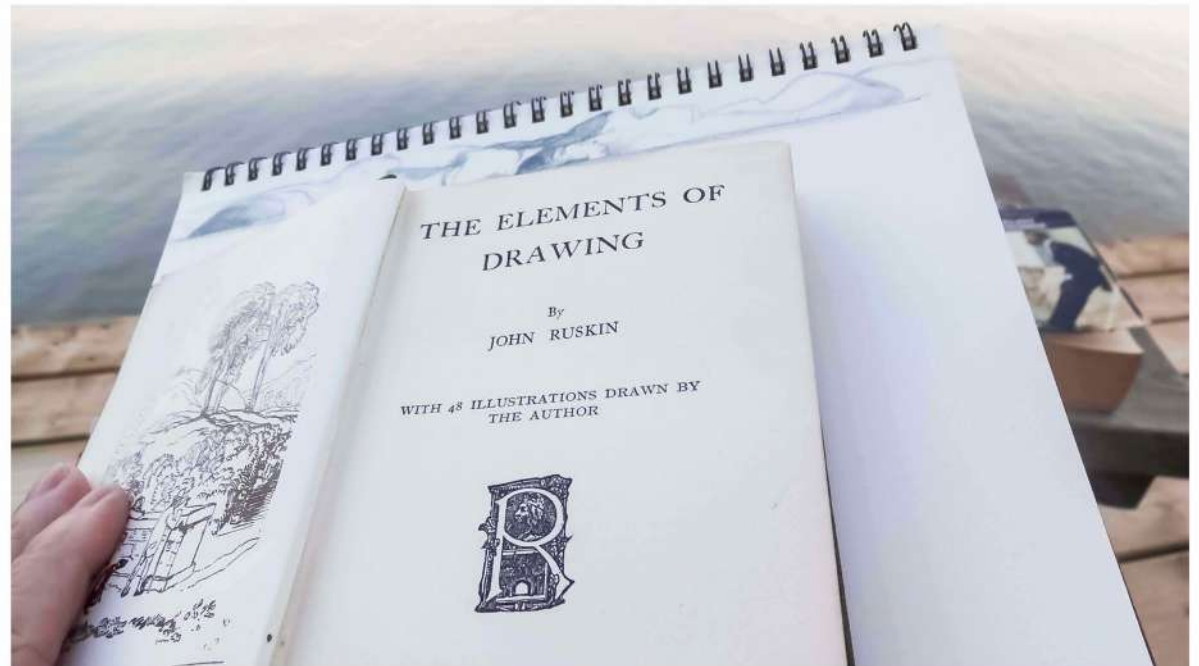
Anne Harrison
Invisible Presence Study #1
Charcoal and gouache on Paper
mounted on birch panel
12 x 16
\$200



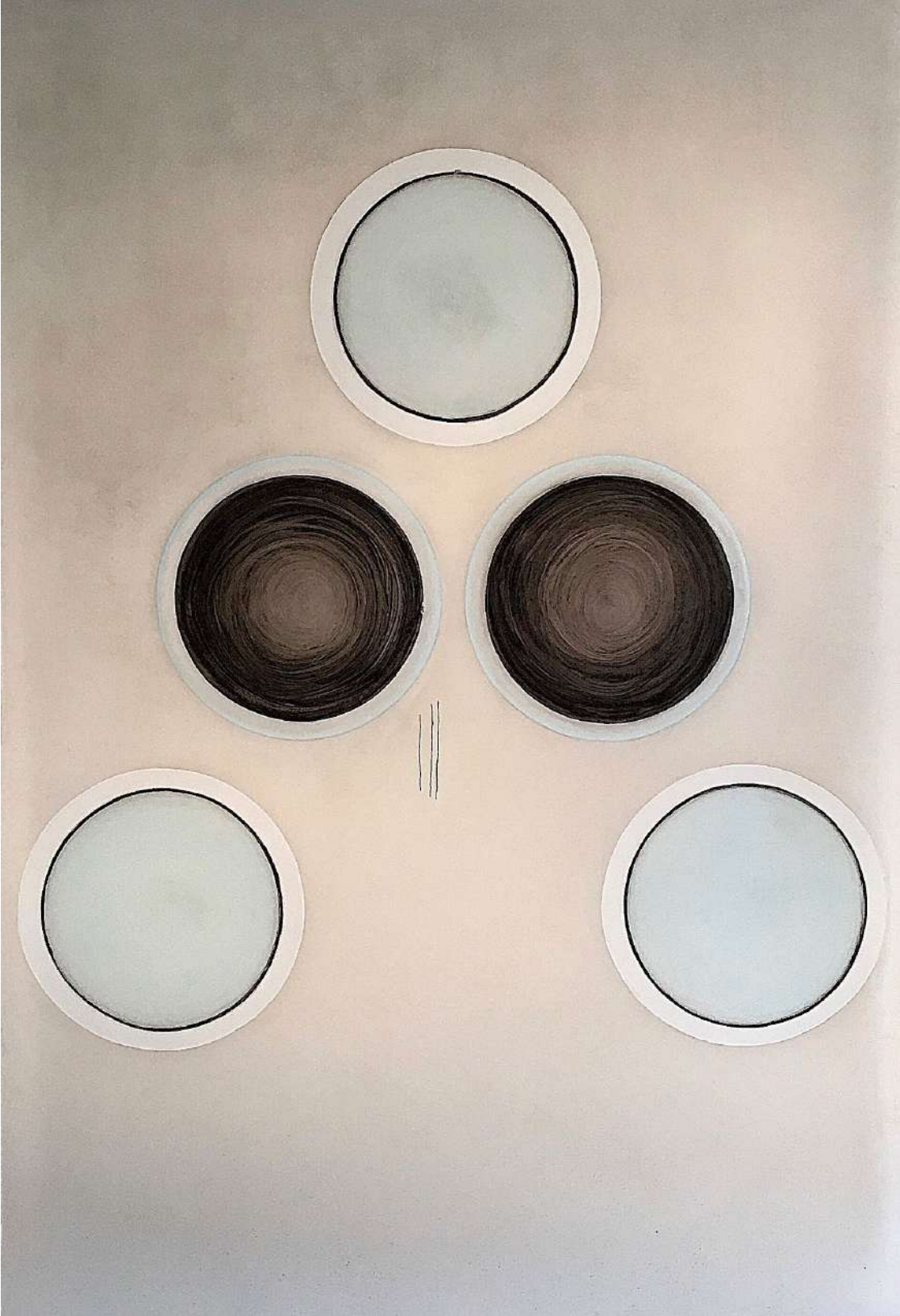


I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils may learn to love Nature, than teach the looking at Nature that they may learn to draw.

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



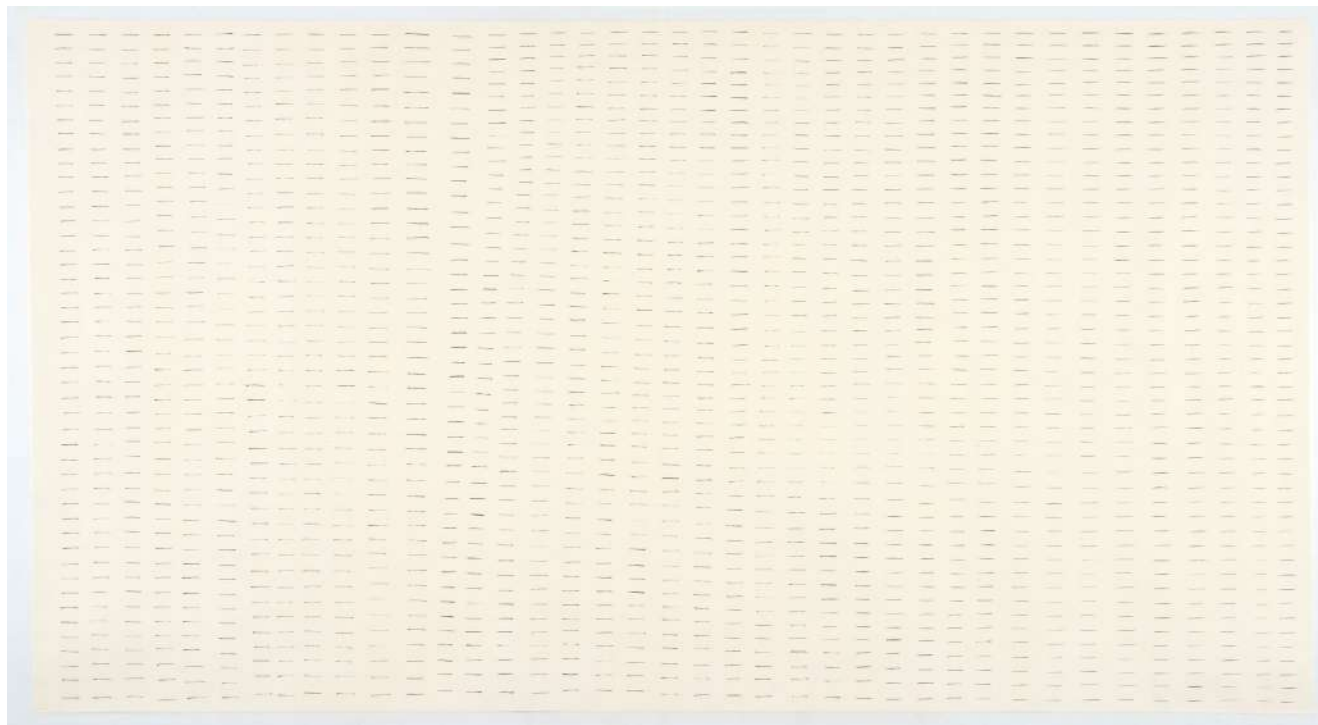
Anne-Marie Giroux
Nocturne no.3
Oil, tar graphite pencil and oil stick
on Mylar paper
53 x 36



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

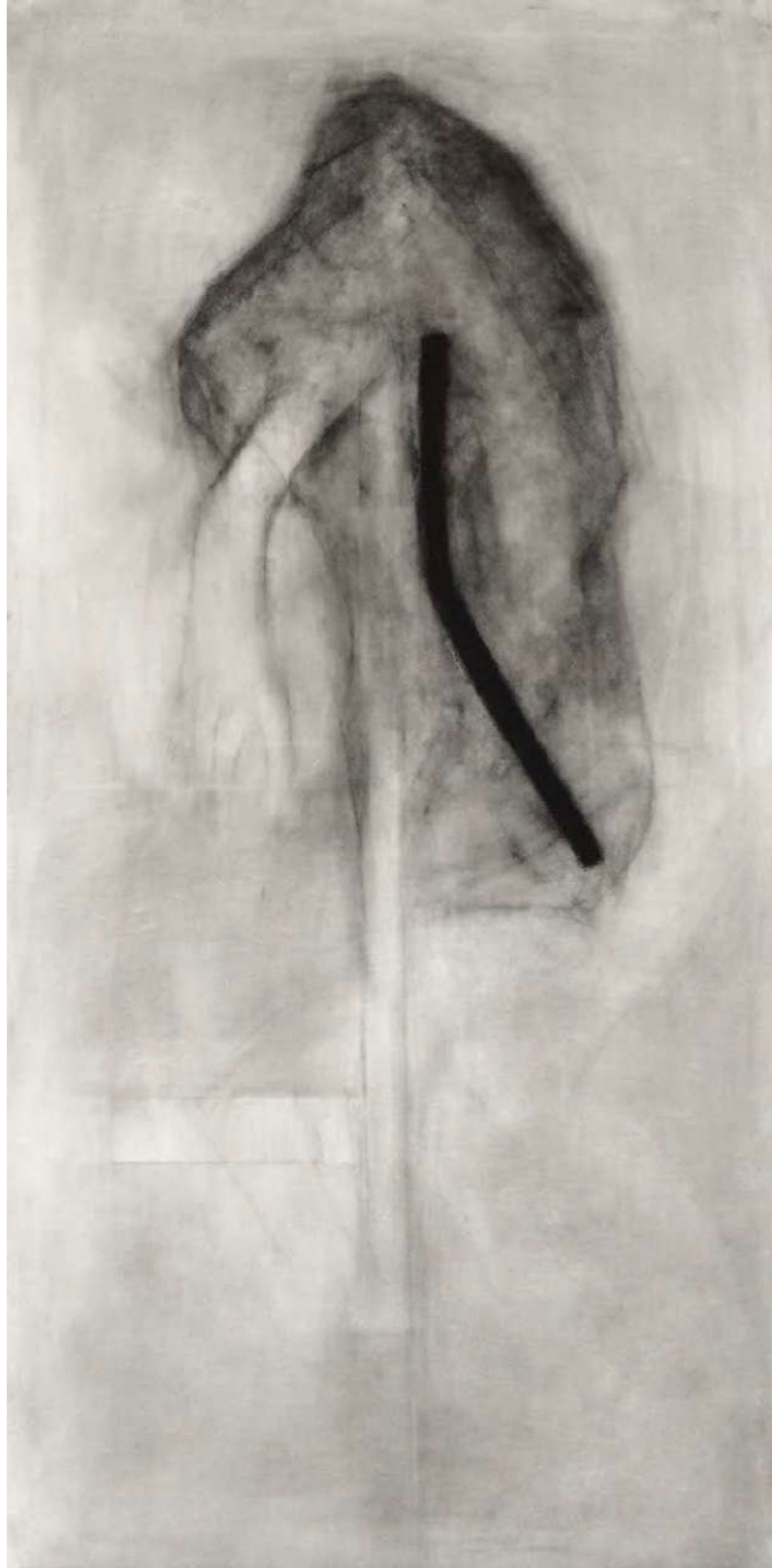


Elizabeth Forrest
Still point:radial reach
Graphite and crayon, acrylic paint on washi
33 x 34 ¾
\$990





Marie Finkelstein
Portraits in Isolation 1 (triptych)
Pencil and water color on paper
9 x 36.5



Lila Fatehi

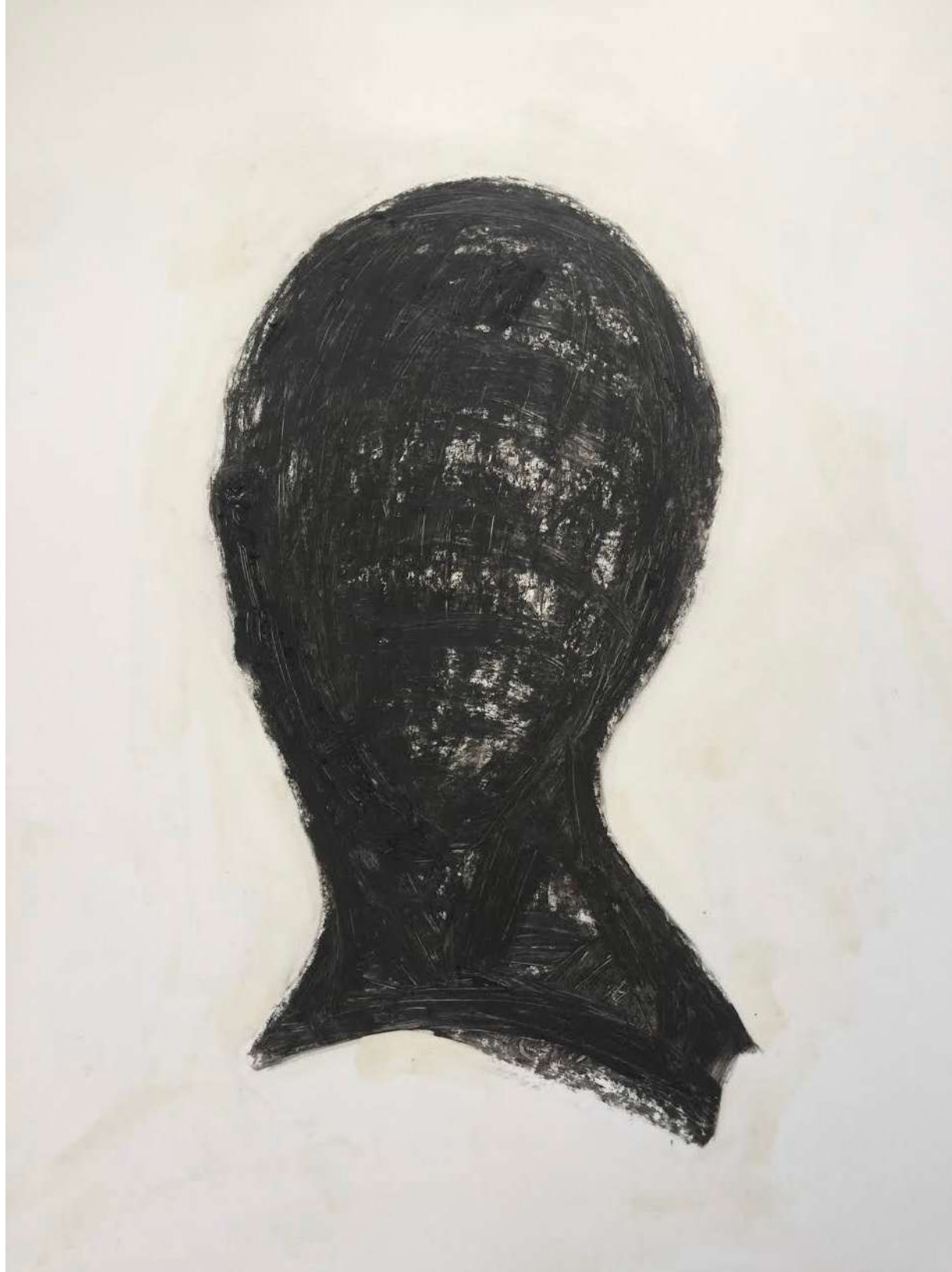
Patience Stone Series / The Restless

Graphite and charcoal on canvas

48 x 24

\$4500

Lila Fatehi
Turbulent Series / The mute
Oil on paper
37 x 25
\$2600



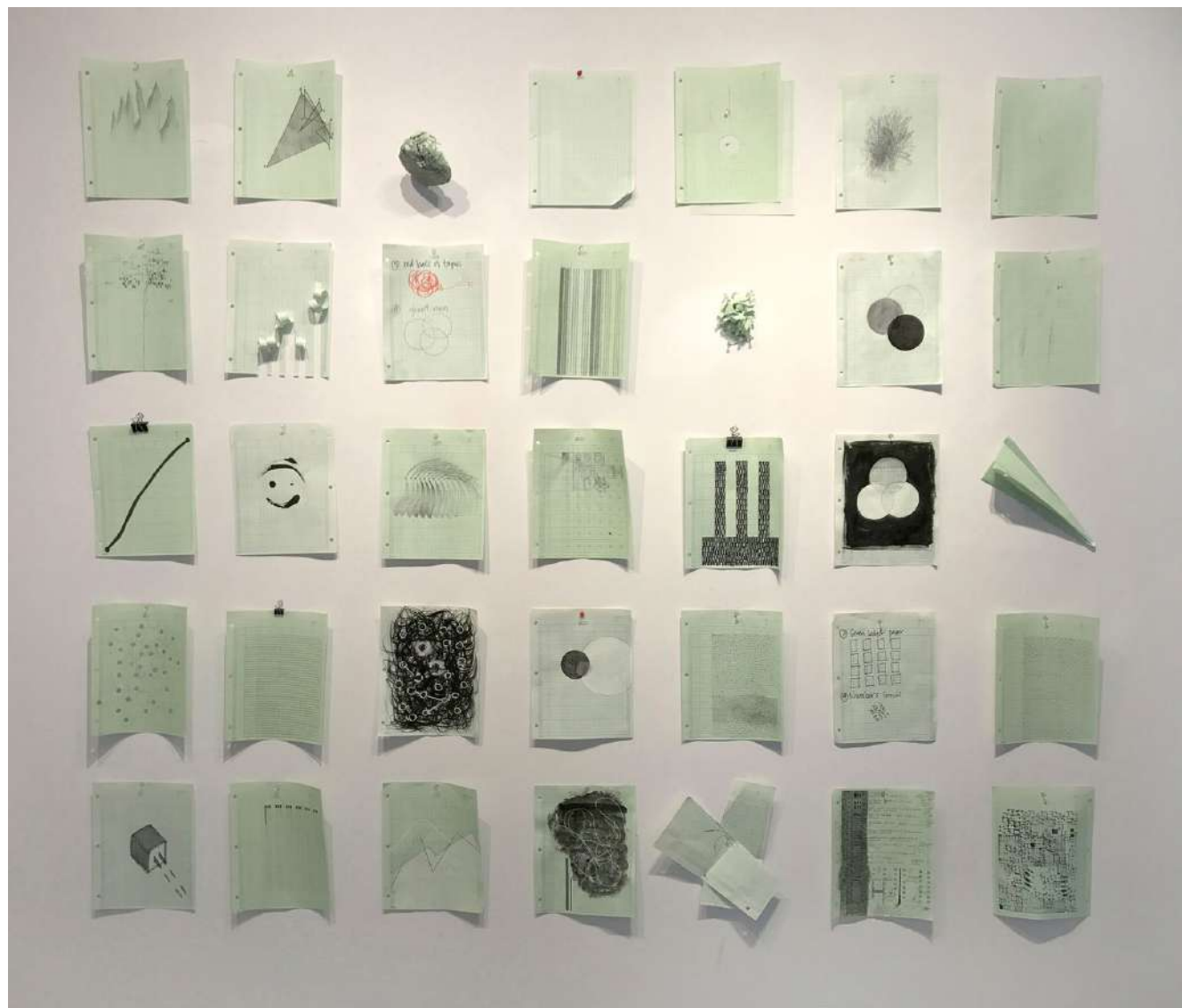
Deena Errampalli
Climate Crisis - Melting Arctic 2020
Ink wash, dip pen, and watercolour
pencils on paper
11 x 14
\$325



Holly Edwards
Sketching Thomas
Soft pastels
22 x 30
\$300



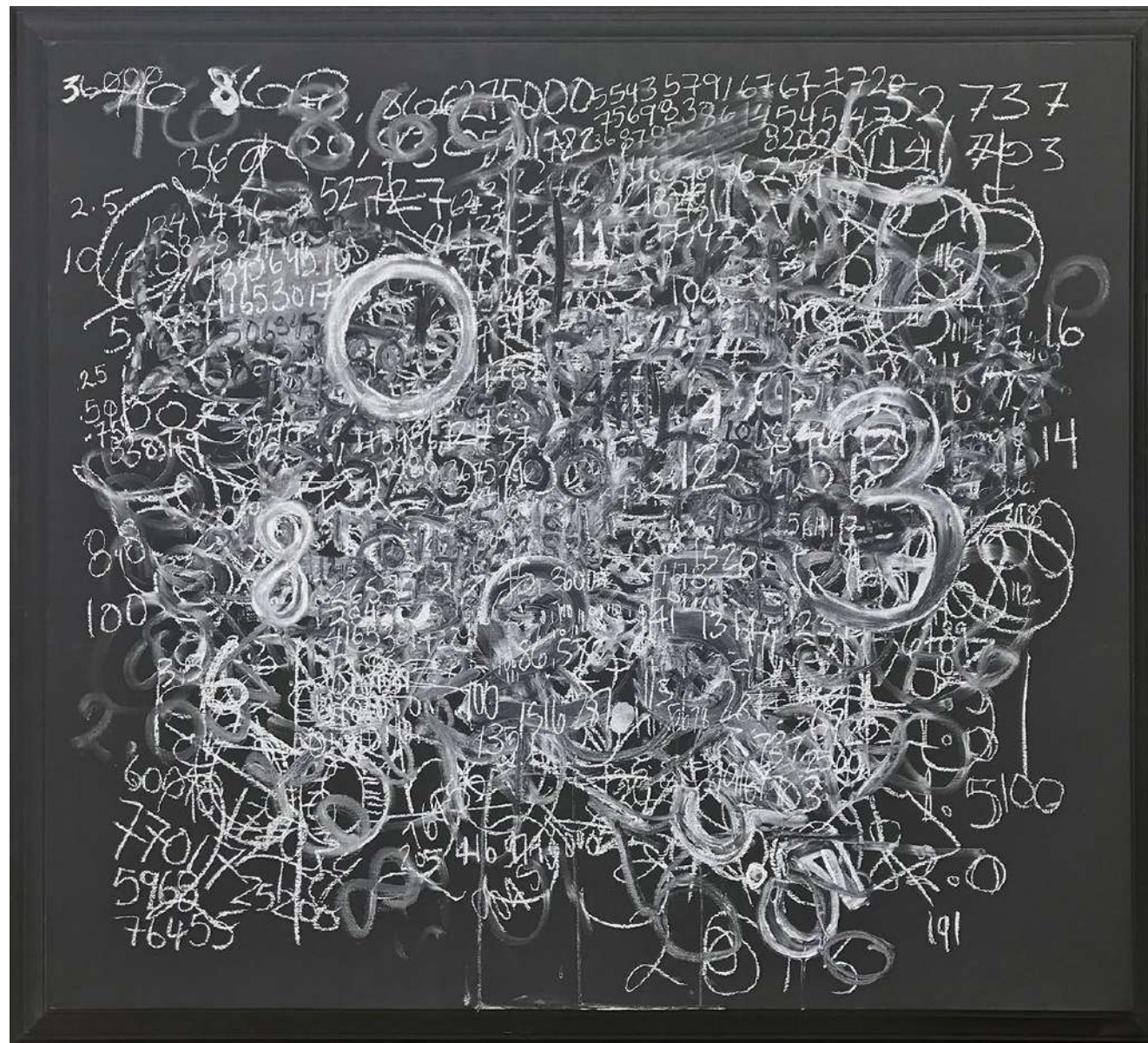
The Drawing Board Collaborative
JJ Lee, Amy Swartz, and Natalie
Majaba Waldburger
Accountable
Graphite on accounting paper
8.5 x 11
\$250



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



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 YEATS)*
Acrylic on Arches acid-free 140lb paper
30 x 22
\$700



Ruth Comfort
Semirmide
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



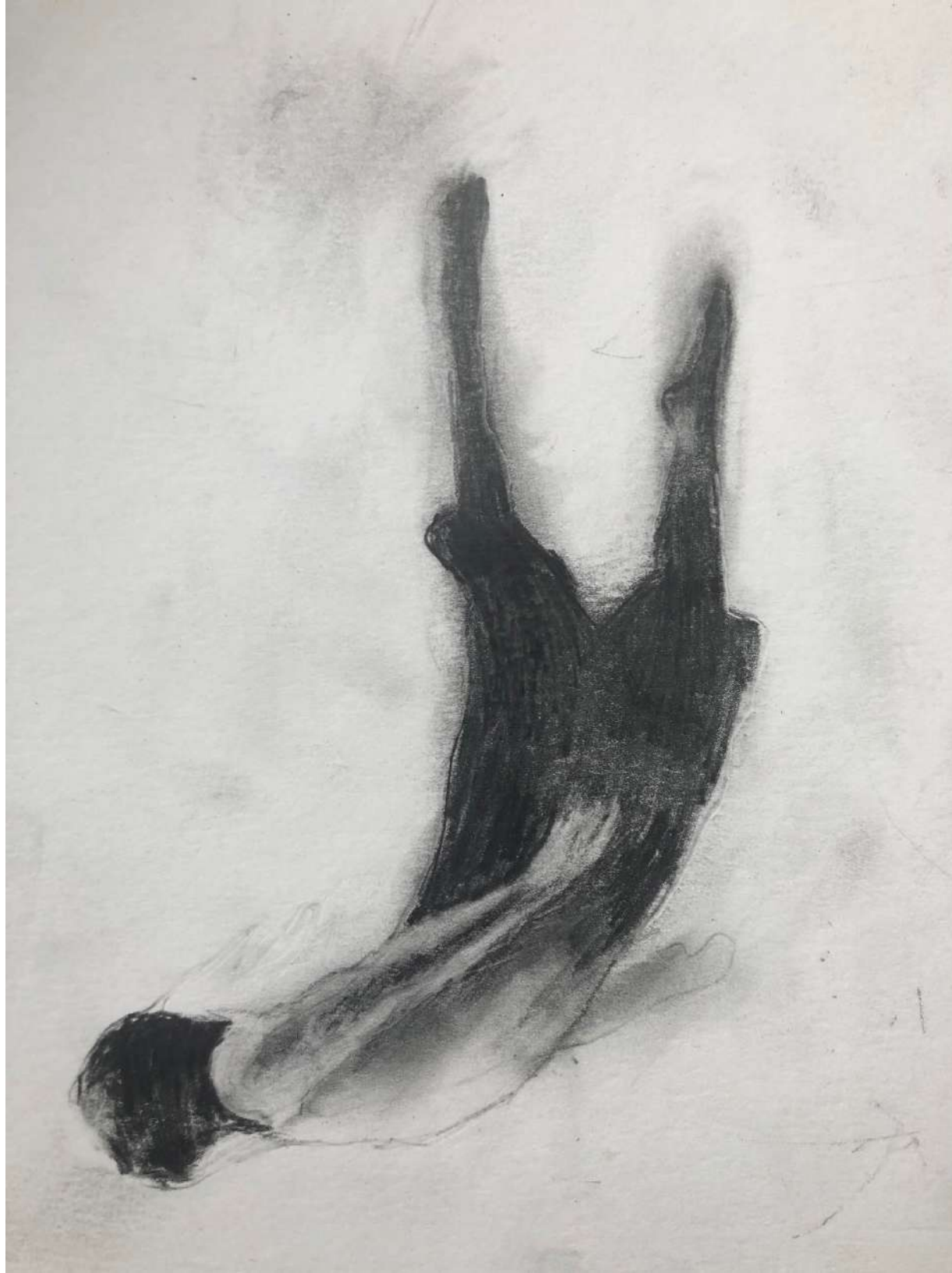
Anna Bullock
Old tree
Coloured pencils on paper
9 x 6
\$100



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 Atabales-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 Albulet

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



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

DIRECTOR/CURATOR

Carla Garnet

EXECUTIVE ASSISTANT

Jennifer Vong

BOARD OF DIRECTORS

President: Matthew Brower

Vice President: Jane Weninger

Secretary: Bronwyn Atkinson LL.M

Maggie Broda

Frances Cordero de Bolaños

Julius Poncelet Manapul

Sebastien Miller

Jonathan A. Fligel

Janet Hendershot

Sue Lloyd

RJ Fleck

SENIOR ADVISORS

Jowenne Herrera

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**

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

A Canadian Registered Charity: 85850 5191 RR0001



www.airdgallery.org | John B. Aird Gallery | @airdgallery

