

John B. Aird Gallery
Galerie John B. Aird

2024

Presented by the John B. Aird Gallery

WILDLIFE

Jurors: André Laroche and Louis Joncas

2024 WILDLIFE

WILDLIFE: an online slideshow with a playlist and a downloadable publication juried/curated by André Laroche and Louis Joncas

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Credits: **Juror/Curator:** André Laroche & Louis Joncas • **Design:** Kate Parkinson • **Web Princess:** Jenn Vong

John B. Aird Gallery | Galerie John B. Aird 906 | Queen Street West, Suite B05, Toronto, M6J 1G6
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Forward by Carla Garnet

The world's population has tripled in roughly seventy years. In that period, people encroached on habitats that had previously only been occupied by WILDLIFE.

This advancement into WILD space has brought us (plants, animals, and people alike) closer to each other and the edge of life. And while we can't seem to stop burning fossil fuels at unimaginable rates or tearing up the earth to find rare minerals that will provide the next generation of electric car batteries, we are living closer to the very species we once thought only lived in the WILD.

In doing so, the geographical, historical, or emotional barriers between living beings sharing the planet are simultaneously getting closer and breaking down.

With this in mind, the John B. Aird Gallery invited Montreal-based gallerists André Laroche and Louis Joncas to adjudicate submissions received from contemporary artists worldwide who utilize historical or contemporary art technologies to comment on our present moment while concurrently curating exhibits for their Quebec and Nova Scotian projects spaces.

The Aird Gallery loosely defined WILDLIFE as a broad description of the natural world (flora and fauna) and a source of wonder and inspiration partly because of its mystery and aesthetic value.

Inasmuch, artists were invited to submit works that depict WILDLIFE as a complex natural resource, render the beauty of individual animal species, and represent a fluid perception of sexuality through the lens of wildness by exploring how art objects, similar to natural objects, can be more or less wild.

Together, the jurors, Laroche and Joncas, selected pieces by seventy



artists that, in concert, depict current notions of WILDLIFE.

Some artists the Montreal gallerists selected express a profound appreciation for the natural world. But many of the pieces André Laroche and Louis Joncas selected transcend scientific representation, operating on what might be described as a supernatural level.

Organized into three succinct sections, air, water, and earth, by the WILDLIFE designer Kate Parkinson, the online project can be read as a science fantasy in what's left of the worldwide woods or a contemporary version of Noah's Ark.

The Contributing Artists Include:

Maria-Bida Albulet	Tom Goldsmith	Solange Paquette
Todd Babensee	Livia Gombor	Margaret Pardy
Lawrence Beck	Josie Greco	Marie A Prospero
Maureen Bradshaw	Dante Guthrie	Eugene Radewych
Valerie Carew	Julia Hacker	Dale M Reid
Alyson Champ	David Hills	Phyllis Rohrbacher
Linda Chen	Tim Hough	Laura Santini
Damon Couto-Hill	Phil Irish	Brandy Saturley
Celine J. Dallaire	Nancy Kembry	Kaija Savinainen
Cheryl Daniells	David Kempton	Rubie Scott
Fanny Desroches	Steven Kenny	Barry Smylie
Sherry Dube	Gillian Lahav	Melissa Steben
Joanne Duklas	Sabrina Leeder	Freddie Towe
Francisca Duran	Carolanne MacLean	Ann Towell
Marie Finkelstein	Nola McConnan	Will Ursprung
Rhonda Franks	Mary Ann McGee	Evan Van Zeumeren
Sue Gamble	Laurel Mcleod	Dana Veelan
Eldon Garnet	Kelly McNeil	Victoria Alexander
Steve Giasson	Lynda Moffatt	Kenneth Vincent
Anne-Marie Giroux	Susan Munderich	Don Woodiwiss
Angellos Glaros	Brenda Nieves	Ted Barker

Juror's Response by André Laroche

According to a Celtic proverb, Kisner explains, "thin places" are where "the barrier between the physical world and the spiritual world wears thin and becomes porous." These are not limited to the religious. They include sexuality (Kisner's mother "couldn't understand why if I wasn't going to be straight, I couldn't just go ahead and be gay"); and an electrode "the width of angel-hair pasta" being threaded into a patient's skull en route to the area of the brain that controls consciousness and empathy.

*From the review of the book *Thin Places*, by Jordan Kisner*

I asked ChatGPT, the recent open-to-all Artificial Intelligence program that allows anyone with an internet connection to use, to describe WILDLIFE, and this is the result:

"Wild Life" typically refers to the natural environment and the diverse organisms that inhabit it in their natural state. This encompasses a broad range of living organisms, including animals, plants, fungi, and microorganisms, existing in ecosystems without direct human influence. WILDLIFE environments can be found in various settings, such as forests, grasslands, deserts, oceans, and more.

In a more specific context, WILDLIFE might also describe animals' behavior, activities, and interactions in their natural habitats. Observing and understanding wildlife is crucial for conservation efforts, ecological balance, and scientific research.

The term can also be used more broadly to describe untamed, uncontrolled aspects of life, sometimes suggesting unpredictability and spontaneity. Additionally,

WILDLIFE can be a theme explored in art, literature, and cultural expressions to depict the untamed beauty of nature or to symbolize a departure from conventional or domesticated aspects of life.

I also asked if WildLife still exists today, so that's settled via AI. Wildlife still exists today, but many species face significant challenges due to habitat loss, climate change, pollution, and poaching.

"Wild Life" may evoke various images and ideas in each and every one of us. I think that the selection of works in this online exhibition will support that notion.

When it came time to review the submissions provided by Carla Garnet, I must mention that the aesthetic direction of many of the works differed from the idea of the exhibition I had in mind. Inclusivity was the keyword that Carla emphasized, and I tried my best to remain open to the diverse aesthetics and styles.

The theme of WILDLIFE is reflected in this online exhibition's eclectic selection of works.

Voices, styles, and approaches that I might not have paid much attention to had to be considered and reconsidered. Isn't that the same situation we face every day of our lives? What voices do we listen to, and can we learn to hear or listen to those that initially don't match our natural inclinations? What shapes our tastes or preferences, and can they evolve, be modified, or changed? Isn't there beauty in (almost) anything?

The process of selecting these works in this exhibition was also an opportunity to address these questions. Sharing these questions with you, the reader, seemed relevant, and perhaps you will also relate to these unanswered thoughts and ideas.

Since 2005, when we started an art gallery in Montreal, I have been surrounded by artworks, artists each with unique ideas and questions that are not so different from the ones we face with this project, but rarely have had to select works for a project that was so diverse.

When we think of WILDLIFE, various images come to mind—places that are usually remote from towns or cities places that very few of us will actually get to experience or go to.

More than ever, our experience of WILDLIFE comes from films, photographs, or even artwork, but to experience the reality of WILDLIFE has increasingly become an idea or a concept for most of us. However, we can all dream about being there in the wild to experience that WILDLIFE

idea we are evoking. That idea becomes that 'place' that the artists included in this exhibition were thinking about and depicted, or perhaps it's the idea of it that motivated us to select them. Probably because they correspond to a certain extent to the idea Louis Joncas and I have about WILDLIFE.

We wanted to take the idea of WILDLIFE and make it broader, more vast, sometimes dissonant, sometimes more obvious. We hope that what you see will take you away for an instant, making you think or feel the concept of WILDLIFE—something we need, something to look up to, something we need to observe, study, enjoy, and hopefully, learn to love. Radically different, contrasting, and dissonant from the cities we built.

Evolution and change, the only constant that has to take place, have to happen; WILDLIFE is now not as wild as it was 50 years ago. What is going to leave in 50 years, we can all wonder. Will we let this slip out of our world, becoming increasingly obsessed and totally addicted to technology?

Will we be able to find that sorely needed balance, or will we reminisce and romanticize about the WILDLIFE this world originally had to offer? Will this world become what the 1973 science fiction film "Soylent Green" had anticipated? (Humans ready to die were shown a film showing nature, something they had never seen or experienced.)

André Laroche. Montreal, February 6, 2024

WILDLIFE Texte par André Laroche

N'est-ce pas la même situation à laquelle nous sommes confrontés chaque jour de notre vie ? Quelles voix écoutons-nous, et pouvons-nous apprendre à entendre ou à écouter celles qui, au départ, ne correspondent pas à nos inclinations naturelles ? Qu'est-ce qui façonne nos goûts ou nos préférences, et peuvent-ils évoluer, être modifiés ou changés ? N'y a-t-il pas de beauté dans (presque) tout ? Le processus de sélection de ces œuvres dans cette exposition a été l'occasion d'aborder ces questions.

Depuis 2005, lorsque nous avons ouvert une galerie d'art à Montréal, j'ai été entouré d'œuvres d'art, d'artistes chacun avec des idées et des questions uniques qui ne sont pas si différentes de celles auxquelles nous sommes confrontés avec ce projet mais j'ai rarement eu à sélectionner des œuvres pour un projet qui étaient si diversifié

Quand nous pensons à la « vie sauvage », je pense qu'une variété d'images nous viennent à l'esprit : des endroits généralement éloignés des villes, des endroits que très peu d'entre nous auront réellement l'occasion de découvrir ou d'aller.

Plus que jamais, notre expérience de la vie sauvage provient de films, de photographies ou même d'œuvres d'art, mais expérimenter la réalité de la vie sauvage est devenu de plus en plus une idée ou un concept pour la plupart d'entre nous. Cependant, nous pouvons tous rêver d'être là, dans la nature, pour expérimenter cette idée de Wild

Life que nous évoquons. Cette idée devient ce « lieu » auquel les artistes inclus dans cette exposition pensaient et représentaient ou peut-être est-ce l'idée qui nous a motivé à les sélectionner. Sans doute parce que cela correspond dans une certaine mesure à l'idée que moi et Louis Joncas avions de "La vie sauvage" (WildLife).

Reprendre l'idée de « Wild Life » et la rendre plus large, plus vaste, parfois dissonante, parfois plus évidente. Nous espérons que ce que vous voyez vous emportera un instant, vous faisant réfléchir ou ressentir le concept de « vie sauvage » – quelque chose dont nous avons besoin, quelque chose à admirer, quelque chose que nous devons observer, étudier, apprécier et, espérons-le, apprendre à aimer. Radicalement différente, contrastée et dissonante des villes que nous avons construites.

L'évolution, le changement les seules constantes, la planète jamais aussi peuplée. La vie sauvage plus aussi sauvage qu'il y a 50 ans, à quoi ça ressemblera dans 50 ans 500 ans dans un monde de plus en plus obnubilé, dépendant à la technologie

Allons-nous trouver cet équilibre indispensable ou allons-nous remémorer et romantiser la vie sauvage que ce monde avait à offrir. Ce monde deviendra-t-il ce que le film de science-fiction de 1973 « Soylent Green » avait anticipé ? (Des humains prêts à mourir pour voir un film montrant la nature ?)

André Laroche Montréal, le 6 février 2024

Juror's Biographies

André Laroche studied Art and Communications at McGill University, then moved to New York City in 1982 to complete a BFA in Cinema Studies from New York University TISCH of the Arts. After returning to Montréal, he was a painter for 15 years before starting a gallery in Montréal.

He is the first/principal co-owner of Galerie Laroche/Joncas, established in October 2005 under Projex-Mtl, a two-artist venture by André Laroche and Louis Joncas. In September 2010, the gallery changed its name to Galerie Laroche/Joncas.

In July 2023, the gallery decided to move from the Belgo to their apartment to rethink the dynamics of their gallery space experience and present art in a more intimate context, working with fewer artists with a more personalized and modest approach.

Their contemporary art gallery was located for 15 years amongst many of the most vibrant Montreal Galleries in the Belgo Building and is renowned for representing influential artists such as Jana Sterbak, Lynne Cohen, Stephen Lack, and Anna Torma.

The gallery also presented numerous exhibitions with emerging artists and plans to continue supporting emerging artists along with established ones.

Louis Joncas is a conceptual photo-based artist born in 1959. He holds a BFA from the University of Ottawa and an MFA in photography from Concordia University in Montréal.

He is known for utilizing common detritus to create still-life/nature morte tableaux, incorporating advertising lighting and product placement techniques. His photographic Vanitas has been exhibited in Quebec, at the National Gallery of Canada, Ottawa, Canada, New Orleans, and in Aix-en-Provence during France's Rencontres de Arles photo festival.

His work can be found in institutional collections such as the National Gallery of Canada, Ottawa, the Montreal Museum of Fine Arts, the New Orleans Museum of Art, and numerous private collections. Joncas shares his time between Montreal and Gabarus, Cape Breton, Nova Scotia, where the gallery has a project space called La Shed, which presents seasonal exhibitions while co-directing Galerie Laroche/Joncas (larochejoncas.com).



AIR

Margaret Pardy
Evening Blue Heron
Ink on scratchboard
16" x 20"
\$3,000





Don Woodiwiss

www.facebook.com/woodiwissphotography

Owl vs. Hawk two

Photographic print on metal

18" x 36"

\$600



Alyson Champ

www.alysonchamp.com

Instagram: @alyson.champ

Extinction Reliquary for Kirtland's Warbler

Painting/sculpture hybrid: painted-paper collage, metallic leaf, feathers, wood, and glass

19" x 14" x 7"

NFS



Cheryl Daniells

Screech Owl

Ink, tea, and graphite on
paper

14" x 11"

\$200

Lynda Moffatt

The Power Couple 2

Acrylics

30" x 30"

\$2,500



David Kempton

*If I could but lift this jewelled
veil and set thee free again*

Photography
15" x 10"
\$450



Sherry Dube
Fight or Flight

Acrylic on canvas
24" x 24"
\$6,000



Joanne Duklas
Just Humming Along

Watercolour on birch panel
20" x 20"
\$700





Tim Hough

American Kestrel

Tempera

15" x 30"

\$3,000



Victoria Alexander

Pollen

Acrylic paint on canvas

36" x 42"

\$5,500

Anne-Marie Giroux
www.anne-mariegiroux.com
Instagram: @girouxannemarie

***Boîte aux archives avec oiseau
de Los Angeles à la dérive***

Oil and mixed media on wood
24" x 24"
\$1,400



Dana Veelan

Escape-No Escape- The Refugees

Oil stick on mylar and crayon pastel sur mylar
36" x 85"
Courtesy Galerie LarocheJoncas, Montréal



Tom Goldsmith

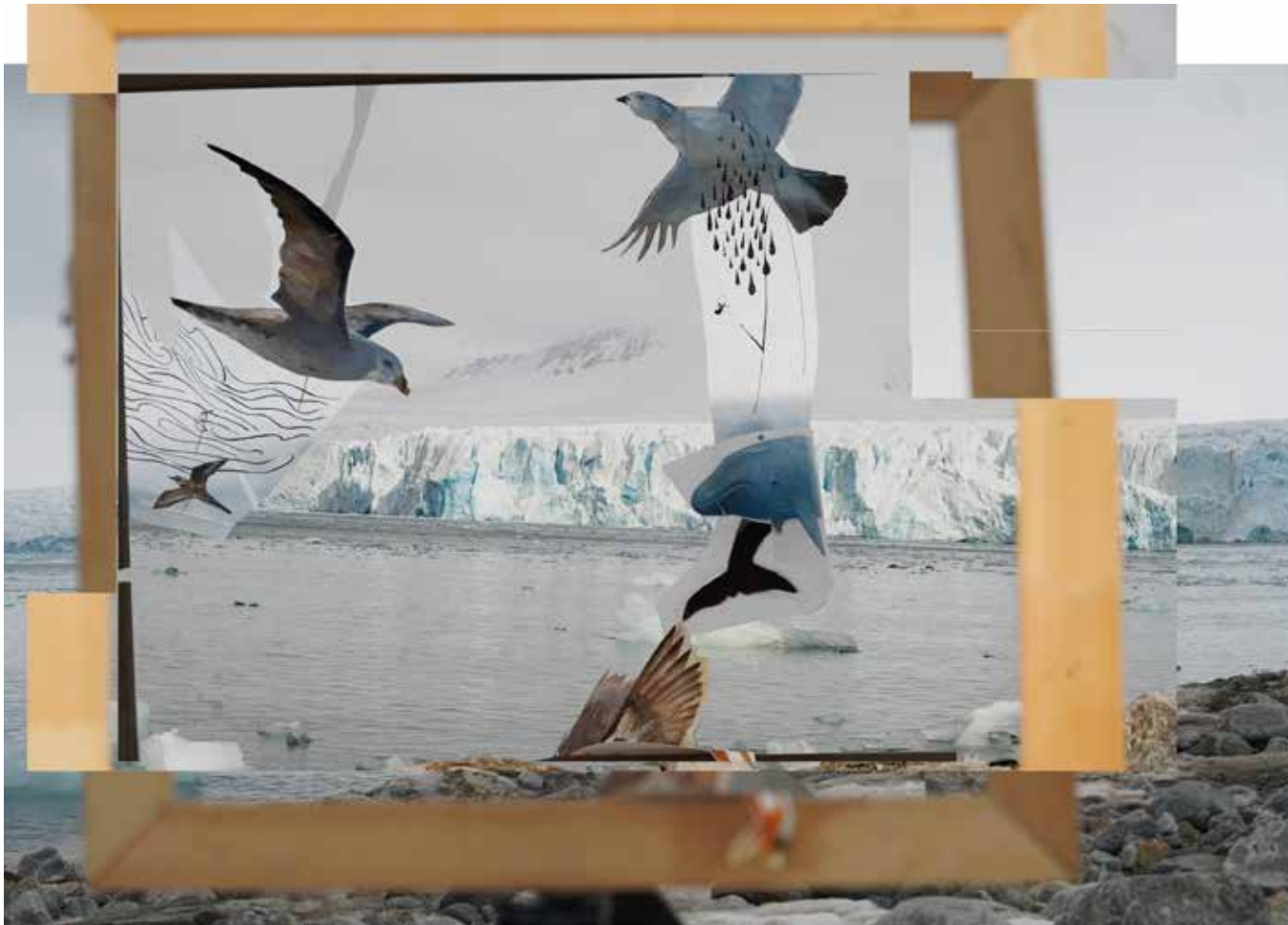
Bald Eagle

Cardboard sculpture

38" x 38" x 40"

\$2,000





Phil Irish

Lilliehöökreen

Archival digital print

30" x 42"

\$2,000



Evan Van Zeumeren

Instagram: @xanadu.macro

Sun is Shining (Nomad Bee)

Photograph

24" x 24"

\$300



Josie Greco

Cardinal

Acrylic on stretched canvas
36" x 36"

Susan Munderich

<https://susanmunderich.etsy.com>

Instagram: @susan_munderich

A Wild Night in Pickering

Linocut print

Print, 10" x 10", Paper, 12 "X 12"

\$143



25/100

A Wild Night in Pickering

S Munderich, 2022

Sue Gamble

Mystic

Acrylic on wood panel

18" x 24"

\$1,500





Barry Smylie

Up North

Acrylic on oak
ply panel
18" x 24"
\$1,400



Valerie Carew

www.valeriacarew.com

Instagram: @valerie_carew

Shoreline Roamer

Digital print

14" x 14"

\$350



Steve Giasson

Performance invisible no. 7

(Ajouter une pincée de sel dans la mer)

Performer, photo credit and retouches :

Daniel Roy, Cuba, mai 2015

Courtesy Galerie LarocheJoncas, Montréal



Laura Santini
www.laurasantini.com
[@laurasantinisculptures](https://www.instagram.com/laurasantinisculptures)

Sea Turtle

Bronze
h. 8" x 18" x 13"
\$12,000



Freddie Towe

Fausse Pointe Louisiana

Mixed media on plywood panel
24" x 30"
\$900

Celine J. Dallaire

Herculean

Oil on alu panel

48" x 48"

\$4,800



Damon Couto-Hill
Sun Under Awenda

Digital collage
32.75" x 15.75"
\$500





Marie A Prospero

Sea Glow

Acrylic
18" x 18"
\$400

Phyllis Rohrbacher
Sea Turtle 2

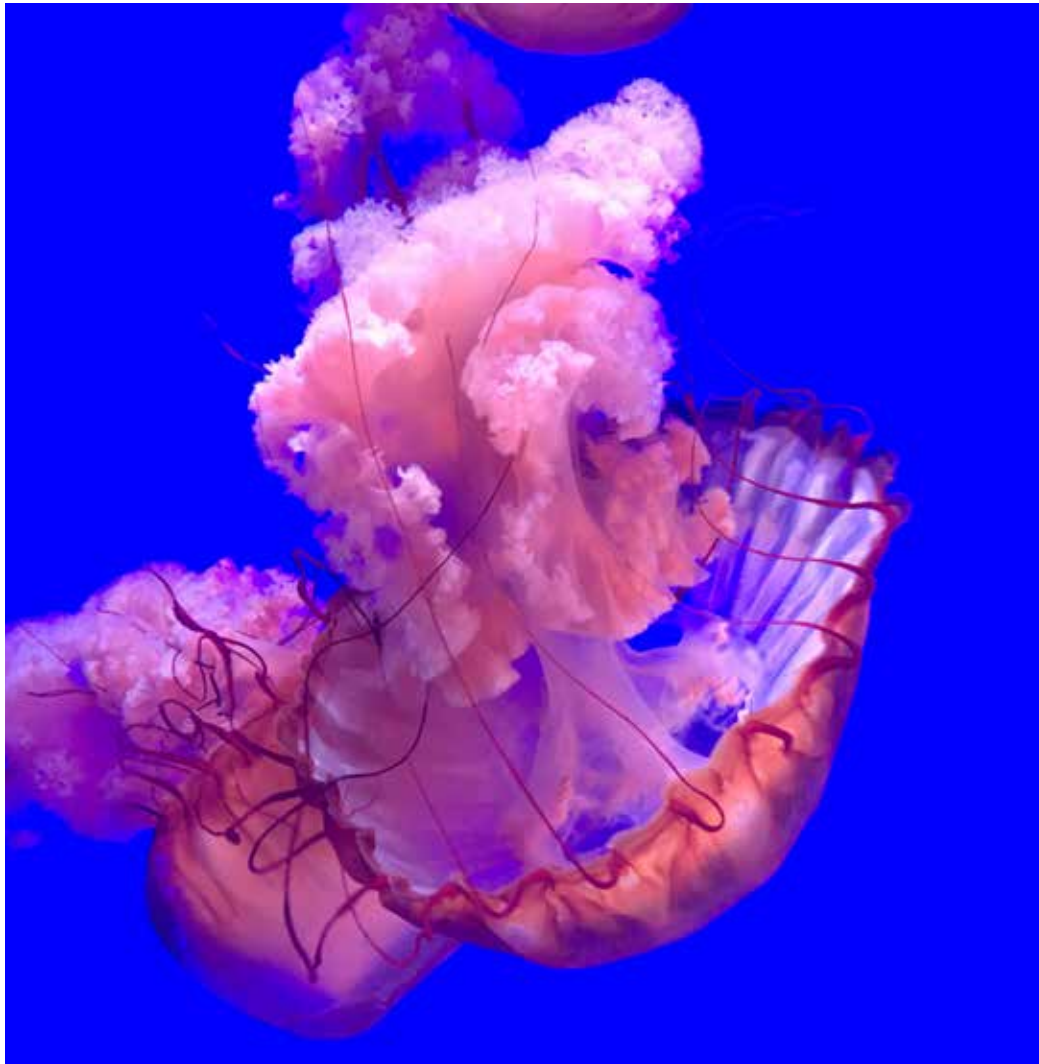
Acrylic
16" x 20"
\$250



Sabrina Leeder
biaphotography.com

Free Flow

Photography
16" x 16"
\$350





Laurence Hervieux-Gosselin

<https://laurencehg.com/Fly-On-The-Wall>

'Arbres au crépuscule / Trees at dusk (2021-2022)

Inkjet print on archival paper / Épreuve au
jet d'encre sur papier d'archive

33"x40" (83.8x101.6cm) \$2,800. print only /
épreuve seulement

16"x20" (40.6x50.8cm) \$1,400. print only /
épreuve seulement

Courtesy Galerie LarocheJoncas, Montréal



Laurence Hervieux-Gosselin

<https://laurencehg.com/Fly-On-The-Wall>

Soleil de juillet / July Sun (2021- 2023)

Inkjet print on archival paper / Épreuve au jet d'encre
sur papier d'archive

60"x40" (152.4x101.6cm) \$5,000 Print only /épreuve
seulement

32"x20" (81.3x51cm) \$2,500 Print only /épreuve
seulement

Courtesy Galerie LarocheJoncas, Montréal

Livia Gombor

Lake Wawa

Pencil on paper

9" x 12"

\$300



Fanny Desroches

Taylor's Head series

Inkjet sprint-épreuve jet d'encre

16" x 20" - \$600

36" x 24.5" - \$950

Courtesy Galerie LarocheJoncas, Montréal



Marie Finkelstein | Oil on canvas
Okeehetee Park, West Palm Beach | 12" x 9"
\$600



EARTH



Melissa Steben

Solstice

Mixed media

8" x 10"

NFS



Will Ursprung

Soliloquy

Decollage collage

20" x 24"

NFS



Julia Hacker

My wild side

Acrylic on canvas

30" x 60"

\$3,600



Kaija Savinainen
kaijasavinainen.com/yellowknife

Penny's Escape

Oil on canvas
10" x 20"
\$360



Angellos Glaros

Mountain Thunder

Western maple with
bone and mammoth
ivory inlays

30" x 30"

Courtesy Galerie Laroche-
Joncas, Montréal



Linda Chen

Greeting

Acrylic on canvas

36" x 30"

\$1,800



Francisca Duran

Complex4a

C-print (from original
phytogram)

12" x 35"

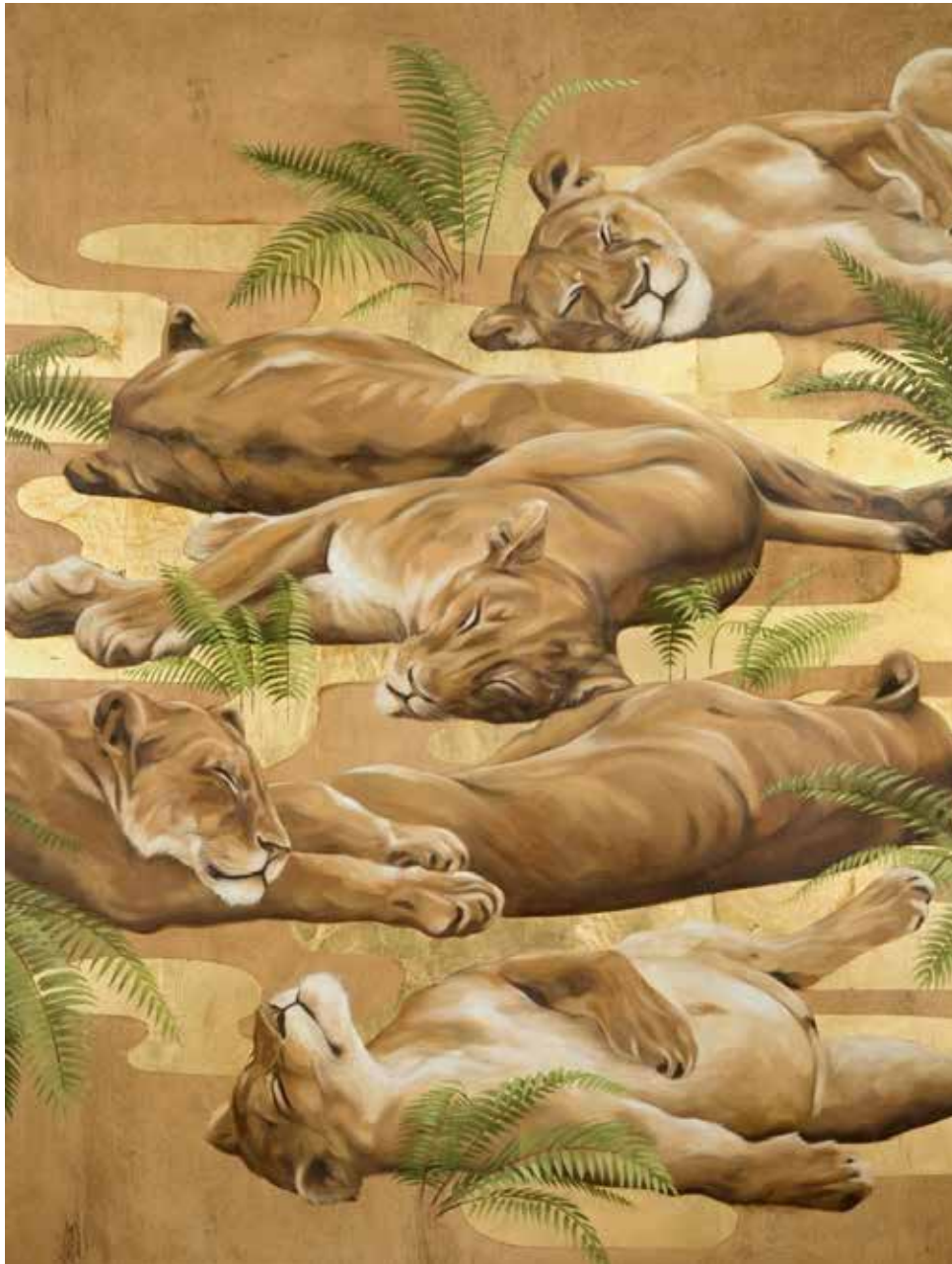
\$350 (unframed)

Brenda Nieves

Medusa

High fire stoneware,
glaze, and cold glaze
21" x 15" x 10"
\$1,400





Gillian Lahav

website: gillianlahav.com

instagram: [gillianlahav](https://www.instagram.com/gillianlahav)

Bend to the Light

Oil and metal leaf on panel

36" x 48"

\$7,300

David Hills
Cougar
Oil on panel
36" x 24"
\$6,500





Ann Towell

Fenced In

Digital photo art

16" x 20"

\$300



Eugene Radewych

Moose in forest

Watercolour

14" x 20"

\$550



Ted Barker

Instagram: @ted_barker

***Felt a Melting Away of Barriers Between Us
(2021)***

Graphite on paper / graphite sur papier

30"x19.5" (76.2x49.5cm)

\$4,500 framed with an anti-glare glass in a dark
stained wood frame

Courtesy Galerie Laroche Joncas, Montréal

Dale M Reid

www.dalemreidphotography.com

Instagram: @dalemreidphotography

Oyster Mushroom 35

Silver gelatin print

16" x 16"

\$3,400





Mitchell Wiebe

Instagram: @ mitchellwiebeart

Fullmoon crutch

Oil on canvas / huile sur toile 30"x40"

\$2,700

Courtesy Galerie LarocheJoncas, Montréal



Mitchell Wiebe

Instagram: @ mitchellwiebeart

Night Crawlers

oil, acrylic on canvas 30 x 30" 2022

\$3,000

Courtesy Galerie LarocheJoncas, Montréal



Mary Ann McGee
maryannmcgee.ca
@mcgeemann

Feeling Blue

Acrylic on wood



Kelly McNeil

www.kellymcneil.ca

Instagram: [@kellymcneilwildlifeartist](https://www.instagram.com/kellymcneilwildlifeartist)

<https://kelly-mcneil.pixels.com/>

***My Heart's in the Highlands -
Chasing the Deer - White Tailed Deer***

Oil on canvas

20" x 24"

\$2,700.00



Maureen Bradshaw
www.maureenbradshaw.com

Bush Baby

Oil on canvas
32" x 34"
\$900

Brandy Saturley
www.brandysaturley.com/
Instagram: @brandysaturleyart

Arctic Monarch

Acrylic and gouache on raw
duck canvas
48"x 48"
\$10,000





Carolanne MacLean

Elephant

Oil on canvas

66" x 66"

\$3,900



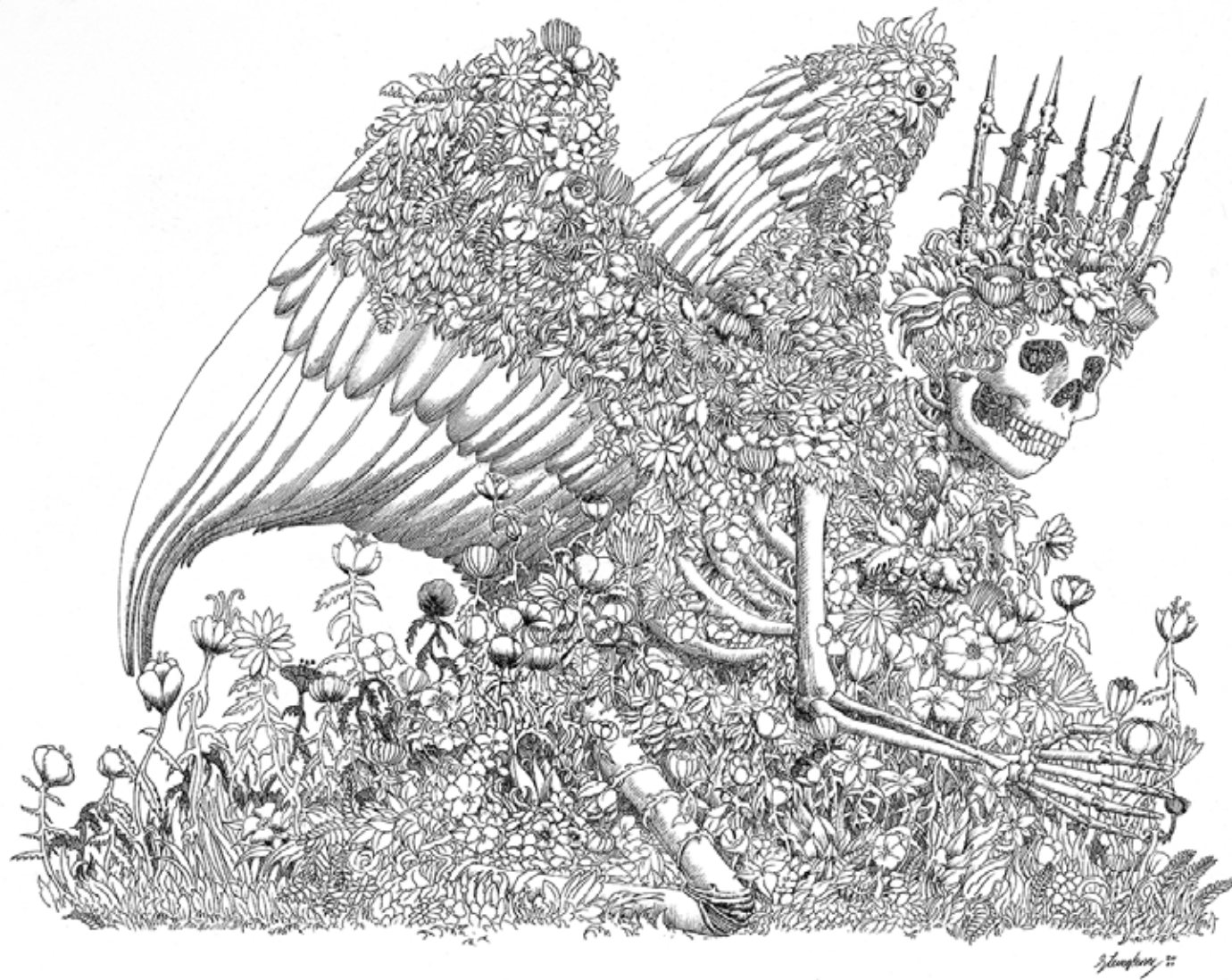
Rubie Scott

Moose in Morning Mist

Acrylic on panel

20" x 30"

\$1,200



Steven Kenny

Angel of the Earth

Pen on paper

22 x 33

\$2,500

Eldon Garnet

www.cuttsgallery.com/artists/eldon-garnet/#/images

#04, excerpt from, Categories of Disappearance

Digital print in metal shadowbox frames

8" x 10" each





Nola McConnan

Pebble Beach Porcupine

Relief print

7" x 5"

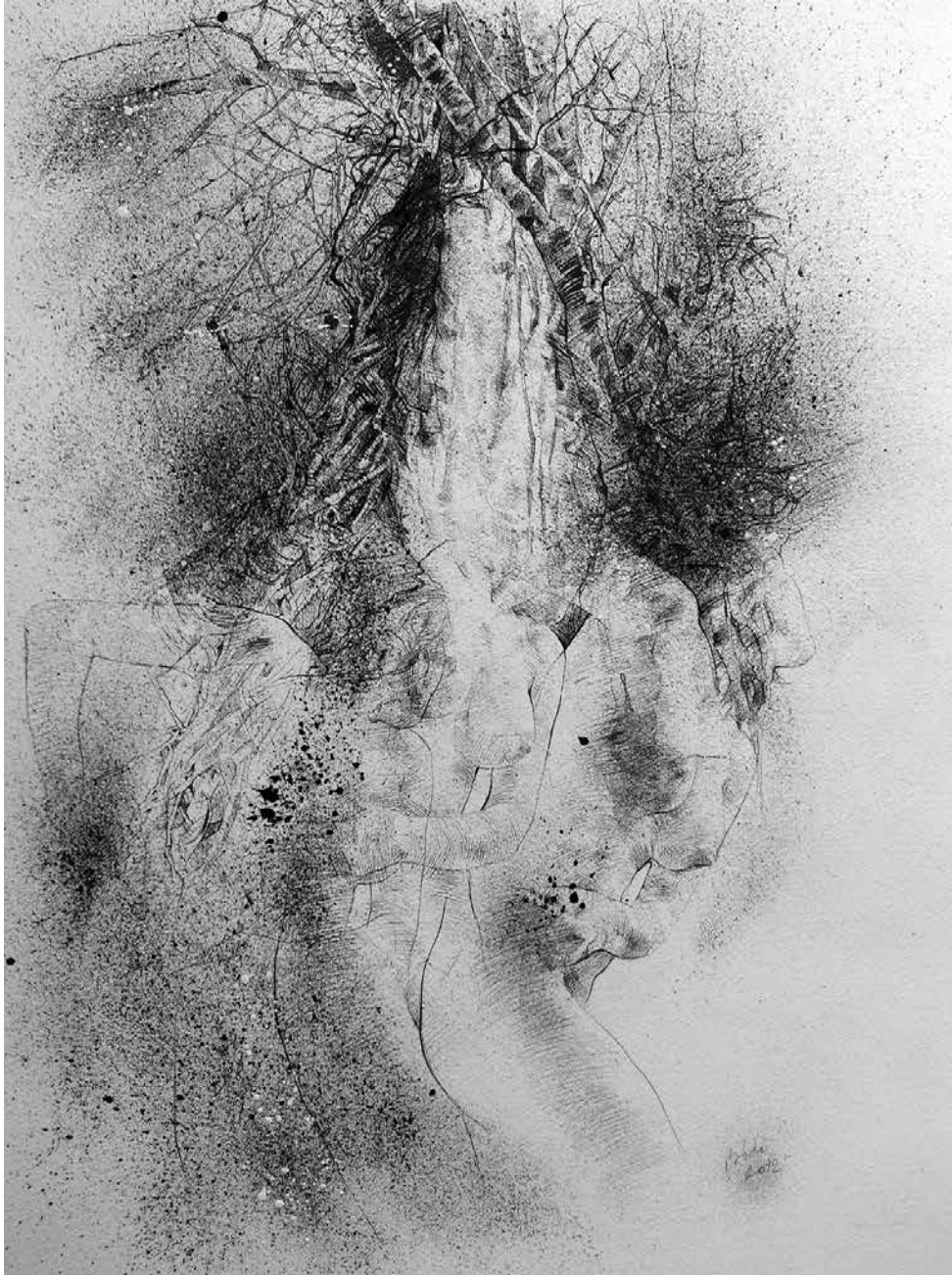
\$200



laurel McLeod

Bud

Willow charcoal on paper
16.5" x 24"
NFS



Maria-Bida Albulet

Breaking Free

Ink

11" x 17"

\$1,000



Solange Paquette
www.solangepaquetteartiste.com

Les yeux dans les yeux

Graphite
10" x 14"



Frankie Gardiner

Instagram: [@frankiegardiner](https://www.instagram.com/frankiegardiner)

Some Place (2022)

oil on canvas / huile sur toile 8 X 10"

Courtesy Galerie LarocheJoncas,
Montréal



Frankie Gardiner

Instagram: @frankiegardiner

July 1st (2022)

oil on canvas / huile sur toile 20"x24"
Courtesy Galerie LarocheJoncas,
Montréal



Nancy Kembry

Dancing Pig and Steady Sheep

Clay, paper, screw, cement, chain,
wall shelf, and paint

12" x 17" x 7"

\$450

Todd Babensee

Variant

Oil on canvas

30" x 48"

\$1,500





Lawrence Beck

Wild Flowers (2008)

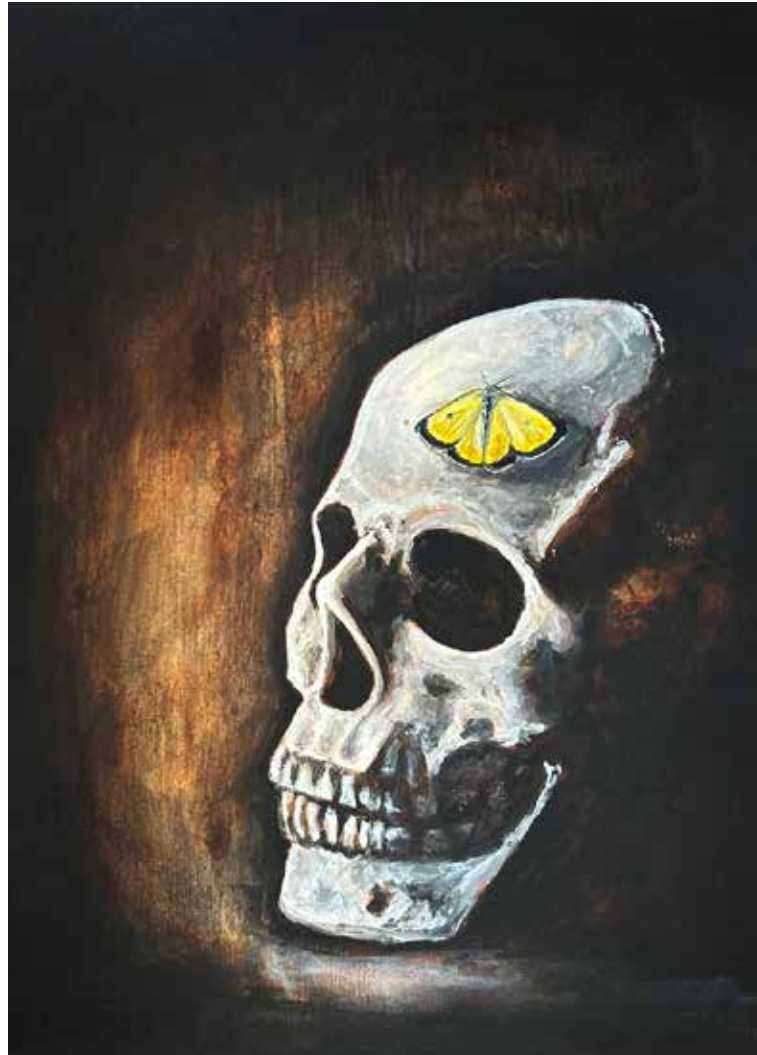
archival pigment print / épreuve digitale

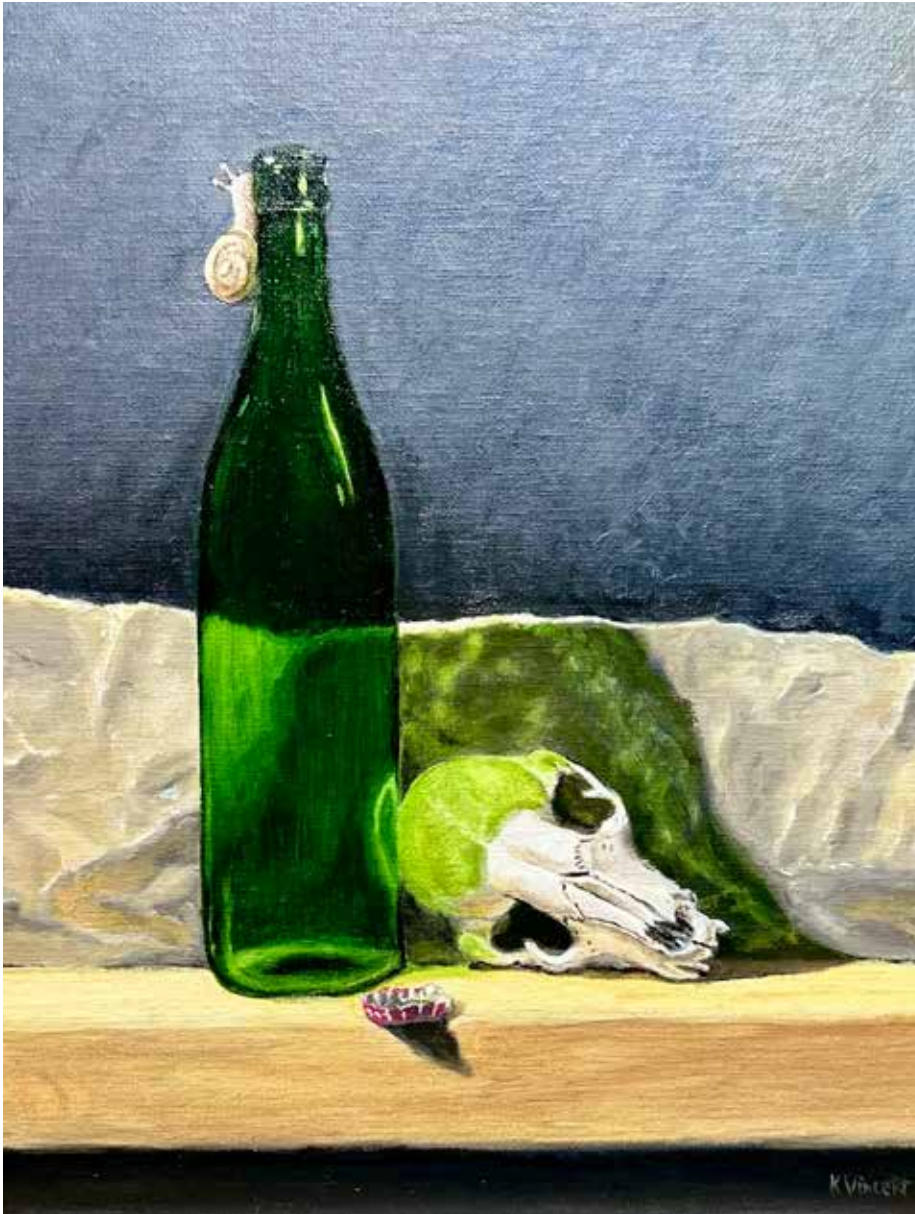
20"x24" + 60"x72" edition of 5

Courtesy Galerie LarocheJoncas, Montréal

Rhonda Franks
Wings of Dispair

Acrylic
5" x 7"
\$275





Kenneth Vincent

The Cabinet of Dreams

Oil on panel

11" x 14"

\$400



Dante Guthrie

Quartered Procession

Bronze on copper

7" x 5" x 1/4"



Claude Simard

Portrait de ma soeur / Portrait of my sister (2006)

Dead flies, dead bees, hair, semi precious stones,
wood broche in a plexiglass box

Mouches mortes, abeilles mortes, cheveux, pierres
semi-précieuses, broche dans une boîte de plexi
24"x12"

Courtesy Galerie LarocheJoncas, Montréal

Jana Sterbak

larochejoncas.com/jana-sterbak

Combat Cricket Compartment (1993-1997)

Ivory, criquets / ivoire, criquets

Courtesy Galerie LarocheJoncas, Montréal



Combat Cricket Compartment is the result of a confluence of several inspirations. One of these is the Oriental practice of keeping insects for fights and for their song...

I wanted to make a small portable case in which I could transport the cricket song with me wherever I go.

The first case, made with Providence jeweller Klaus Burger, was in metal. In order to provide a "warmer" environment where the cricket would feel more at ease and therefore inclined to sing, the little box was later carved out of wood. The final version is made of mammoth tusk.

It is the male cricket who sings to attract the female. There are three types of song: one sung to attract the female, one may be sung during the coupling and yet another after the completion. Another type of song accompanies the fight between two rivalrous male crickets, and after the fight is over the winner almost announces his trip by singing.

Courtesy Galerie LarocheJoncas, Montréal

About the Gallery



The John B. Aird Gallery (1985-present) is a self-funded, non-profit public art gallery. The Gallery hosts up to nine exhibits annually, many accompanied by online publications, plus our annual Mistletoe Magic fundraiser. These exhibits provide participation opportunities for up to four hundred artists year after year.

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

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 its current temporary location in the City's oldest ARTSCAPE building on West-Queen-West. We foresee returning to our new 3,500-square-foot space on the second floor in the Macdonald Block sometime mid-decade.

John B. Aird Gallery | Galerie John B. Aird • A Canadian Registered Charity: 85850 5191 RR0001 • www.airdgallery.org



John B. Aird Gallery
Galerie John B. Aird

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