

PARTING LINES II

Continuing Studies Gallery

January 17 - February 21, 2019

(10) Zoraida Anaya

Uno
Plaster, thread

Bio
Zoraida Anaya is a Toronto-based mixed media artist. She has exhibited her art work in Canada and the US. She progressively moved from the two-dimension to the three-dimension work. It took her many years to make that leap, and she finds that it happened quietly and naturally. Exploring the work using different materials is key to her inspiration. The creative process is the reward.

Statement
Zoraida Anaya is a mixed media artist. The sculpture “Uno” is a piece which is part of the project: “Minimalism is Complex”. In her work she attempts to deal with the preoccupation of the excess, and it is about the excess of anything. In contrast, she admits that one cannot ignore the scarcity.

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(19) Maureen Beckett

Untitled
Hydrocal plaster

Statement
I’m an architect currently working in construction hence my interest in found constructed artifacts and construction materials. I made several flexible moulds of door knobs I found and a reverse mould assembled from plywood and trim mouldings. The medium is hydrocal plaster. It was based on the work of Rachel Whiteread.

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(25) Jeff Bierk
from Instagram photos of body casting process

Bio
Jeff Bierk (b. 1982, Peterborough, ON) is an artist who works in photography and video. He works at Downtown Camera, one of the last camera stores in Toronto. He has no formal education or training in photography. Bierk’s work has been shown in group and solo exhibitions at A/C Repair, UTAC, O’Born Contemporary, General Hardware, Fountain Contemporary, Mark Christopher Gallery, Toronto, Art Gallery of Peterborough, Peterborough, CRAM Gallery, St. Catharines, and Platform Gallery, Winnipeg, along with a public installation in Ponti di Breta, Italy. He has been published in Flash Forward (Selected Winner Canada, 2012, 2015), Night Papers (Night Gallery, LAABF), Canadian Art, Carbon Paper, Four Poets and Editorial Magazine. Currently his collaborative work with “Jimmy” James Evans and Carl Lance Bonnici, “10 Blankets” is a featured public installation in CONTACT Photography Festival 2016.

(2, 14) Susan Campbell

Untitled works

plaster, gelatine, foundry wax
2018

Bio

Susan Campbell is an Oshawa-based interdisciplinary designer working at the intersection of lens-based media and installation. Born in Canada and raised in Ireland, she holds an MFA in Interdisciplinary Art, Media and Design from OCADU preceded by many years as a graphic designer in Ireland. She has recently exhibited at the Robert McLaughlin Gallery, Art Gallery of Mississauga, and the Harbourfront Centre and XPACE Cultural Centre in Toronto. She was recently awarded 1st prize in The Nth Degree juried exhibition at the Foundry Art Centre in St. Charles, Missouri. She currently teaches design at OCAD University and Durham College.

www.susancampbellartist.com

Statement

Campbell investigates signs and patterns of urban intensification as played out on development sites, parking lots and public sidewalks. Her work explores physical mapping practices as a means to interpret and reflect on the design dynamics found within the urban landscape, confronting issues caused by the intensification of development. Using codes such as floor plans and clearance zones, she reorganizes space into performative zones. Her artwork and site-specific interventions aim to elicit a sense of agency in an otherwise hyper-rationalized built environment and suggest a fluidity between interior/ exterior space and private/public space.

(5, 12) Andrew Chiang

Untitled (mug)

Foundry wax

Untitled (plaster mould)

Moulding plaster

Bio

Andrew Chiang completed his degree in Three-Dimensional Design specialized in glass from University College of Arts, Farnham, Surrey, United Kingdom. After graduation, he turned his focus on to ceramics and had been working in a private studio as part of a production line under the mentorship of Wen-Yi Yen, a ceramic maker in Taiwan. After returning to Toronto, he hopes to start a home studio and juxtaposed the different materials (ceramics and glass) and processes he learned into his future work.

Statement

The ceramic mug used to make the mould was spun on the wheel with grooves cut out for a natural comfortable hold for our fingers. I'm not a fan of handles for reason that I feel it is a less personal to hold on to than to hug the whole mug in your hands.

The making of the moulds for my commodities are the first step into the world of slip-casting. the challenges I encountered during the process were more on a personal obsessive nitpicking on the details; like, trying tirelessly to keep the parting lines of the mould and the objects clean, as well as, keeping the mould itself aesthetically pleasing (even though, the aesthetic of the mould has no effects on the casting).

Instagram: @yichi.andrew

(1) Ken Ewen

Shape
Hydrocal
10x3"

Calculator
Hydrocal
5x3"

Bio/Statement

I have long been retired from some physical and technical occupations and as the years go by have tended to gravitate towards more artistic pursuits.

I am usually trying to merge different mediums and rework the same image into a number of different outcomes, whether it be printmaking, woven tapestry, painting, digital or some other form of expression I have not even considered yet. This piece is originally a doodle which became a Rhino file, which was turned into a foam CNC piece and using mold making techniques, a cast of plaster.

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(27) Emily Falconer

Humerus Vessel
Ceramic
2018

Bio

Emily is a Winnipeg born designer/maker. She attended Sheridan College's Craft + Design program and since graduating in 2017, she has worked for the Toronto based lighting and furniture company Hollis + Morris as the Head of Production and Development.

Statement

A nod to the age-old practice of using the human body to inspire ceramic volumes. Informed by the past and driven by process, the humerus vessel is an exploration in abstraction. Though the human features are distorted they remain recognizable.

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(26, 29) Lila Fatehi

Exit
Plaster, canvas
60"x30"x2"
2014

Black Hole
Plastic,found object
40" diameter
2017

Bio

Lila Fatehi is an Iranian born multidisciplinary artist based in Toronto Canada. She acquired degrees in Fine Art and Computer Science from Alzahra University and Iran's National University. She was awarded for her entry in National Contemporary Museum of Art's Biennial Exhibition in Tehran and Ontario Arts Council grant. Her work has been exhibited in Canada at peak gallery, John B. Aird gallery, propeller gallery and gallery 1313 in Toronto and United States at Michigan's Canton Fine Arts exhibition and the KRASL Art Center, as well as at New York City's Agora Gallery.

Fatehi' work is mainly conceptual and examines philosophical questions that have their roots in Existentialism and human existence, through the subjects in a variety of media including:

Painting, drawing, sculpture, sound, video, she explores external and internal spaces and invisible borders with the social and political themes.

She currently is a docent at Art Gallery of Ontario and a member of Ontario society of Artists.

<http://lilafatehi.com/>

Statement

Through different media such as painting, sculpture, video and sound, I like to explore a range of psychological and emotional states relate to social cultural concern.

I like to observe the opposites of the physical and intellectual, present and absence, and investigating the different realities of external and internal space of mind between visible and invisible.

I am interested in working with materials that can easily get different shapes like wire, rubber, plastic, foam and paper because I take the advantage of accidental movement during the process. Working with industrial and founding objects are another of my interests.

Black and white both are the color of emptiness in my work, stand up as an unanswered question and reflect freedom in different ways.

(9) Karen Grossman

CAKE

ceramic

10" x 6" x 4"

2017

BOUQUET

ceramic

8" x 3.5" x 3.5"

2018

Bio

Karen Grosman's practice ranges from painting, drawing, ceramic sculptures and ceramic art installations. She holds a Bachelor of Fine Arts from OCAD University. Majoring in Drawing and Painting with a Minor in Art History. Her paintings have been exhibited in New York and Toronto. Ceramic sculptures are represented by Coastal Eddy Gallery in Laguna Beach and her art installations have been exhibited throughout Toronto. Conferences she has participated in include the Feminist Conference at the University of Toronto (2015) and the Ryerson University Midwifery Conference (2017).

Statement

The ceramics are a combination of the beautiful and the ugly. I am interested in combining highly decorated objects with abject elements. Glossy pieces, with bone like bisque details. They explore ideas of superficiality, hidden meanings, the façade and the abject. The fragility of the material is an important element to the work, emulating the fragility of the society constructs they are inspired by.

The pieces question how, within society, the ugly can be hidden by beautiful glossy imagery, propaganda, parades, children's books and other methods of brainwashing or influencing, methods which have been used throughout history.

The Rebirth installation is meant to be a symbol of hope that whatever form of oppression a society, culture, individual or nationality is going through they can survive and strive.

The clay pieces are earthenware, either fired to cone 05 bisque or fired to cone 6 ceramic. With a combination of under glaze and glaze, I am interested in contrasting materials, matte to glossy surfaces, bisque to ceramic. White, Black and Red clay is used in combination and individually. All the pieces are hand built and painted.

(3, 15) Ahmet Koremezli

Bio

I was born in Kirsehir, Turkey, in 1960. I have lived in Toronto for five years. I graduated from Ankara University Medical faculty and doctorate Aesthetic, Plastic and Reconstructive Surgery Department. (1978-1989) I worked in my clinic 25 years in Istanbul: IPEC Aesthetic Clinic, Istanbul, 1991 to 2016. Isik University Visual Art Faculty, Bachelor 's degree, 2010 to 2011. My interests are Painting, Sculpturing, and yoga. I took many classes about visual arts. I participate in many group exhibitions. I am married and have two sons.

Statement

Synchronicity.

plaster

12x5.5x4.5”

2016

We are all a part of nature, and every part does the same things without knowing. I designed an abstract sculpture, but when I was taking it out from its mold, it shattered into pieces. Then I found the very same form on the beach when I went to Cuba on holiday. If I had not made that mold, the sea would not have made that stone.

Continuity.

plaster

4.5x4x5”

2016

Among the fruits the apple has a visual aesthetic, similar to the aesthetics of horses among the animals. Its form and contour were processed in my brain very well because my childhood was passed in apple orchards. When someone says fruit, the apple comes to most people’s minds. Before eating the apples, I make them wait on my desk to feed my eyes for a while. I Imagine Paul Cezanne’s Still life with apples.

(8) Nora Langill

Self-Portrait series

Plaster, foundu concrete, make-up/pigment

2018

Bio

Nora Langill is a Toronto-based artist and writer. After studying political science at Western University, she has shifted her focus to sculpture, and mold making in particular.

Langill’s influences come from her studies in gender and identity politics. Her sculpture is a reflection of the contemporary moment, and the representation of women performing labour is often on the periphery. Langill is heavily influenced by the resources that surround her, and how these materials shape women’s routines and work.

Statement

This “Self Portrait” series is a peek into my daily routine and the objects that construct it. These are the objects that make up my makeup, and thus are the foundation that I need in order to build my “self.” A woman’s daily regime takes time, practice and self-care. Taking medication is a timed act; applying nail polish is tedious; remembering to change a tampon is dependent on time. I liked the idea of solidifying these processes in time with strong materials, rendering them everlasting. The series consists of objects I would typically find in my purse cast in concrete, plaster, and polyurethane resin. The practice of mold making plays a large role in this act of recreation and mimicking daily life. This series was primarily created using a platinum-cure silicone rubber brush-on base mold secured by a two-piece plaster mother mold. In refabricating an object, I am repeatedly studying and

familiarizing myself with it and what it means to my routine. No process has allowed me to get to know myself and my patterned lifestyle more than this.

My choice of materials is always influenced by my surroundings as well as – in most cases – availability and accessibility. Concrete and plastics are stepped on, handled and used in the everyday, yet they are not necessarily seen in unity with feminine performances. The notion of representing such mundane yet delicate acts in these materials makes them intractable, and once again timeless.

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(13, 22) Nick Melia

Untitled

Terra cotta, wax, Hydrocal plaster
4.5"x 3"x 4.5" each

Statement

These moulds were created from the original piece that I had sculpted when I had attended Sheridan College for the Art Fundamentals program. The original was sculpted from clay, and then fired in a kiln. It was just a test piece, before sculpting a life size gorilla head. These moulds are about 4-5 inches tall.

Bio

I started creating art at a very young age. I went to school for Art and Animation, and now work in film on various TV series creating graphics and sketches for the sets.

I also do commissions and freelance work such as drawings, paintings, photo editing, and sculpting.

My favourite medium to work with is oil paint.

<https://www.facebook.com/nickmelial8/>

Instagram - @nickmelial8

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(23) Jacob Riches

Chromo

gypsum cement, wool, copper, paracord

Statement

In September 2007 the genome of a single individual was sequenced and published for the first time. This marked the beginning of a new era in our understanding of the human biology. This series of lights take their form from chromosome imaging from that publication.

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(6) Peter Rowe

Painted Hand Painting

EPS foam, acrylic paint
2017

Bio

Peter Rowe is a filmmaker, and artist, working in fields of acrylic painting, photography, sculpture and neon art. He has produced dozens of films, the latest of which, "Art War", is an interactive film in which the audience becomes part of an art jury, the the decision of which could affect the life and death of 80 million people. One of his large neon pieces, "Ceci N'est Pas Illuminé", has been selected for the Toronto Light Festival (Jan 18-Mar 18 in the Distillery District). He is currently working on a feature film re-imaging the life of the world's first movie star, Hamilton-born Florence Lawrence.

Statement

His piece "Painted Hand Painting" was created in the mold making studio of OCAD, digitally scanned and then re-created as an enlargement with a CNC Mill, then painted using Liquid Metal Acrylics. It is a part of a series of artworks by Peter titled "Paintings on Painting".

(11) Suzanne Simoni

Earth, Air, Fire, Water
Plaster
2017

Bio

My practice challenges perceptions of self and our surroundings and what it means to be human together in a changing environment. Using materials such as bronze, plastic and metal as well as found objects, I explore the vitality and agency of objects and how they relate to aspects of being human. As a metaphorical exploration of the distance between perspectives, creating art is a way to express relationships to each other and our environment in the territory where meaning resides. www.suzannesimoni.com

Statement

As an exploration of materials, mouldmaking enriches the possibility of making visible the vitality of human and nonhuman objects.

One of the most intriguing aspects of the relationship between human and nonhuman is that objects are actually unknowable. In our anthropocentric world, we experience objects as extensions of our bodies, or as barriers due to their recalcitrant qualities. The juxtaposition of objects alters their agency, creates a new object and reveals something more of the possibility of things. This is a way of exploring how we negotiate our surroundings in an increasingly complex world.

Creating representations of the human body in an inert medium brings attention to relationships with objects and our surroundings, addressing human estrangement from each other and our environment.

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(28) Kia Waese

Dirty Slipper
clear resin

Bio

Kia Waese is a multidisciplinary artist, designer, and art director originally from Toronto, Canada. She holds two diplomas from the International Academy of Design in Advertising Design and Fashion Design. From 2009 to 2012, Waese founded and operated R.A.D. (Research And Development), a cutting edge concept store in Toronto that featured a roster of international artisanal designers.

Utilizing industrial found objects to design the curated retail environment, R.A.D. reflected Waese's minimalist and directional sensibilities. Pivoting her avant-garde aesthetic, Waese is now engaging in fine art practice. For the past year, Waese has been immersed in mould-making and lost-wax casting while experimenting with glass, metal, paster and resin

Statement

I was, born and raised in Toronto to Greek immigrant parents, I am of Asia Minor and European descent. My outsider childhood experience drove me early on to create a visual language that was free from markers of my ethnic identity. My chosen dialect was fashion. Communication through clothing was my way to transcend perceived cultural biases, was a vehicle for self-expression, and a way to forge new meaning.

My work to date has been about honing visual vocabularies, working with pure visual elements in various materials—found industrial objects, steel, glass, silver, plaster and resin. Working in a monochromatic colour range, my focus is on form and texture, how it takes and gives space.

In Dirty Slipper, debris and imperfections of the original vintage leather shoe are moulded together forming a transparent resin cast shoe that evokes the Cinderella story—the iconic tale of social exclusion, truth and transformation.

Drawing on my fashion, design, and graphics background and through the media of sculpture, installation, and photography, I investigate concepts of belonging and identity in contemporary society.

(4, 17) Kathleen Walsh

Bio

Kathleen Walsh is a multifaceted artist and musician. She holds a BA in Music, a B.Ed and is certified by the OCT. Walsh is a French Immersion teacher for the TCDSB. She incorporates her love of music and visual arts into her everyday teachings. Her focus is in leather working and viola.

Statement

Walsh's work "Untitled - Viola" was created using her ceramic viola. She made a flexible rubber mould of her original and then cast multiple positives. Her pieces then went through the bronze casting process. Her work "Untitled - Cement Toys" was created by filing the insides of rubber floaty toys with fondue cement.

(16) Ron Wild

from Wall Bridge project

foundry wax, silicone, hydrocal

2018

Bio

Ron Wild is a western-Canadian Digital Art / Science Collaborator, currently working in downtown Toronto. While the majority of projects are solo efforts, he often works collaboratively with a number of different scientists, mathematicians, and medical researchers. Here is an emerging explorer at the art and science frontier, who bridges the divide between the two. With a foot firmly planted in each camp, Ron's extreme mapping approach results in rich visual montages that intrigue experts and the general public alike.

Statement

Over the past year I've been developing a mobius strip-like public sculpture proposal ('Wall Bridge') transforming a vertical wall barrier into a bridge over itself. To generate multiples of this model, I considered traditional mould casting as a viable alternative to expensive 3D printing and CNC routing technologies. This first prototype was created to determine how the wall/bridge connection could be addressed with a 2-part mould. Both silicone and plaster were used to determine the characteristics and benefits of each approach. The next iteration will feature a more polished "Wall Bridge" design and singular mould-making material.

(21) Eric Zdancewicz

Arch+1/2

reinforced concrete

2017

Bio

Eric Zdancewicz is a New Media graduate and worked as a photographer until a recent shift towards industrial design and custom fabrication. His practice currently explores conversations between images and objects and our interactions with them. Through this dialogue new forms emerge which cross the boundaries of art, design and craft.

Statement

The Arch+1/2 could be a side table, a stool, or a plant stand. Its shape takes inspiration from the ubiquitous architectural component, scaled down and re-contextualized for an interior space. It is brutalist in its material but softened by rounded edges and a smooth surface. The object was created using a 5-part mould.

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

(18) Camille Rauton

Bio

Camille Rauton is a Toronto based artist. She holds a BFA in Sculpture and Installation from OCAD U. Her material focus are in mouldmaking, leather, wood and metal casting. She works as a Class Assistant for Continuing Studies at OCADU and is the the Wax and Ceramic Shell Technician at MST Bronze Limited.

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(20, 24) Lauren Schaffer

Bio/Statement

Lauren is an instructor for the Continuing Education Department's Introductory and Intermediate Mouldmaking Course and Sculpture Skills Studio. She is a multidisciplinary artist inspired by the limits of perception, research around the interspecies behavior and gags. Her work is often formed within sculptural and filmic media. Lauren received a BFA from the Nova Scotia College of Art and Design and an MFA from Concordia University in Montreal. She has recently won a Seed Development Award for her involvement in Grow Op 2018 and Best Experimental Film Award for TUFF 2015. Her work has been exhibited across Canada and featured in art publications such as Canadian Art, C Magazine and Espace Magazine.



