



Odette

SCULPTURE PARK

...a museum without walls

Winding along the waterfront parkland of Windsor, Ontario, Canada's southernmost urban centre, the Odette Sculpture Park locates itself as a point of physical, political and philosophical intersection.

This is contemporary sculpture on the border. It is a meeting place for expression, an environment where work from Canada and across the world combines and contrasts. The collection purposely does not conform to any one artistic vision.

Instead, the Odette Sculpture Park is unified by its difference and the richness of its multi-textured variety.

A visitor on this path is continually presented with the infinite complexity of our shared human experience.

We see work from very different places and people: the naturalistic power of Pauta Saila's *Dancing Bear* meets the industrially inspired work of Sorel Etrog; the fluid human form of Dame Elisabeth Frink's *Flying Men* is juxtaposed with the weighted geo-

metric shapes of Windsor's own Joseph DeAngelis.

It is a strange balance, a sort of converging divergence that shows so much difference only to suggest that perhaps we are all, in some small way, connected.

The Odette Sculpture Park is made possible by the generosity of the P&L Odette Foundation. The Park is located along Riverside Drive West between the Ambassador Bridge and Church Street. Open dawn to dusk.



Department of Parks & Recreation, 2450 McDougall Street, Windsor, Ontario N8X 3N6 Canada
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www.windsorsculpturepark.com

Toni Putnam

Toni Putnam was born in Boston and studied at the University of Rochester, l'Ecole des Beaux Arts in Fountainbleu, France and the Atlanta School of Art. In 1971 she co-founded the Tallix Art Foundry in Beacon, New York where she was a principal for fourteen years. During this time she explored and refined the innovative welding techniques for sheet copper, which have now become her trademark.

She has sustained a long time interest in the copper medium and become an expert patinator. She has exhibited extensively in the eastern United States and presented her work internationally in Tuscany, Italy and New Delhi, India. In 1996, Toni Putnam was elected as a Fellow of the National Sculpture Society of America.



Toni Putnam
Trees
welded copper
5 pieces,
4' to 7'5" high

1. Trees

"Creation is mysterious," says Toni Putnam. "I thoroughly enjoy the interaction between what I think is going to happen and what actually happens."

Putnam is intensely interested in the tactile elements of sculpture, the true "feeling" of a piece that can only be achieved through touch. Each one of these trees has been carefully cultivated. Using welding techniques which are uniquely her own, Putnam focuses intense heat as a force of uncontrollable change. In this heat each tree "grows" in its own way. Red, green and brown are contained in each piece of metal. *Trees* is a hands-on sculpture. The viewer is invited to reach out and feel the unique textures and surface of each work.

Sorel Etrog

Arguably the most critically celebrated Canadian sculptor alive today, Sorel Etrog's impressive and multi-faceted career has spanned more than forty

years. In that time he has been prolific as a sculptor, a painter, an illustrator, a poet and a filmmaker. His work has been displayed at major international galleries around the world from Israel to Singapore, and from India to Switzerland. In North America his position is secure in many of the most prestigious private and public collections, including the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York City, as well as the National Gallery of Canada in Ottawa and Le Musée des Beaux Arts in Montreal.

For decades Etrog's sculpture has played an important role in the development of the Canadian arts. In 1988, he was commissioned to represent Canada with a sculpture for the Summer Olympic Games in Seoul, South Korea. In 1994, the Government of Canada donated the sculpture *Sunbird* to

Normandy, France, commemorating the 50th anniversary of the liberation by Canadian forces. In 1967, Etrog was commissioned by Expo in Montreal to create two large sculptures for the World's Fair, and in 1968 he was asked to create the small statuettes which would serve as the Canadian Film Awards. Though these awards are now more famously known as "*The Genies*," they were originally called "*Etrogs*." Throughout his long career Etrog has been closely associated with many of the twentieth century's greatest thinkers and artists.

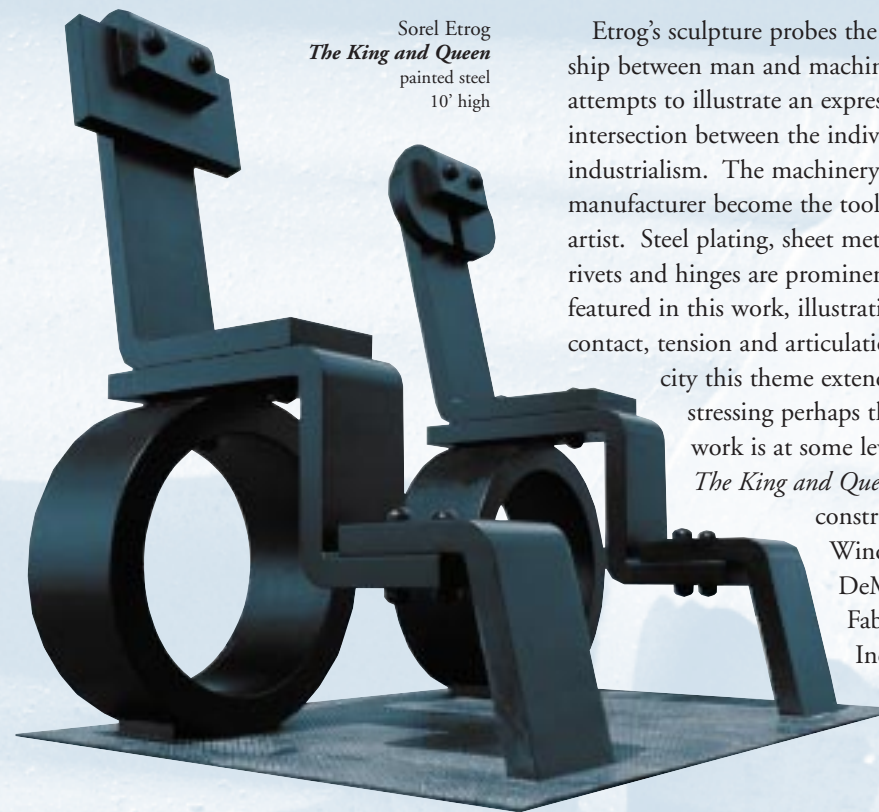
Sorel Etrog
Space Plough II
painted steel
17' wide x 8' high



He has collaborated with distinguished international literary figures Samuel Beckett, and Eugene Ionesco and also maintained a close working relationship with Canada's famed communication theorist Marshall McLuhan. In 1995 Etrog was named a member of the Order of Canada and in 1996 was appointed Chevalier of Arts and Letters by the Government of France.

2. Space Plough II

Space Plough II provides a good representation of Sorel Etrog's famous fascination with the industrial themes of the twentieth century. The piece asks for a reconsideration. It asks the viewer to try bringing machinery into the museum, to see that even the most utilitarian objects of our creation also have at least some artistic and expressive component. *Space Plough II* has a strong



Sorel Etrog
The King and Queen
painted steel
10' high

Etrog's sculpture probes the relationship between man and machinery and attempts to illustrate an expressive intersection between the individual and industrialism. The machinery of the manufacturer become the tools of the artist. Steel plating, sheet metal, bolts, rivets and hinges are prominently featured in this work, illustrating contact, tension and articulation. In our

city this theme extends, stressing perhaps that all work is at some level artistic. *The King and Queen* was constructed in Windsor at DeMonte Fabrication Inc.

but simple steel construction, a basic triangular shape and is painted in that recognizable cautionary orange of heavy-duty industrial machinery. Etrog's trademark central hinge is also prominently featured.

At first glance the piece might look like something left behind by a road crew. "Is this just a plough?" a viewer might wonder. It is a justified first impression.

But Etrog makes us reconsider. The piece asks for a different set of questions with a different sort of emphasis: Is this just a plough? Or, can a plough be art? These tools we have made and used with such great practical success during this century — do they speak for us? Is this our art?

4. The King and Queen

In many ways the addition of Sorel Etrog's *The King and Queen* into the Odette Sculpture Park marks a true moment of "coronation" for the city's waterfront collection. The work of this Romanian born artist speaks very specifically to our city, reflecting passions and ideas which are very close to home for many of us.

featured prominently in several important public and private collections. Pauta Saila continues to live and work in Cape Dorset, Baffin Island, Nunavut.

3. Dancing Bear

The massive arctic polar bear, distilled to the base elements of its raw strength and intricate balance, is Pauta Saila's most recognizable subject. The piece shows a great respect for the beauty and power of nature's art. The shape of *Dancing Bear* represents one human's imagination trying to understand or hold on to the incredible energy of the natural world. Rather than attempt to render the bear realistically, Saila's work sees the animal's movement in a more simplified fluid form. Balance is emphasized again. *Dancing Bear* has already become a beloved Windsor landmark, and one of the favourite stops on any walk through the Park.

Pauta Saila
Dancing Bear
bronze with selected patina
8' high



Though the team at DeMonte is usually occupied with projects for the construction or automotive industries, Etrog himself observed that their skill with his piece was "as good as anywhere I have ever worked in the world." *The King and Queen* can be seen as the crowning piece for the Odette Sculpture Park simply because it speaks so directly to our city's industrial experience, our faith in craftsmanship, and our belief that we are all able to bend, shape and connect the materials of our daily lives into works of lasting expression.

Pauta Saila

Pauta Saila was born in 1916 in a small camp on south Baffin Island in the Northwest Territories.

In 1967 he was chosen to represent Canadian Inuit Sculpture at the International Sculpture Symposium and also participated in the Eskimo Sculpture exhibit at the Winnipeg Art Gallery. Following these two historic showings, Saila has been recognized as one of the elders of Inuit art. His work has been presented in hundreds of exhibitions and he is

Stephen Cruise

Stephen Cruise was born in Montreal in 1949. He has traveled around the world and lived for extended periods of time in Seoul, South Korea and Tokyo, Japan.

Cruise's sculpture has been exhibited across North America and featured in many international shows, including three recent appearances in the Bienal Barro de America in Caracas, Venezuela.

Cruise has won several important commissions for public art in the Metropolitan Toronto area. The six pieces of his Spadina Avenue series, *Places in a Book*, reinforce his interest in ideas of localized history. Cruise's work has been recognized with grants and awards from the Canada Council and the Ontario Arts Council. His sculpture is featured in the collections of the National Gallery, the Art Gallery of Ontario and the Canada Council Art Bank.

Stephen Cruise is also an accomplished martial artist, with a 4th degree black belt in Kendo, (Japanese sword fencing) and a 5th degree black belt in Iaido (Japanese sword draw).

5. Bell Measure MCMXCIX, 1999

Stephen Cruise's *Bell Measure* is actually two pieces combined into one. The *Bell* of the title recalls the importance of many different kinds of bells that once rang out over our communities, each one with its own kind of calling.

The ringing of church bells recorded the passing of time for generations of people. The same sound also marked significant community events. Church bells rang for religious ceremonies and for important town meetings, for family gatherings, even for emergency fire alarms. Hand held school bells called children to classes or released them for recess.



Stephen Cruise
Bell Measure MCMXCIX, 1999
bronze and wood
7'2" wide x 14' high

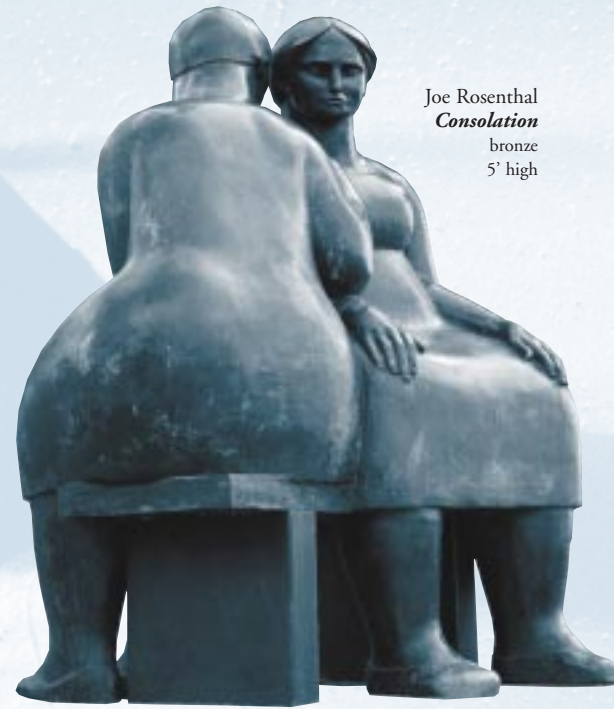
The ringing of a dinner bell meant it was time to put down work and return home for a meal. In a very intimate way these bells "measured" out the regular span of a life and marked its major events.

Cruise's work takes the bell out of the belfry and puts it on display. It asks us to take a closer look at an art form of the everyday. His work invites the viewer to appreciate the precision, balance and craftsmanship of these ordinary masterpieces that were never really seen by the public.

The *Measure* of Cruise's title applies to the long wooden handle of the piece and references the image of a bar measure, a calibrated ruler used by archaeologists to take measurements of depth and range. The bar measure is a kind of historical marker. In an excavated site it negotiates between the present and the past; it stands between the buried culture and the researchers who attempt to unearth it. The bar measure provides archaeologists with a sense of scale. A single bronze bird is located on the east side of the bell.

The presence/memory of the cardinal guides the echo of *Bell Measure*.

Stephen Cruise has produced a work that balances his interest in community and archaeology. Like a time capsule his



Joe Rosenthal
Consolation
bronze
5' high

Bell Measure gives us a history of our present. As a true sign of its time, the date of the work's installation is stamped in Roman numerals on the bottom rim of the bell: MCMXCIX. Cruise's massive and silent *Bell Measure* marks its territory on the old side of our shifting millennium, before the take over of streamlining abbreviations like "Y2K" or the ominous sounding Roman numeral: MM.

Joe Rosenthal

Joe Rosenthal was born in Romania and came to Canada in 1927. He served in the Canadian Armed Forces from 1942-1945. He studied at the Ontario College of Art and continued his learning on extensive sketching trips through the Northwest Territories, Mexico, Cuba, England, Holland, France, Italy, Spain, Greece, Jordan, Israel and Egypt.

His work has been recognized with awards from the Art Gallery of Ontario, the Canada Council and the Toronto Outdoor Exhibition. His awards also include first prize in the National Open Sculpture Competition for the Dr. Sun Yat Sen Monument. Since 1957, his work has been exhibited in many solo and group shows throughout North America and Europe. His most recent

award is The Rabin International Presentation Sculpture, Los Angeles, 1996. He is a member of the Royal Canadian Academy and the Ontario Society of Artists.

6. Consolation

In Joe Rosenthal's art the human figure is presented with impressive weight. The solid rounded shapes of *Consolation* display a substantial inner fortitude, what some critics have called his "enduring universal toughness." This artist does not portray the human form as a fragile thing, teetering on the edge of collapse. Instead, Rosenthal's heavy sculpture of two seated women seems able to hold its own ground, able to mark a place for itself against the chaos of conflicting forces.

Bruce Watson

Bruce Watson was born on a sugar plantation in British Guiana (now Guyana). He came to Canada in 1957 and entered the Ontario College of Art, graduating in 1961. He has exhibited across Canada with many shows in Montreal and Toronto, including several one man shows at the Albert White Gallery.



Bruce Watson
Union Six
bronze
4' high

His work has been recognized and supported by the Canada Council and has been featured in the public collections of the Canadian Department of External Affairs and the City of Toronto Sculpture Garden. Watson's sculpture also appears in many other private and corporate collections across North America and around the world.

7. Union Six

In Watson's fluid sculpture the viewer is presented with evolving forms through various stages of organic development. Watson places all his emphasis on the work itself. "You do these things and then let them speak for themselves," he says.

Maryon Kantaroff

One of Canada's most recognized sculptors, Maryon Kantaroff, was born in Toronto in 1933. She studied piano at the Royal Conservatory of Music and majored in art and archaeology at the University of Toronto, receiving her honours degree in 1957. She was assistant curator at the Art Gallery of Ontario from 1957-1958 and then pursued post-graduate studies in American ethnology at the British Museum in London. While in England she also studied at Reading University, the Sir John Cass College of Art and the renowned Chelsea College of Art. In addition she has been an art critic for the British Broadcasting Corporation and Eastern Europe Broadcasting.

At home, Kantaroff has been a major political and philosophical presence in Canadian sculpture for more than 30 years. She is a founding member of the Toronto New Feminists, and continues to be committed to the human rights projects of Amnesty International and Artists for Peace. In 1974 she established the Toronto Art Foundry and operated it until 1988, casting bronze sculptures for herself as well as other artists across Canada and the United States. She has exhibited extensively in England, Europe, Canada and the United States, including several solo exhibitions in London, Milan, Munich, Toronto, Montreal, Chicago, Los Angeles and Sophia, Bulgaria. Her private commissions include monumental works for the Canadian

Embassies in Tokyo and Mexico City as well as several sculptures for courthouses, hospitals, synagogues and estates in the Toronto area.

Kantaroff has received the YMCA's Women of Distinction Award for courage and outstanding achievement in the arts, and, in 1992, she was recognized by the Sculptor's Society of Canada with its prestigious President's Award.

8. The Garden

In *The Garden*, Kantaroff returns again to her life-long thematic interest in the relationship between woman and man.

"It has always been there for me," says the artist. "In the beginning I wasn't even really aware of it, but others could see that my shapes were changing, the harder lines were softening, becoming more fluid." In this sculpture, it is the interdependency of the two figures that is placed in the foreground. Rather than marking a clear separation between the male and female halves of this piece,



Maryon Kantaroff
The Garden
bronze
6' high

Kantaroff draws the viewer's attention to their blurring similarity. Both figures balance their hard and soft elements, making it impossible to mark the defining characteristics of gender. The two halves encounter each other as equals, and in their coming together, they illustrate a simple but profound desire for free interaction and clear communication.

10. Cordella

"I think I was asking, where do we all come from?"

In *Cordella* we see Kantaroff's attention shifting to a universal fascination with the idea of origins. The piece is dynamic and seems to be growing organically.

Cordella is caught up in the evolutionary tension of being a living thing. Beginning at the microscopic level, one half of this clam-shaped sculpture seems to represent a cell moving through the earliest stages of its division. The other half, more rounded and smooth, holds

Maryon Kantaroff
Cordella
aluminum
5' high



on to the perfectly natural shape and symbol of an egg. *Cordella* also restates Kantaroff's interest in paired shapes or matching dualities. The two hemispheres flow into each other. They emphasize again the ideas of fluid natural development and contact. It is an important work for the artist and for the Odette Sculpture Park.

"I think this one piece almost sums up my philosophical vision of the world," states the artist.

Dame Elisabeth Frink

Dame Elisabeth Frink was born in Thurlow, Suffolk, England in 1930. From 1947-1949 she attended the Guilford School of Art and from 1949-1953 she studied under Bernard Meadows and Willi Soukop at the famous Chelsea School of Art. Solo exhibitions of her work have been staged in most of the world's finest galleries. Among her best-known works are the *Eagle Lectern* in Coventry Cathedral, *Man on a Horse* in Piccadilly Circus and the *Kennedy Memorial* in Dallas, Texas.

Elisabeth Frink's honorary titles include honorary degrees from Oxford, Cambridge, the University of Surrey, University of Warwick, and University of Exeter. She was awarded a Doctorate by the Royal College of Art in 1982 and in 1990, a book entitled *Elisabeth Frink: Sculpture and Drawing 1950-1990* was published in Washington, D.C. by the National Museum of Women in the Arts. The British Postal Service released a commemorative stamp honouring her as one of the outstanding women of the 20th Century. Elisabeth Frink died in 1993.



Dame Elisabeth Frink
Flying Men
bronze with selected patina
two figures, each 8' high

9. Flying Men

In the work of Elisabeth Frink, the viewer is presented with sculpted bronze in its most essentialized form. Stripped of any ornament or stylistic conceit, the rough textured, almost unfinished, *Flying Men* are held in a straightforward action. They move across an open space together with their arms outstretched, perhaps reaching for something, perhaps fumbling forward. As some critics have noted, Frink's art is without "theatrical fat;" there is no "falsity of feeling." Some see these figures held in simple pleasure, and others interpret a pain caused by rootlessness and loss. The *Flying Men* illustrate a full realization of physical and spiritual freedom, which may or may not be entirely joyful.

Edwina Sandys

The artistic appeal of Edwina Sandys lies in her diverse subject matter which ranges from the lighthearted to the profound. Her clearly recognizable style uses positive and negative forms to powerful effect.

Internationally renowned as a sculptor, British born Edwina Sandys divided her working life between London and Tuscany, Italy before moving to New York City where she now lives. A "citizen of the world" in more ways than one, Sandys' work occupies a position of central importance in the closely related realms of international art and politics. Her work has always reflected a strong social consciousness, focusing on several key issues of contemporary society: children, family, war and peace, women and the environment. Her monumental sculptures have been installed at United Nations centres in Geneva, Vienna, New York City and Rio de Janeiro. She is the recipient of the United Nations Society of Writers and Artists 1997 Award.

In 1990, her political and artistic passions were combined once again in a major piece entitled *Breakthrough*, installed at Westminster College, Fulton, Missouri where, in 1946 Winston S. Churchill, Edwina's grandfather, made his famous "iron curtain" speech. *Breakthrough* is constructed from eight massive sections of the Berlin Wall. Male and female forms cut out of the concrete wall invite people to pass through, both physically and emotionally, this formerly impenetrable barrier between Communism and the Free World. Ronald Reagan, Mikhail Gorbachev and Margaret Thatcher have all walked through *Breakthrough* and delivered their own defining speeches there, providing a permanent link between the world's varied people and places.

11. Eve's Apple

Eve's Apple displays Edwina Sandys' continued interest in positive and negative space. This very feminine hand with its nail polished fingertips is constructed out of three separately cut panes

of steel. Approaching the sculpture from the side, the piece begins as a series of two dimensional straight lines, but as the viewer comes closer, other angles begin to develop and the work gains a third dimension, a depth which reaches its fullness only when the viewer is staring directly into the centre of the hand.

Eve's Apple captures that moment in the biblical story just after Eve has taken her important bite from the fruit of knowledge. It is a complex turning point; an intersection at which knowledge is achieved and innocence is lost. The sculpture represents such tensions

within its own construction and the perpetually shifting interplay of light and shadow it creates. At every different time of day, the sculpture's multi-layered surface casts different patterns, unique combinations of darkness and light. The apple is displayed prominently, held almost proudly in the fingertips, showing off the marking of its bite.

Like most of Sandys' work, *Eve's Apple* is defined by what is missing. Here we are presented with that famous cut of fruit that divides our innocence from experience, the absent bite that simultaneously offered and took away.



Edwina Sandys
Eve's Apple
painted steel
12'4" high

Painted by Yolanda Vandergaast
Penguins on a Waterfall
 painted aluminum
 3 figures, 3' to 4' tall



12. Penguins on a Waterfall

The most regal of all penguins, the Emperor penguins in the Odette Sculpture Park – painted by artist Yolanda Vandergaast – stand erect overlooking the Detroit River. *Penguins on a Waterfall* presents a playful image of strength and endurance. Standing tall even in strong winter winds, these flightless birds are searching for home and awaiting summer. Each penguin stands independently yet united with the landscape and the community of three.

Joseph DeAngelis

Joseph DeAngelis was born in Providence, Rhode Island in 1938 and became a landed immigrant in Canada in 1969. Since that time, he has been a professor in the School of Visual Arts at the University of Windsor. DeAngelis studied at the Rhode Island School of Design and earned his Master of Fine Arts Degree from Syracuse University. In 1976 he was selected to participate in Spectrum Canada, as part of the Canadian art exhibition for the Montreal

Olympic Games. In 1977 he was one of five sculptors selected to represent Canada in the Pan American Wood Sculpture Symposium in Vancouver, British Columbia.

His work is included in many public and private collections. He has exhibited in numerous local exhibitions as well as shows in Toronto, Detroit, New York, Germany, Italy and Spain.

13. Rinterzo

Titled with the Italian word for a billiard shot and interactive in almost every element, *Rinterzo* invites the viewer to become a participant, to enter into a game which is simultaneously playful and sensual. The universal shape of these elegantly coloured spheres holds infinite possibilities for interpretation. Are we looking at the balls in a child's game, or is there the suggestion of something more massive, maybe a representation of the planets?

Rinterzo is almost a physical reflection on the riverfront as a defining site for Windsor. The piece is fully integrated into the slope of the hill and the round vertical portal in the middle of the fountain provides the viewer with a perfectly centred picture of the Ambassador Bridge, held behind a pane of running water. *Rinterzo* asks us to look again, to study our own landscape, and to wonder about our location in this particular place at this particular moment in time.



Joseph DeAngelis
Rinterzo
 reflection pool with coloured terrazzo spheres
 16' wide x 28' long

Gerald Gladstone

Gerald Gladstone was born in Toronto, Ontario. In the early years of his education he worked in commercial advertising, eventually reaching the position of art director with McLaren Advertising. In 1959, with the assistance of several major Canadian grant awards, Gladstone left the business world in order to "advertise the spirit" in the world of fine art. He was resident sculptor at the Royal College of Art in London, England where he met Henry Moore who became his mentor and friend.

Gladstone's work has been exhibited in major galleries across North America and Europe. Some of his noteworthy commissions include the *Martin Luther King, Jr. Memorial* in Compton, California and three major works for Expo '67 in Montreal. He has been a lecturer at the University of Toronto and has been called upon to judge other sculptures under commission for private corporations and organizations.

14. Morning Flight

The geometric sculpture of Gerald Gladstone presents a striking model of interdependence. In *Morning Flight* we are presented with a complex balancing act. Each element retains an individual shape and character while remaining inseparably linked within a larger, more complicated surrounding environment. The piece draws the viewer's attention to the universal shapes of nature. Think of the perfect v-formation of Canada geese in flight, or the balanced internal divisions inside every orange. What powers this kind of geometry? Gladstone's art represents a fascination with the idea of infinite natural order, "everything in its place and a place for everything."



Gerald Gladstone
Morning Flight
 painted plate steel
 19'6" high

Odette SCULPTURE PARK

- ## Sculptures in the Odette Sculpture Park
- | | | |
|-----------------------|------------------------------|-----------------------------|
| 1. Trees | 10. Cordella | 19. Tower Song |
| 2. Space Plough II | 11. Eve's Apple | 20. Audio Corridor |
| 3. Dancing Bear | 12. Penguins on a Waterfall | 21. Business Man on a Horse |
| 4. The King and Queen | 13. Rinterzo | 22. Columns |
| 5. Bell Measure | 14. Morning Flight | 23. Craft |
| 6. Consolation | 15. Tohawah | 24. Consophia |
| 7. Union Six | 16. Tembo | 25. Anne |
| 8. The Garden | 17. Chicken and Egg | |
| 9. Flying Men | 18. Neish Do-Dem (Two Marks) | |

In 1998 Windsor was named the Sculpture Capital of Canada by the Sculptor's Society of Canada because of its interest in and dedication to art in public spaces, particularly the support and development of the Odette Sculpture Park.

P Parking Area **W** Washrooms **K** Kid's Playground

You are invited to discover and explore the beautiful parkland along Windsor's waterfront.

Parks & Rec
WINDSOR
Lloyd Burridge, Commissioner

Sculptures in other Windsor locations... **City Hall:** *Space Composition, Red* (Provincial Building) – Haydn Davies, *Inukshuk* (City Hall Square) – Paulette Hunt and Matt Beasley, *Ukrainian Head* – Peter Kulyk, *The Kiss* – Ian Lazarus; **Cleary International Centre:** *Me and My Love* – M.B. Zoran; **Coventry Gardens:** *The Sisters* – Morton Katz; **Ford City Parkette:** *Generations* – Mark Williams; **Vision Corridor:** *Lady* – Joe Rosenthal, *Ribbon of Friendship* – Yin Xiaofeng; **Windsor Airport:** *Homage to a Higher Power* – Al Green, *From* – Carl Tacon; **Windsor Civic Green:** *Tower of Freedom* – Ed Dwight; **Windsor Public Library:** *Guitar Man* – Al Green

Produced with support from:



Human Resources
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ressources humaines Canada

Anne Harris
Tohawah
steel, polyethylene metallic finish
two pieces, 38' high, 10' base

Anne Harris

Anne Harris was born in Woodstock, Ontario in 1928. She studied at Central Technical School and the Ontario College of Art. Her work has been featured in nearly 40 exhibitions across North America and is included in over 100 private and public collections. These include the Albright Knox Gallery, the Canadiana National Capital Collection, Outdoor Sculpture at Rideau Hall (the official residence of the Governor General of Canada), and the Chongqing Fine Art Museum in China. Anne Harris has won Ontario Society of Artists awards on two occasions and exhibited her work throughout Canada, the United States and Europe.

15. *Tohawah*

In a very literal way, Anne Harris's sculpture represents a "fusion" of untamed strength and precise elegance. Splitting her time between the studio and the metal foundry, Harris complements the skill of her sculptor's vision with industrial tools such as blowtorches, forklifts, electric buffers and sand blasters. Out of these fiery forces, she creates works of delicate balance and grace.

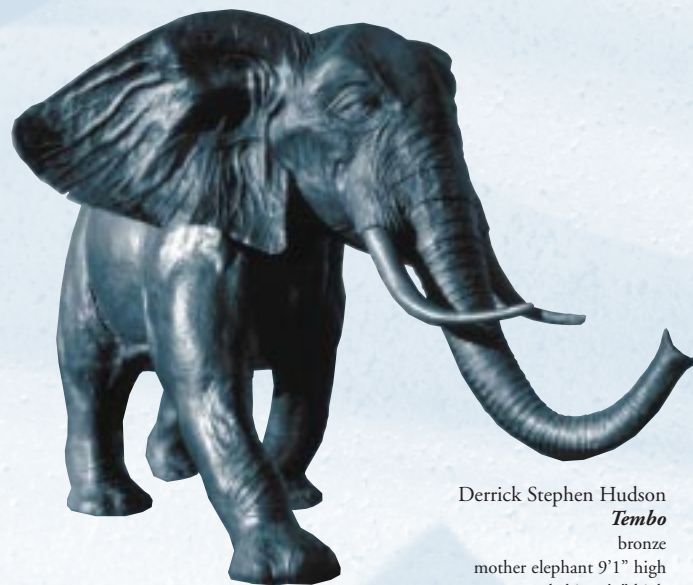
Tohawah is named with a Native language word for swans and again displays this trademark duality. The polished metallic surfaces and the magnificent height of this sculpture suggest that we are looking at a marvel of modern engineering, while the Native title and the pure elemental shape of the intertwining lines speak of a return to the natural subject and shape. In this representation, current trends are reversed. Nature is served by technology, allowing the sculptor to release an essentialized idea into a form of massive size and scope.

Derrick Stephen Hudson

Derrick Hudson was born in the United Kingdom and moved to Canada as a child. He earned a Bachelor of History Degree before completing studies at the Ontario College of Art and Design. His artwork focuses on wildlife, because he finds the animal form dynamic, diversified and, tragically, disappearing. "I hope to make people aware and concerned about animals in the wild and to assist in channeling this concern into greater animal protection efforts."

16. *Tembo*

Tembo, a family of elephants, has been christened with the Swahili name for African elephants. The three elephants reflect the strength and loyalty of a mother for her children. The massive mother elephant stands solidly, guarding her youngsters, providing protection and care. Weighing almost as much as 80 people or 6 automobiles, this enormous mother elephant is one of the largest bronze elephants in the world. The triangular shaped ears help to distinguish the sculpture as an African elephant.



Derrick Stephen Hudson
Tembo
bronze
mother elephant 9'1" high
two babies 2'3" high

The ears of an elephant are like fingerprints – they are different on each elephant and are used by scientists for identification.

Morton Katz

Morton Katz began his career as an architect, and held a professorship at the University of Toronto, Faculty of Architecture for ten years. During that time, sculpture became a natural, creative extension of his profession. He has exhibited at major Toronto galleries including the John Black Aird Gallery, the Sculptor's Society of Canada Gallery, the Koffler Gallery and the Ontario Association of Architects Gallery. His work is featured in private collections across the United States and Canada and has also appeared at the Art Dialogue Gallery in Buffalo, New York as well as the Vineland Sculpture Garden in Vineland, Ontario. Katz continues to work in the field of architecture while maintaining lecturing positions at the Avenue Art School, and the Art Centre at Central Technical School.

17. *Chicken and Egg*

Morton Katz's whimsical *Chicken and Egg* continues the artist's fascination with minimalist sculpture in suspension, and also completes an interesting trio or "flock" of bird-inspired artworks in the Odette Sculpture Park. Compared with Harris' massive *Tohawah* and the momentarily arrested take off of Gladstone's geometric *Morning Flight*, *Chicken and Egg* focuses more on a child-centered perspective. This sculpture presents kids with a strange sort of feathered friend, built out of the odd, but instantly recognizable medium of a gigantic industrial chain. Katz himself collected every one of the five hundred sprocket links that make up the chain and the whole bird has been lovingly welded into a shape that displays a balance between a good sense of humour and a carefully considered use of proportion and tension.

The fragile chicken is juxtaposed with the solidity of its egg which is carved out of solid marble. The two make an interesting pair, so entirely different from each other that it is difficult to understand how they could also be so directly related to each other in a sculpture or in life. Yet we do know that they are



Morton Katz
Chicken and Egg
Chicken: steel industrial chain, painted
18' x 1-1/2' x 12'
Egg: white marble
3'6" long, 1'6" diameter

connected somehow, these two comic partners, tied together by the weird mystery of nature and one of the oldest riddles in the books.

Wilmer Nadjiwon

Wilmer Nadjiwon lives with his family in Tobermory, Ontario but has spent many years travelling to Vancouver Island studying the art of the totem pole. He has exhibited his work in Canada, Europe and the United States. He was born at Cape Croker Reserve on the Bruce Peninsula and is committed to preserving his people's heritage and tradition.

Harold Rice

Harold Rice, a Coast Salish Status Indian, was born on his parent's fishing boat in Canoe Pass, off Vancouver Island in British Columbia. He studied carving with the renowned Native master carver Norman John, a descendant of the chief who welcomed the first white explorers to Vancouver Island. Rice's carvings have been exhibited in Toronto, at the McMichael Canadian Art Collection, the National Arts Centre and the Tandanya Aboriginal Art Institute.

18. *Neish Do-Dem (Two Marks)*

Neish Do-Dem or *Two Marks*, reflects the art and legends of the Pacific Coast First Peoples adapted to the present in Southwestern Ontario. Each totem pole presents brightly coloured story images

and designs from the west coast. Animal, human and characteristic shapes are interwoven into both poles making them unique. The ovoid, a flattened oval shape, is intermingled and repeated in many figures. It is one of the most distinctive shapes in the Pacific Coast First People's art.



Wilmer Nadjiwon
and Harold Rice
Neish Do-Dem
(*Two Marks*)
Ontario white pine
two pieces, 50' high

Ted Bieler

Ted Bieler, sculptor and Professor of Fine Art at York University, is the creator of many privately owned and public sculptures. Among them are *Triad* on Front Street in Toronto, *Canyons* at the Toronto Transit Commission's Wilson Station, *Tetra* in Portsmouth Harbour, Kingston and *Wave Breaking* at the Canadian Embassy in Tokyo, Japan. Born in Kingston, Bieler studied art at Cranbrook Academy of Art, and has been teaching, exhibiting and making public sculpture since graduating. His interest in metal casting processes has led him to experiment with new technologies in his own sculpture and to work with Mr. L.L. Odette in establishing a foundry in the Odette Centre for Sculpture at York University.

19. Tower Song

Shapes that embody the gesture of a line drawn freehand in space oscillate between the walls of a spiraling cruciform obelisk. Interest in the interplay of formal and random elements in nature is reflected in this sculpture. The spiral of



Ted Bieler
Tower Song
cast aluminum
25' high

life, found in plant, mineral and animal life, twists its way up *Tower Song*, suggesting potentially infinite progressions of form ascending upward, descending into the ground below or branching out from it.

The sculptor's fascination with ancient monuments, those of the Maya and the Incas in particular, highlights the art of marking a place by delineating a point of view, a view that here embraces the free flow of a river at the crossing between two metropolises.

Ian Lazarus

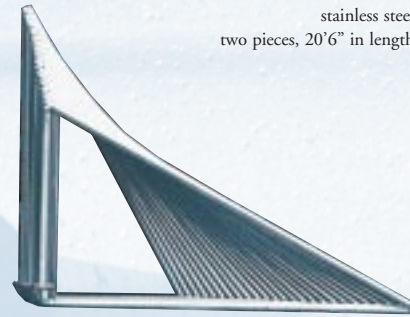
Born in Toronto, Ontario in 1951, Ian Lazarus started his sculpture career in 1972 as a stone carver. His work has been displayed in the National Gallery of Malaysia, Kuala Lumpur; the Art Gallery of Hamilton; the University of Moncton Gallery, New Brunswick; Butler House Gallery, Kilkenny, Ireland; and the Japan International Contemporary Art Fair in Yokohama. His work is prized by private and public collectors including the National Gallery of Malaysia, the Town of Freshford in Kilkenny County, Ireland and the University of Windsor.

20. Audio Corridor

The intent of this work is to create a dynamic interaction between the sculpture, its setting or site, and the viewer who engages it. The sculpture deals with a lyrical phrasing of space, inviting the viewer to move through it as one would move through music if it could be made visible. The sculptor attempts to restructure the existing



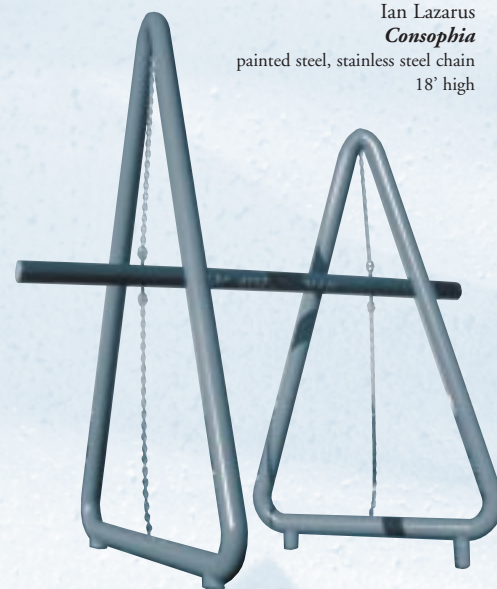
Ian Lazarus
Audio Corridor
stainless steel
two pieces, 20'6" in length



landscape to take advantage of its inherent beauty while drawing on his sculptural languages and forms to augment the dialogue.

24. Consophia

The sculpture symbolically reflects communication across borders – standing as it does on the international border between the United States and Canada. *Consophia* refers to wisdom among friends – linking this sculpture with the geometric syllabics of the Native Ojibway script, the sculptor presents a form which represents sharing among friends. The English translation of the

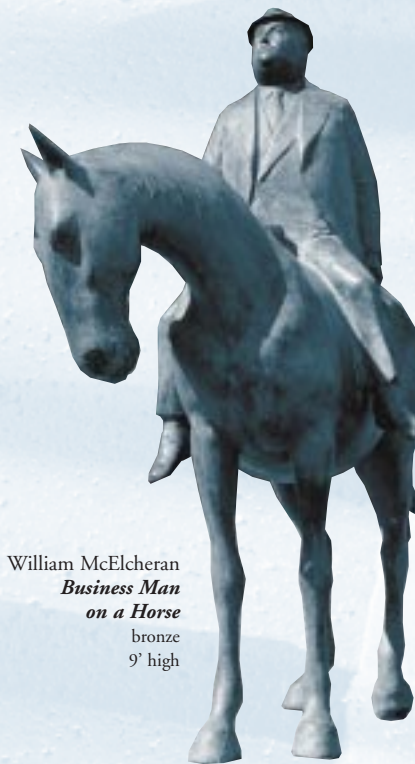


Ian Lazarus
Consophia
painted steel, stainless steel chain
18' high

Ojibway is sharing knowledge and inspired interaction. This translation further expands this sculpture metaphor of communication across culture, location and time.

William McElcheran

William McElcheran was born in 1927 in Hamilton, Ontario. In 1947 he graduated from the Ontario College of Art in Toronto and was awarded the Lieutenant-Governor's Medal. As the chief designer for Bruce Brown and Brisely Architects, he planned and designed 23 churches and university buildings. In 1973 he formed Deadulus Designs, a company dedicated to the integration of decorative sculpture within architectural planning. His famous business men with pork pie hats are found in corporate collections all over the world and reflect his philosophy of "New Humanism" in both style and utility. He has produced public commissions in Canada, the USA, Germany, Italy, and Japan. William McElcheran died in 1999.



William McElcheran
Business Man on a Horse
bronze
9' high

21. Business Man on a Horse

In *Business Man on a Horse*, William McElcheran presents us with the now famous figure of his befuddled businessman awkwardly seated on his "trusted steed." The work seems to bring the viewer into a kind of shared compassionate joke. McElcheran's self-

important businessman seems out of place in this pose. Is he the contemporary descendant of the triumphant returning generals or war leaders of the past, who would be the traditional subject of horse and rider sculpture? Has his briefcase become the weapon of our contemporary heroes? Where does he fit? As many critics have noted however, McElcheran's subjects are not just the focus of his jokes, they are also under his protection: "We get a sharp sense that each of these figures is cared for by the sculptor, wrapped in an unseen cocoon and that we, as viewers, are being asked to care for them too."

22. The Columns

The four entrance columns that stand at the eastern section of the Odette Sculpture Park serve an important double duty. Though they work on one level as an elegant but understated marker to welcome viewers, the columns also provide the garden with a strong historical anchor. They recall the first roots of what might be considered a public art movement and connect Windsor's "museum without walls" to an ancient classical heritage of western art and culture.

The columns are recognizably patterned on the Ionic order of Greek architecture. The rolled volutes of the capital at the top of each column and the rounded base on which each pillar rests are the clearest identifying features. This style was prevalent during the high classical period of Ancient Greece in the fifth century BC and was featured prominently in the design of major religious and secular buildings.

Intermingled with the more severe Doric style of column, these structures can still be seen in the famous buildings of the Acropolis in Athens.

The fifth century BC is traditionally known as the "golden age" of Greece. During this time, under the leadership of Pericles, the Athenians produced a remarkable civilization that remains the envy of many modern cultures. As the world's first functioning democracy, the Athenians believed that art should be a



The Columns
poured concrete
four pieces
30' high

public possession and available for all citizens to appreciate. They staged massive civic festivals for the performing arts (drama, music, recitals of epic poetry) and their architects constructed ingenious public gathering places that were both beautiful and functional. The finest sculptors decorated these sites with the best of their statuary so that all members of the city could share in Athenian cultural achievements. *The Columns* of the Odette Sculpture Park may look like the simplest structures in the garden, but they summon up many of the most important ideals of Western culture and remind us that a public commitment to art is certainly not a new idea and may in fact even be a necessary component of any "golden" society.

Leo Mol

Leo Mol (Leonid Molodoshanin) was born in 1915 in Polonne, Ukraine, a village full of potters, in an area rich in red clay. Consequently, when Mol began his art studies in Leningrad, he was already an experienced clay modeler. He initially planned to become a painter, but it soon became clear that his destined path lay in sculpture.

Mol would go on to study in Berlin and The Hague before moving to Winnipeg in 1948.

His first sculpting commission was a portrait of the composer Borodin in Leningrad. Since then Mol has executed commissioned works across the globe. Among them are portrait sculptures of John Diefenbaker, Dwight D. Eisenhower, and Taras Shevchenko. In addition to his sculptures of famous world figures, Mol has sculpted wildlife, religious subjects and the human form. He has also created a number of stained-glass windows for commissions in Manitoba, British Columbia and Ontario.

Mol is a member of the Royal Canadian Academy, and in 1989 he was appointed an officer of the Order of Canada. The world-renowned Leo Mol Sculpture Garden, which opened in 1992, displays over 300 of Mol's works in Winnipeg's Assiniboine Park. In 2002 Mol was honoured by having his sculpture *Lumberjacks* featured on a Canadian postage stamp.

25. *Anne*

Leo Mol has devoted a great deal of his creative energy to life-sized figures of young women. His vast work in this genre has been compared to that of Italian artist Giacomo Manzù, and it often recalls the blithe, stylized figures of French Impressionist Pierre-Auguste Renoir. However, Mol's sculptures of young women are unmistakably his own.

Observe the prominent contours of *Anne's* hair, flowing gently and communicating with the soft curves of her arms and body, a hallmark of Mol's work in this genre. As is common among Mol's sculptures of women, *Anne* is comfortable and carefree in her surroundings. The attitude of the sitter and the artist's interpretation are combined to



Leo Mol
Anne
bronze with selected patina
4' high

completely eliminate harshness and tension from the scene.

Ben Smit

Ben Smit was educated at the Ontario College of Art (OCA) and earned his honours diploma in 1982. During this time he also participated in OCA's Off Campus Studio Program in New York City. His work has recently been displayed in several solo exhibitions across Canada. His one-man shows have been hosted by the Mercer Union and the Cold City Gallery in Toronto; Plug In Inc. of Winnipeg, Manitoba; AKA of Saskatoon, Saskatchewan; Artspace in Peterborough, Ontario; and the Galerie Sans Nom in Moncton, New Brunswick. For more than a decade his sculpture has been prominently featured in major group exhibitions throughout the Toronto area. Ben Smit currently lives and works in Toronto.



Ben Smit
Craft
aluminum, wood, neon
20' diameter x 7' high

23. *Craft*

The recent landing of Ben Smit's *Craft* marks a significant kind of departure for the Odette Sculpture Park. In no uncertain terms, Smit's spaceship blasts the Park into its first close encounter with popular culture.

Though it may seem to have a futuristic focus, the piece is perhaps more interested in recalling the past. It remembers a simpler period of North American history, a more innocent, probably more naïve time, when a flying saucer could activate feelings of curiosity, terror, humour and wonder, all at the same time. *Craft* is equal parts comedy and compassion, a perfect contemporary cliché. It is certainly silly — the cockpit looks like it might be made out of an upside down stainless steel mixing bowl — but the work also asks some serious questions.

What is lost when our fantasies are proven false? Where do we turn when "Unidentified" Flying Objects are sighted everyday, so recognizable that they're almost boring? As technology marches on, "clarifying" the world for us, what happens to our small mysteries, the grainy Sasquatch photographs and the barely decipherable radio echoes that make that world an interesting, kind of crazy place to live?

Craft hovers over these issues, but if you're optimistic you can read the sculpture as an imaginative take off, a call to remember the possibilities contained in our own creativity. *Craft* may be interested in other worlds but it is not a conspiracy theory ridden episode of the *X-Files*. For this sculpture the truth is "in here" long before it is "out there."

* Photo Credit: all photographs in this publication by Kevin Kavanaugh, except Morton Katz's *Chicken and Egg* by Lou-Ann Bamett, and *Anne* by Scott Hughes