

AIRD

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some landings/certains débarquements



some landings/certains débarquements

Jesse Boles | Robert Burley | L. E. Glazer | Sue Lloyd | Lisa Murzin

Curated By Carla Garnet

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Foreword

The Scotiabank CONTACT Photography Festival is the largest photography event in the world dedicated to celebrating and fostering the art and profession of photography. It is a premiere cultural experience in Canada, with over 1500 artists in 200 exhibitions and happenings throughout the month of May in the Greater Toronto Area.

May 2016 marks its 20th anniversary and showcases a diverse range of photo-based works by Canadian and International artists. To celebrate this milestone, an expanded curated program of Primary Exhibitions at major museums and galleries was organized to present outstanding photographic imagery showcasing artistic innovation and critical discourse reflecting on issues relevant to our time.

This year, the John B. Aird Gallery is pleased to collaborate with the CONTACT Festival organizing committee to present the Primary Exhibition: some landings/certains débarquements, where 5 photo based artists have examined the effects of human existence on various topographies in shaping our notions about the state of nature, and our perceptions of what is natural.

L. E. Glazer/2016

some landings/certains débarquements

As a discipline and tool for observation, photography occupies a place in both the sciences and art. In turn, photo-documentary practice is predicated upon a kind of inductivism, one reliant upon acquiring knowledge through detailed observation. Landscape has always been an important genre and subject matter for this process. To some extent, photography has forced nature to reveal her secrets, but for science, the natural world is always an unstable object encompassing elements of elusiveness and availability. The photograph operates through freezing a moment in time, and contributes to locating and dislocating time, space, history, and geography.

some landings/certains débarquements brings together five bodies of work that are informed by these issues and bracketed by two distinct approaches to the landscape: one that reduces it to an essentially topographic state, and one that portrays the effects of human intervention. The work of Jesse Boles, Robert Burley, L. E. Glazer, Sue Lloyd, and Lisa Murzin might at first glance appear to reflect a detached perspective, when in fact it is decidedly engaged, subtly revealing analytical vantage points.

Lisa Murzin's photographs, Grey Bruce County Farms (2015 – 16), depict family farms with vast tracts of furrowed fields circumscribed by aging infrastructures and woodlots.

Her images serve to gently remind viewers that farming is one of the most ancient forms of terraforming—a method of deliberately modifying surface topography or ecology to allow for greater agrarian benefit. Until recently, the agrarian process allowed for a modicum of stewardship of the environment. Murzin's images reveal the increasingly vulnerable conditions of farmers as industrial agriculture replaces the traditional farm.

Sue Lloyd's suite of large-scale collaged photo-documents, titled Picton Woodlot (2013), derives from her family's small woodlot in Prince Edward County. A personal anchor for Lloyd, the place is, by nature, equally beautiful and inhospitable. Her images are comprised of a multitude of camera-raw files captured from a stationery vantage point over a long duration, which are then digitally stitched together. Besides exposing the subjectivity of her lens-based imagery by using the language of the collage process, which indicates the artist's intervention, they mark the woodlot as a domesticated site. Both firewood collection and photo-collage reference slow, laborious processes. Consequently, Lloyd's time-consuming methods result in images that capture an extended personal relationship with the land.

L. E. Glazer's series of photographs, Wish You Were Here (2015 – 16), references the ubiquity of golf course imagery in popular sport, as well as resort and retail real estate campaigns. The works depict the synthetic design of some of North America's most famous and unnaturally green golf courses as large-scale dye sublimation prints on aluminum. Using aerial and drone photography, Glazer engages technologies to articulate the artificial quality of these locations, which are often maintained in drought-afflicted locales. His prints reveal how unnatural digital manipulations of topographic patterns come to stand in for the timeless perception of grand natural landscapes.

Robert Burley's large-format camera photographs of North America's Great Lakes, taken using long exposures in the light of early dawn, show riparian landscapes that vary from remote natural wilderness to the man-made edges of some of the world's largest cities. They serve as vital records—presenting “objective” observations and analytical reflections of the world's largest, but increasingly vulnerable freshwater bodies—while maintaining a poetic and meditative resonance. Whether along the ancient north shore of Lake Superior or on a recently created landfill at the edge of Lake Ontario, The Great Lakes series (2002 – 07) reflects the places where land, water, and sky come together.

Jesse Boles' Bois Mitraillés (strafed trees) (2014 – 15) consists of large-scale photographs and videos of the Ardennes and Vosges forests. These French forests are the historical sites where wars from the past century were fought, and can be viewed as living archives preserving the memories of historic battles. For The Loss Library (2015), Boles fills a series of vitrines with the physical evidence of these conflicts, including pieces of shrapnel removed from deep within the forest tree trunks and cross-section samples of wood.

These artists' works offer instances of how the effects of human existence translate on various topographies and how these unnatural manipulations have come to take the place of natural landscapes. Together, they continue an ongoing discussion about how photography informs notions about the state of nature and the representation of what is natural.

Carla Garnet 2016

Lisa Murzin

Murzin is an active member of Ontario Society of Artists, Gallery 44, Centre for Contemporary Photography and CAPIC. Murzin holds a Humanities diploma from Bishop's University, Quebec and Certificate in Still Photography from Ryerson University. She transitions comfortably between her personal and professional work, between black & white and colour images and between film and digital technologies. Drawn to the slow time and solitary space of her darkroom, Murzin sees making prints as a meditative practice that manifests in her final images.

The textures and rhythms of old-school film development nurture Murzin's creativity in an increasingly pixelated world. No matter what the medium, Murzin's images foreground transition: the time and space between states and subjects. Her photographic studies have included abandoned buildings, adolescents on the precipice of adulthood, and apartments in the time between tenants.



Lisa Murzin
Farm Landing 1, 2016
Archival Pigment Print
42 x 24



Lisa Murzin
Farm Landing 4, 2016
Archival Pigment Print
42 x 24



Lisa Murzin
Farm Landing 5, 2016
Archival Pigment Print
42 x 24



Lisa Murzin
Farm Landing 6, 2016
Archival Pigment Print
42 x 24



Lisa Murzin
Farm Landing 7, 2014
Archival Pigment Print
42 x 24



Lisa Murzin
Farm Landing 8, 2011
Archival Pigment Print
42 x 24



Lisa Murzin
Farm Landing 9, 2010
Archival Pigment Print
42 x 24

Robert Burley

Since the mid-1980s, photographer Robert Burley has used the camera as a recording device to make fleeting traces of the material world permanent. Like his predecessors Eugene Atget and Bernd and Hilla Becher, Burley adopts a frontal, dispassionate style—one he honed as an architectural photographer. He simultaneously uses his large-format camera as an “objective” observational tool and as a means of personal reflection. His major project and book *The Disappearance of Darkness* turns the camera on its own history, chronicling the collapse of the analog photography industry from the demolition of Kodak factories to the abandonment of Polaroid offices.

Robert Burley holds a BAA from Ryerson University and an MFA from the School of the Art Institute of Chicago. Represented by the Bulger Gallery in Toronto where he shows regularly, Burley’s works is currently the subject of a yearlong exhibit in the provincial buildings organized by ARCHIVE ONTARIO.

Robert Burley
Lake Huron, Collingwood #1, 2004
Chromogenic Print
38 x 30





Robert Burley
Lake Ontario, Toronto #3, 2004
Chromogenic Print
24 x 30



Robert Burley
Lake Michigan, Chicago #4, 2004
Chromogenic Print
38 x 30



Robert Burley
Lake Huron, Thornbury #1, 2002
Chromogenic Print
38 x 30



Robert Burley
Lake Ontario, Rochester #1, 2004
Chromogenic Print
24 x 30



Robert Burley
Lake Erie, Erie #1, 2004
Chromogenic Print
38 x 30



Robert Burley
Lake Ontario, Picton, 2009
Chromogenic Print
24 x 30



Robert Burley
Lake Superior Thunder Bay, 2004
Chromogenic Print
38 x 30



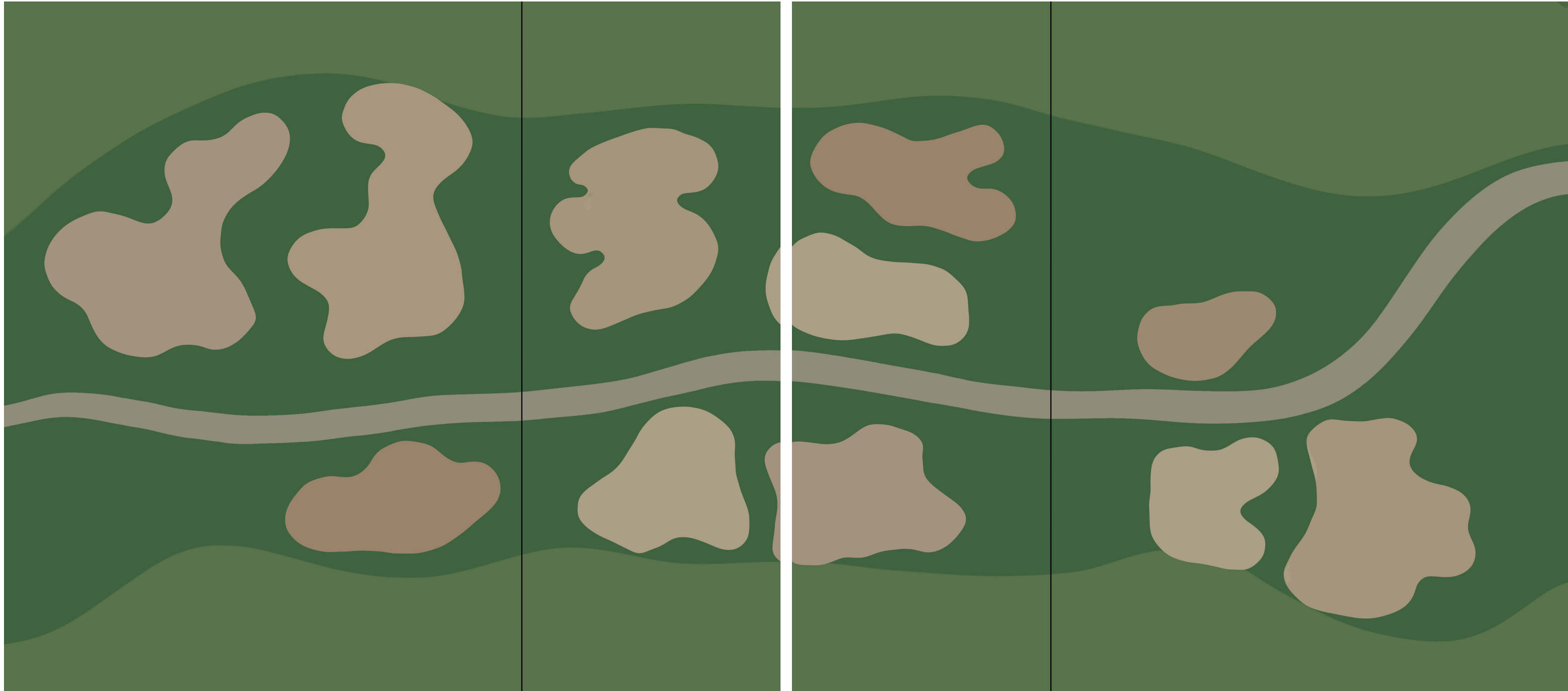
Robert Burley
Lake Ontario, Toronto, 2008
Chromogenic Print
24 x 30

L. E. Glazer

L. E. Glazer is a Toronto-based Architect, photographer and artist. He holds a Bachelor of Architecture and a Bachelor of Environmental Studies from the University of Waterloo and studied in Urban Studies and Fine Arts at York University. Following the completion of formal training in 1979, he has focused on creating works that challenge viewer preconceptions and expectations. Subject matter has been eclectic, with an attraction to the built forms and patterns rooted in his Architectural background. L. E. Glazer's work can be found in institutional and private collections across North America. He is an elected member of the Ontario Society of Artists, and currently serves as President of the organization.



L. E. Glazer
Green Sand Shadow, 2016
Dye Sublimation Print on Aluminium
30 x 40



L. E. Glazer
Traps 11 Triptych, 2016
Dye Sublimation
Print on Aluminium
40 x 90

L. E. Glazer
Screamed, 2016
Dye Sublimation
Print on Aluminium
40 x 30



L. E. Glazer
Edgy Triptych, 2016
Dye Sublimation
Print on Aluminium
90 x 40



Using aerial and drone photography, L. E. Glazer engages technologies to articulate the artificial quality of golf courses which are often maintained in drought-afflicted locals.

L. E. Glazer
The Pews, 2016
Dye Sublimation Print on Aluminium
40 x 60



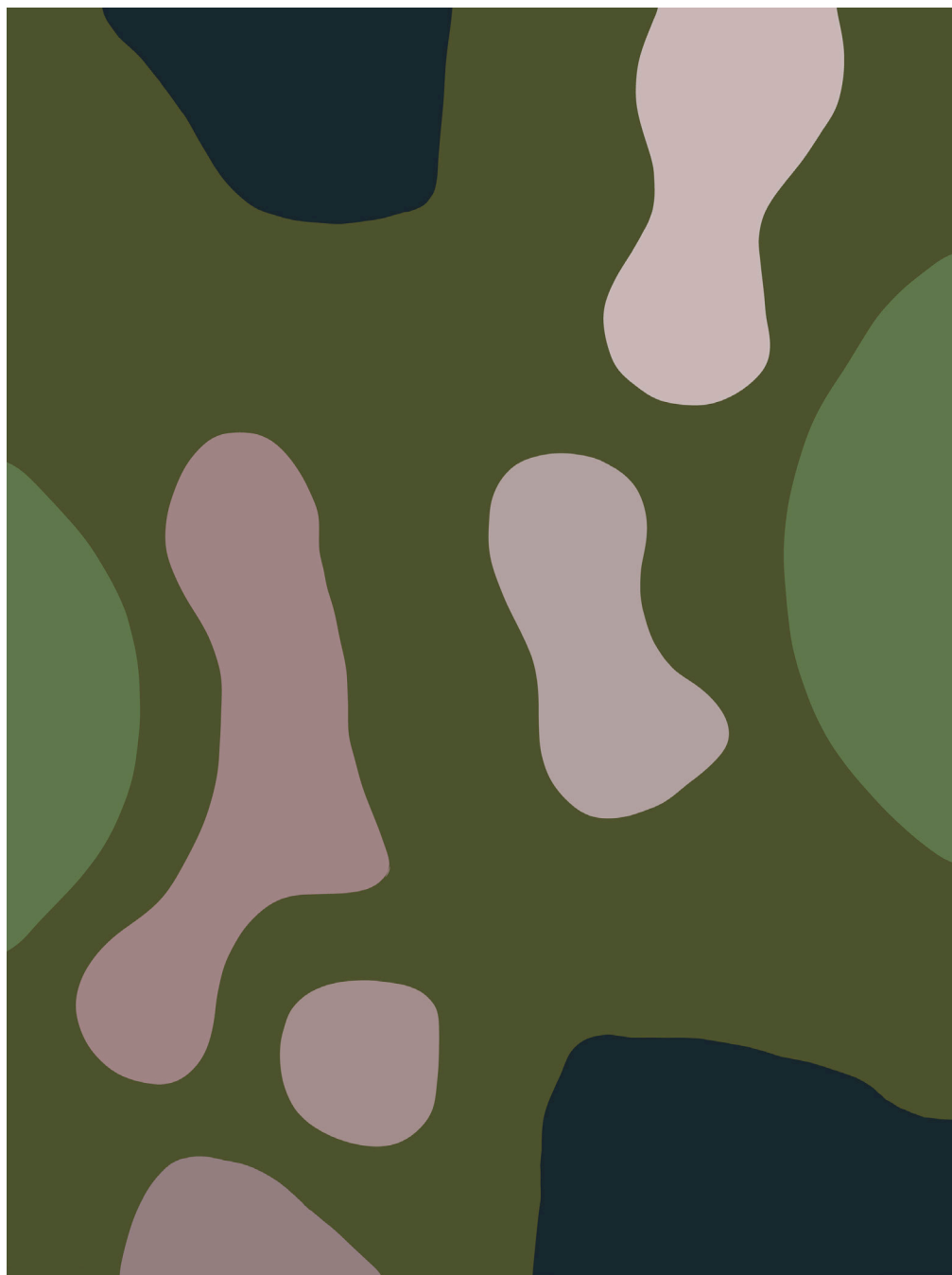


L. E. Glazer
Forest Green, 2016
Dye Sublimation Print on Aluminium
30 x 40

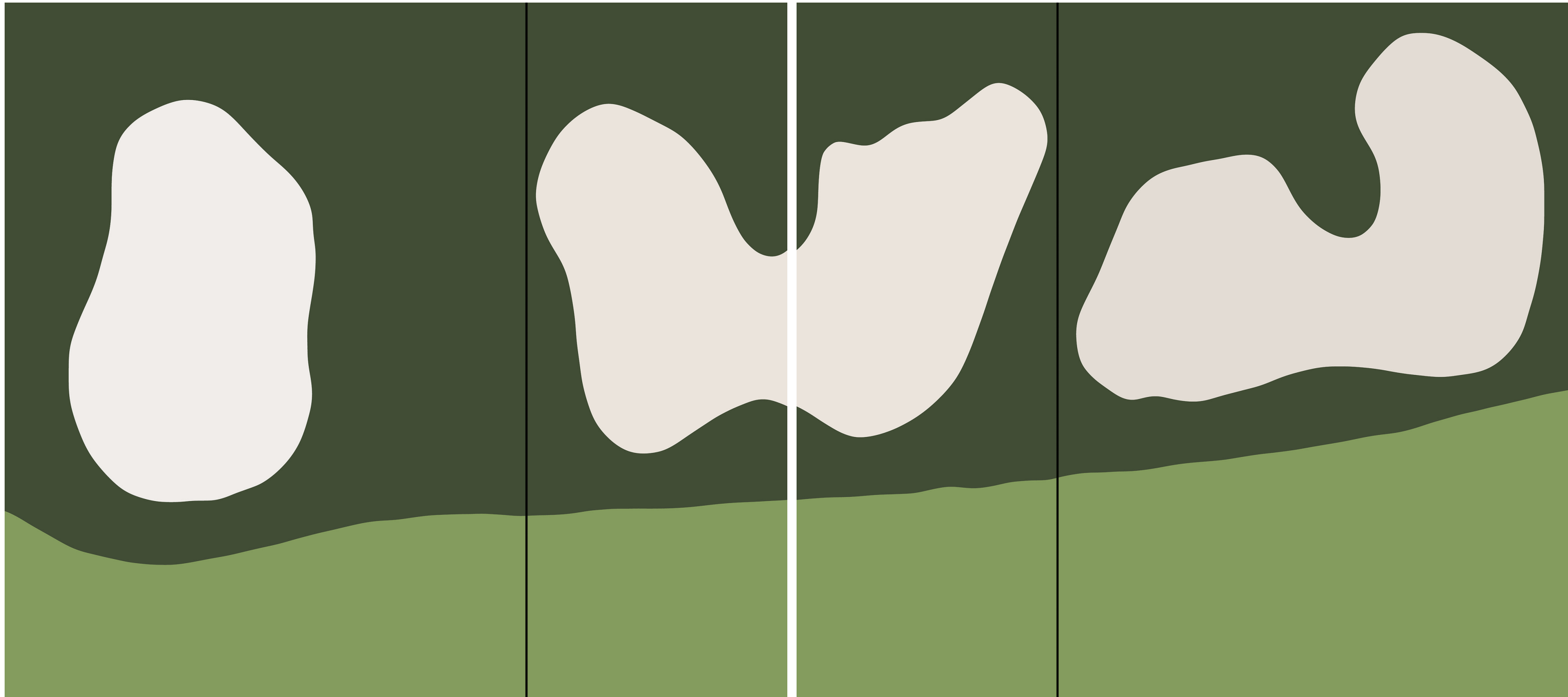


L. E. Glazer
If Henri Played, 2016
Dye Sublimation Print on Aluminium
30 x 40

L. E. Glazer
Five, 2016
Dye Sublimation
Print on Aluminium
40 x 30



L. E. Glazer
Sawgrass Run, 2016
Dye Sublimation
Print on Aluminium
40 x 30



L. E. Glazer
Cutouts Triptych, 2016
Dye Sublimation
Print on Aluminium
40 x 90

Jesse Boles

Jesse Boles is a Toronto based photo artist and educator. Born in Mongolia Ontario, he lived throughout York Region before moving to Toronto in 1997. He studied architecture at the University of Toronto and photography at Ryerson University.

His work focuses on traces of human activity on landscapes, juxtaposing the subject matter with stylistic references to the traditions of 19th century landscape painters in large format prints. The Edward Day Gallery in Toronto represents him. His most recent work has been shot in and around Berlin. He most recent exhibits include: Public Object, Private Frames at Heritage Canada, Toronto, MVS Studio at the University of Toronto Art Centre, Toronto, March 2015-April 2015.



Jesse Boles
Sharpnel Scar 01, 2015
Archival Pigment Print
Mounted on Dibond
32 x 40



Jesse Boles
Mortar Craters, Ardenne 01, 2015
Archival Pigment Print Mounted on Dibond
40 x 60



Jesse Boles
Mortar Craters, Ardennes 02, 2015
Archival Pigment Print Mounted on Dibond
32 x 40

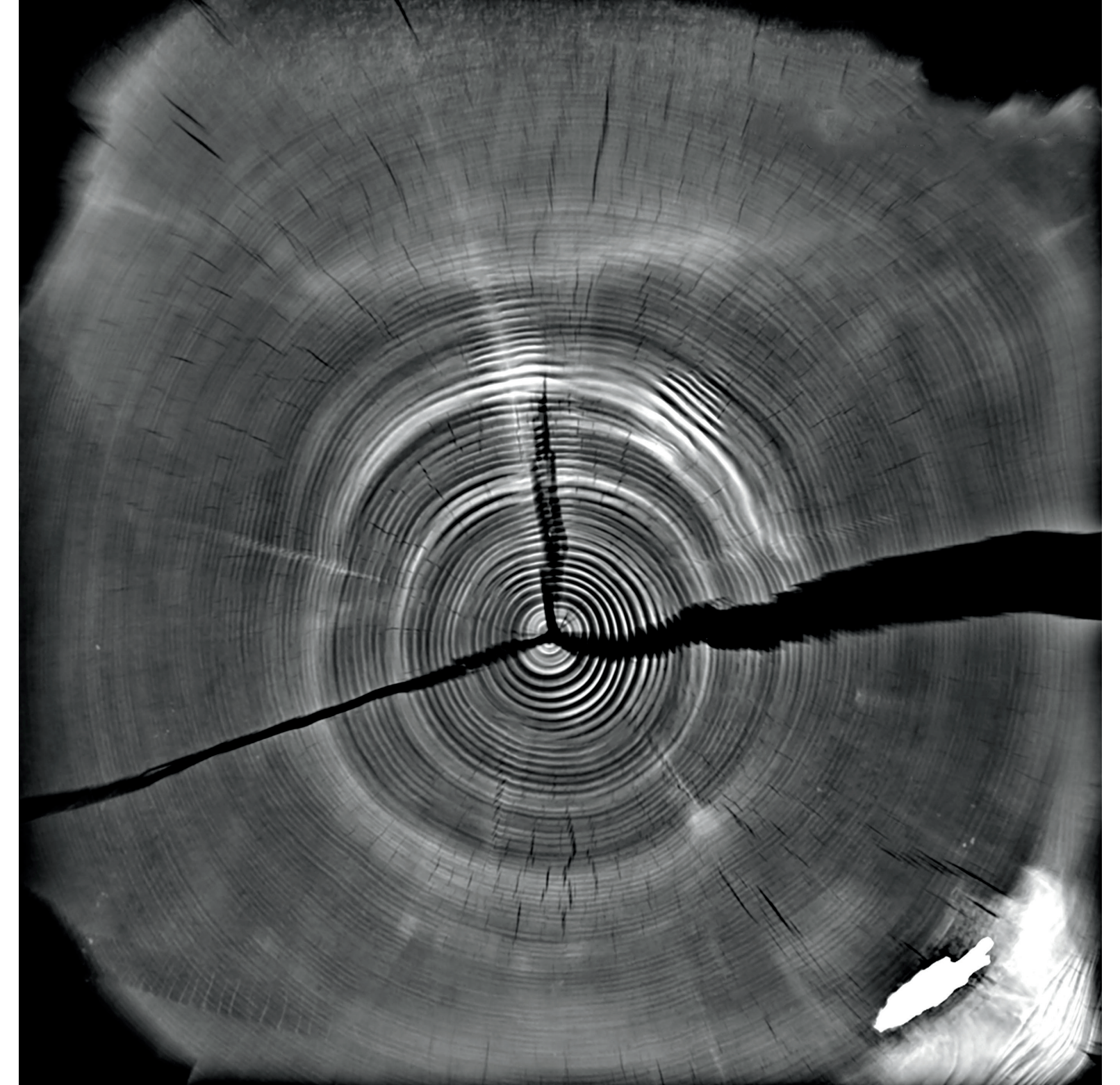
Jesse Boles
Shrapnel Scar Detail 01, 2015
Archival Pigment Print
Mounted on Dibond
32 x 40

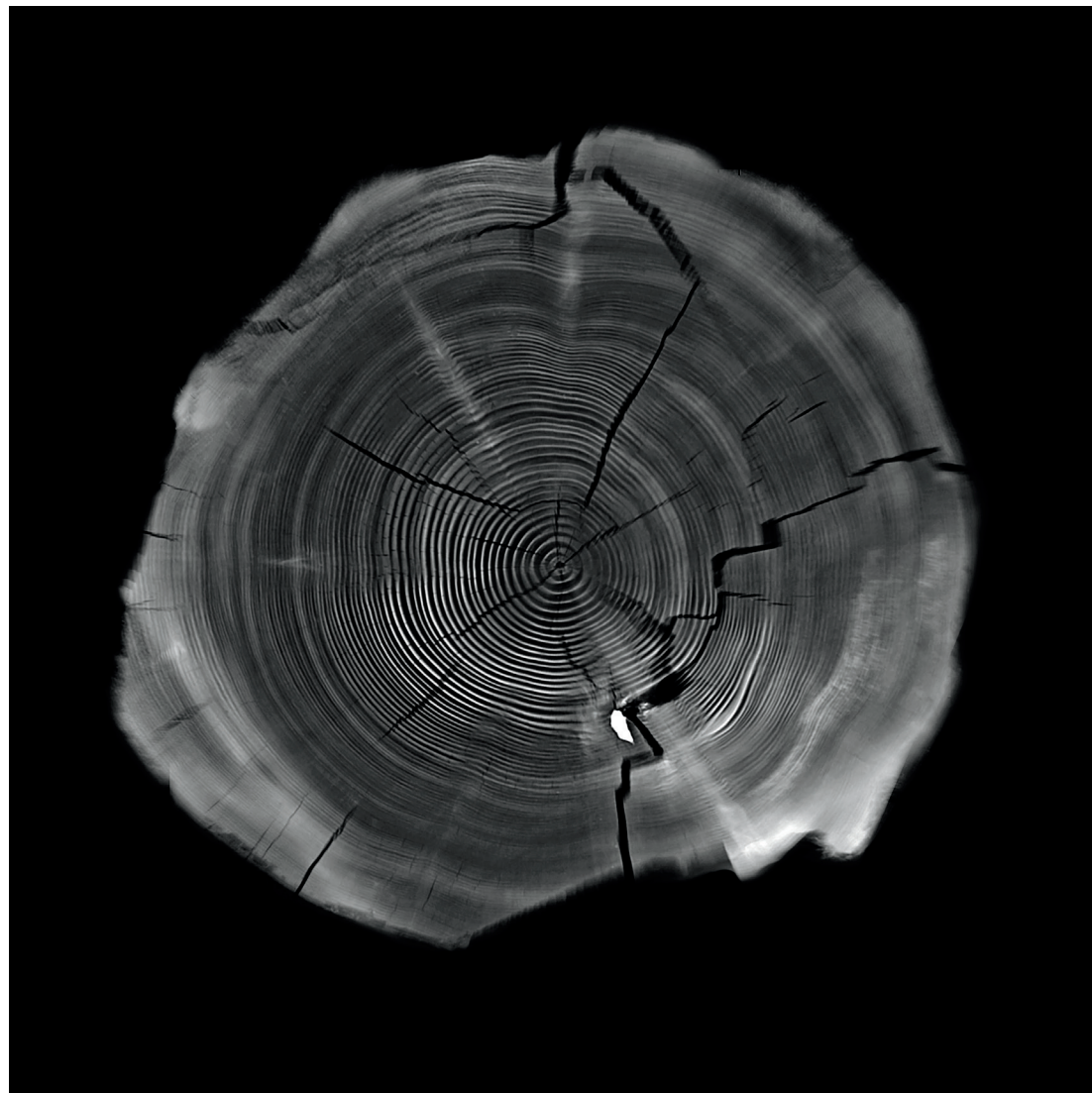


Jesse Boles
Shrapnel Scar Detail 02, 2015
Archival Pigment Print
Mounted on Dibond
32 x 40

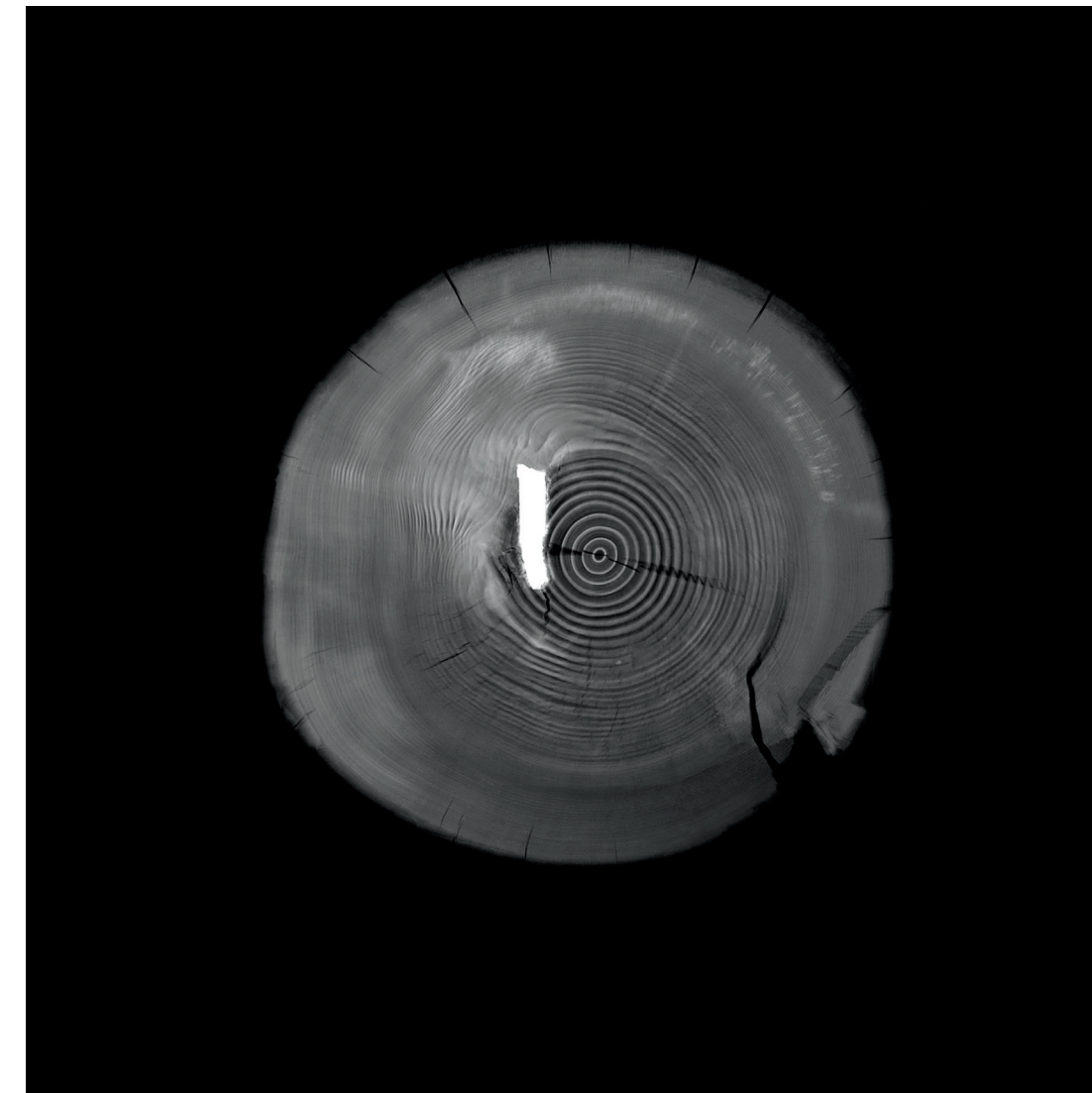
Jesse Boles photos of French forests show historical sites where wars from the past century were fought, and can be viewed as living archives preserving the memories of historic battles.

Jesse Boles
Bois Mitraillés Xray 01, 2015
Archival Pigment Print
23.5 x 23.5





Jesse Boles
Bois Mitraillés Xray 02, 2015
Archival Pigment Print
23.5 x 23.5



Jesse Boles
Bois Mitraillés Xray 03, 2015
Archival Pigment Print
23.5 x 23.5

Sue Lloyd

Since 1997, Sue Lloyd's work has been exhibited and published in Canada and the United States. She works across a range of media, primarily, but not limited to: photo-based, digital media, collage, text-work, drawing and painting. Past solo exhibitions include Gallery TPW in Toronto, Kamloops Art Gallery, Presentation House in Vancouver. Past representation includes Red Head Gallery and S.P.I.N. Gallery. Sue Lloyd received her M.F.A. from York University in 1997; she is the recipient of Visual Arts grants from the Toronto, Ontario and Canada Arts Councils. She is a tenured professor in the faculty in the Visual Studies Programme at University of Toronto.

Sue Lloyd
Saplins (Sugarbush), 2013
Epson archival inks on
Hahnemuhl Archival Paper
28 x 36



Sue Lloyd
Frozen by the Road
(no. 1, Glenora Road), 2013
Epson Archival Inks on
Hahnemuhl Archival Paper
57 x 36



Sue Lloyd
Frozen by the Road
(no. 2, Pink Rock, Glenora Rd.), 2013
Epson Archival Inks on
Hahnemuhl Archival Paper
57 x 36

Sue Lloyd's time-consuming methods result in images that capture and extend her personal relationship with land.

Sue Lloyd
Grape Vine Climbing Cedar, 2013
Epson archival inks on
Hahnemuhl Archival Paper
36 x 43





Sue Lloyd
Fallen Cedar (no. 1, Tangle), 2013
Epson Archival Inks on Hahnemuhl Archival Paper
44 x 60



Sue Lloyd
Frozen (no. 1, Druid, Picton Bay South Shore), 2013
Epson Archival Inks on Hahnemuhl Archival Paper
44 x 60



Sue Lloyd
Picton Bay Shore Cedars, 2013
Epson Archival Inks on
Hahnemuhl Archival Paper
36 x 43

Carla Garnet

Carla Garnet is currently the Director/Curator at the John B. Aird Gallery and JOUEZ curator for the annual BIG On Bloor Festival of Arts and Culture in Toronto. Garnet is on the Trinity Square Video Board of Directors where she is active on both the program and fundraising committees. She has worked as in-house curator at the Art Gallery of Peterborough (2010-2013), as guest curator at Gallery Stratford (2009-2010), as an independent curator (1997-2010) and as the founder and director of Garnet Press Gallery (1984-97). While at the Art Gallery of Peterborough, in addition to her curatorial work, she developed and managed the gallery's education program. Garnet holds an Associate Diploma from the Ontario College of Art and Design and a Masters Degree in Art History from York University.

John B. Aird Gallery

The John B. Aird Gallery opened in 1985. It was named in honour of the 23rd Lieutenant Governor of Ontario to recognize his support of the visual arts in Canada. Governed by a Board of Directors, the Gallery's mandate is to create awareness and promote the enjoyment of works of art by professional contemporary artists. In order to fulfill its mandate, the Gallery strives to encourage excellence in visual art; present a variety of media, disciplines, and styles; and to provide opportunities for study and education in conjunction with exhibitions.

Acknowledgments:

some landings/certains débarquements is organized by the John B. Aird Gallery and is presented in partnership with Scotiabank CONTACT Photography Festival as a primary exhibit.

Scotiabank CONTACT Photography Festival Website | John B. Aird Gallery:

<http://scotiabankcontactphoto.com/2016/primary-exhibition/john-b-aird-gallery-some-landingscertains-debarquements>

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