

WELCOME to the

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We are happy to welcome you to the **Elsie Savoie Sculpture Park**, named in honour of Elsie Savoie, tireless volunteer and strong supporter of the AGA since its founding. The impressive collection of sculptures that make up the Sculpture Park encircle the Art Gallery of Algoma and enliven the historic city centre.

Sculpture Park

Sault Ste. Marie has been inhabited for over 2,000 years, making it one of the oldest settlements in North America.

The St. Mary's River has been a source of livelihood for Ojibwa communities, Jesuit missionaries, explorers, voyageurs, artists, soldiers, and traders. Over the years the riverfront has been used for fishing, transportation and heavy industry. These days, the area is better known as a vibrant cultural space that includes a world-class Sculpture Park, the Art Gallery of Algoma and the Hub Trail walking path that connects them all. Discover for yourself the beauty and significance of the St. Mary's River waterfront to the city of Sault Ste. Marie in this self-guided tour of the Elsie Savoie Sculpture Park.

Art Gallery of Algoma 10 East Street, Sault Ste. Marie, Ontario, Canada P6A 3C3
phone: 705 949 9067 email: galleryinfo@artgalleryofalgoma.com



Haydn Llewellyn Davies, *Algoma Blue*
1980, Steel
Gift of the Artist



Andrew Dutkewych, *Hole in the Sky*
1987, Steel
Acquired through the Ministry of Culture and Communication



Peter Hide *World of Flowers*, 1980
Steel
Gift of Dr. Philip Yanover



Murray MacDonald, *Pivotal Divide*
Undated, Steel
Acquired through the Ministry of Culture and Communication



Peter Hide, *Straddle*
1982, Steel
Gift of Dr. Philip Yanover



Peter Hide, *Sand Castle*
1986, Steel
Gift of Aaron Milrad



Peter Maqua, *Transformation*
1989, Steel
Gift of the Artist



Kosso Elouf, *Ingo*
1992, Steel
On loan from the artist



André Fauteux, *Untitled*
1984-85, Steel
Gift of Aaron Milrad



Tom Benner, *Harbour Dolphins*
1991, Fibreglass
Donated by the Katherine Barber Memorial Fund



Pat Gladu, *Three Winds*
2007, Steel



Michael Steiner, *Boian*
1979, Steel
Gift of Aaron Milrad



William Morin
Dis Car Dead Parts #2, 1992
Mixed media
Gift of the Artist



Michael Steiner, *High and Wide I*
1976-77
Unique welded corten steel
Gift of Aaron Milrad

Andrew Dutkewych - "Hole in the Sky"

Dutkewych (b. Vienna, Austria 1944) studied fine arts in Pennsylvania and sculpture in England and Quebec. *Hole in the Sky*, named after the Anishnaabe Shaman (known as Bug-onay-ki-shig; ki-shig meaning "day" or "sky") is "...a human intervention in the natural environment which can be viewed as organic architecture crossing the boundaries between the social and subjective self."



Sculpture Park

Andre Fauteux - "Untitled"

Fauteux (b. Dunville, ON 1946) is known for his abstract sculptures which are unique in the careful precision, elegant lines and converging angles which surround the density of the sculptures and defy their mass and weight. Fauteux's sculptures relate to and are based in geometric shapes and abstraction. Fauteux received his education in Toronto and went on to work with Sir Anthony Caro in the 1970s; he later traveled and exhibited his work internationally. The Canadian-born artist won the Francis J. Greenburger Foundation Award from the Guggenheim Museum and received a major commission from the city of Barcelona. *Untitled* is a welded steel sculpture in a modern Constructivist style based on Formalist ideas.



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Tom Benner - "Harbour Dolphins"

Benner (b. 1950 London Ontario) is an amateur historian and environmentalist who attempts to create a harmonious relationship between his art and the natural world. Benner explores human interactions with nature, the natural world and cultural conflicts. Benner has described himself as a truth-teller and believes that a strong part of his role as an artist is to educate the public. Throughout his career, he has addressed "everything from religion to the military machine, stopping here and there to include our eating habits, politicians, conglomerate business, and the media" (Benner, 1982).

Harbour Dolphins represents the death of dolphins caught in Portuguese and Japanese tuna nets and comments upon humanity's lack of sensitivity towards tragedy.



Kosso Eloul - "Ingo"

Eloul (b. Mouram, USSR 1920; d. Toronto, ON 1995) is an internationally known sculptor whose work has gained attention in Canada, Japan, China, Mexico and perhaps most famously in Israel, where the artist grew up. Eloul's *Eternal Flame*, is one of Israel's most important monuments and is a memorial to the 6 million Jews who died in the Holocaust. Eloul is known for his modular constructions of rectangular solids. After completing some training in Tel Aviv in the late 1930s, Eloul moved to Chicago and studied at the city's Art Institute with Frank Lloyd Wright and at the Chicago School of Design with Laszlo Moholy-Nagy. While often described as a minimalist, there is something about the movement of Eloul's pieces, the energy that runs through from one balancing tip of steel to another, that makes his sculpture transcend the deliberate sensibility of minimalism. *Ingo* is an example of the artist's large scale minimalist sculptural style; that simultaneously invokes energy and weightlessness.



Peter Hide - "Marion", "Sand Castle", "World of Flowers", "Straddle"

Hide (b. England, 1944) moved to Canada during the 1970s and is currently teaching at the University of Alberta. The abstract form in Hide's work is a tradition that started with Pablo Picasso and was further developed by Anthony Caro. Hide's attempt to reclaim the mass and the monolith sets him apart from his mentor, Caro, who is best known for the weightlessness of his sculptures. Hide achieves these unique monolithic forms through abstract constructionism. The sculptural style of Hide and his contemporaries is thought to be part of a "new tradition" of constructed sculpture that sought to find new ways of appropriating the weight and volume of the traditional monolith. *Marion* and *World of Flowers* are created in the assembled sculptural tradition of Picasso and Caro, whereas *Sand Castle* reveals the artist's shift toward monolithic constructions.

