

Irving Zucker Sculpture Garden

This Sculpture Garden at the Art Gallery of Hamilton is named after a Hamilton-born businessman and philanthropist, Irving Zucker (1920-2002). Zucker grew up in the north end of Hamilton, and during World War II he joined the RCAF as a trained bomber and participated in the gunnery crew. After his discharge, Zucker became increasingly involved in radio broadcasting and business ventures. In the late 1960s, with an inherited appreciation for charitable work and experience through his world travels, Zucker became particularly interested in art, especially painting and sculpture. By the 1980s, Zucker devoted his life to philanthropy, with a concentration to art. Zucker was a firm believer in the power, inspiration and pleasure in experiencing art. Zucker believed that if a painting or sculpture moved him, which would make him feel happy, he wanted to have it in his art collection.

From the 1990's, due to Zucker's passion for art, this philanthropist donated over one hundred works, many of the sculptures that surround you in the Irving Zucker Sculpture Garden were gifts from this important Hamilton philanthropist.



Lynn Chadwick (English 1914-2003)

Cloaked Couple I 1977

Bronze diptych

ed. 4/8

Gift of Irving Zucker, 1991



Lynn Chadwick (English 1914-2003)

Two Seated Figures 1973

Bronze diptych

ed. 3/6

Gift of Irving Zucker, 1991

Lynn Chadwick, a sculptor in iron and maker of mobiles, was born in Barnes, London, England in 1914 and who studied at the Merchants Taylor's School. Chadwick trained and worked in various architectural firms in London. Putting aside his artistic

practice, he served during World War II as a Royal Navy pilot between 1941 and 1945. When he returned to London, he resumed work with architect Rodney Thomas, who influenced Chadwick to move sculpturally in his artistic practices.

Chadwick's early work was with mobiles, though in 1952 there was a shift towards more stable forms. His artwork balances between the human and the mechanical, with much of his work being metal sculpture reminiscent of abstract constructs and figurative skeletal beings. Chadwick's sculptures remain consistent in their exploration of form and subject, the signature 'style' of the artist.

A major theme in Chadwick's work is the 'couple' subject, a pair of figures being repetitively created. In the 1970s, works such as *Cloaked Couple I* and *Two Seated Figures* shows the intent to represent the male and female through geometric representations identified through the head. The triangular shaped head represents the female, while the square headed figure represents the male, a concept that was well known in the 1950's as distinctions between male and female.

Chadwick's sculptural figures are expressive in their body language. By eliminating facial features and expression, the audience will be able to identify the relationship and mood through the shape and form of the sculptures. Chadwick's figures prove to be

reminders to the viewers of the intimate and trusting moments shared within a relationship, the viewer identifying with these couples.



Sorel Etrog (Canadian
b. Romania 1933)
The Source 1964
Bronze
ed. 4/5
Gift of Irving Zucker,
2002

Sorel Etrog is a renowned Canadian sculptor and painter, born in Romania in 1933. He left Romania for Israel in 1950 where he studied at the Tel Aviv Art Institute. His first solo show earned him a scholarship at the Brooklyn Museum of Art, where he lived in New York, for a couple of years. In 1963, Etrog moved to Toronto, becoming a Canadian citizen.

Etrog's artwork can be seen across eastern Canada, especially in urban public spaces. Etrog is known for his bronze sculptural pieces, but has extensively worked with two-dimensional works, such as drawing and painting, as experiments with effects that might inspire three-dimensional works.

Sorel Etrog has described his art as “tension created

by pulling together and pulling apart, with being stuck and being freed, a world of grabbing and holding on and losing hold...bringing shapes together but at the same time giving each an independence”.

Signature features that are apparent in Etrog’s work are the formalized figures and knotted symbols. Between 1963 and 1971, Etrog created a series of ‘link’ sculptures, inspired by his trip to Italy, where he was first exposed to Etruscan sculpture. Inspired by this, he wanted to portray connection and tension as a commentary on the tension in our own existence and within the outside world.

Evident in *The Source*, Etrog combines the sense of the structure of bones and joints and a machine-like character of connecting rods and hinges, drawing a parallel between the organic and the manufactured.



Augustin Filipovic
(Canadian b. Croatia
1931)
Untitled c.1967-68
Bronze
Gift of Irving Zucker,
1991

Croatian born artist Augustin Filipovic studied at the Academy of Fine Arts in Zagreb and the Academy of Fine Arts in Rome. After successful exhibitions within Rome, in 1959 Filipovic moved to Canada to join his family who emigrated earlier. As a student from the National Academy of Fine Arts in Zagreb, Filipovic was influenced by Marino Marini, the masterworks of the Renaissance and Italy. Through a scholarship, Filipovic was able to study in Rome, where he found a more modern, abstract form of artistic expression and had access to more space and material to allow him to work on a monumental scale.

From 1964, Filipovic began modeling in wax, which allowed him to express sculptural ideas while combining precise detail with a variety of surface textures and large simple forms. A sculpture such as this piece, *Untitled*, is cast from such a wax model and finished as a bronze sculpture.

Evident in *Untitled* is the exploration of shape, space and the counterplay of circular and angular forms. Filipovic is drawn to natural forms in an abstract way. The Canadian artist commented that his artwork shows definite relationship to forms in the world around him.

In describing his work, Filipovic goes on to say, "My commitment is to make art that is universally truthful. Drawing inspiration from nature, I strive to transform its elements into everlasting sensuous forms, images

and colour – infusing my painting and sculpture with life, energy and beauty.”

Filipovic is a renowned sculptor who has shown in Rome, Toronto, Ottawa, Montreal, New York and Chicago.



Francisco Zuniga
(Mexican b. Costa Rica
1912-1998)
Yucateca 1976
Bronze
ed. 1/5
Gift of Irving Zucker,
1991

Francisco Zuniga was an internationally acclaimed sculptor and printmaker born in Costa Rica in 1912. He studied drawing, stone sculpture and engraving at the School of Fine Arts in San Jose. In 1936 he studied stone carving at La Esmeralda, Mexico City, which is where critics have argued that his career as a sculptor and draftsman flourished. Zuniga carefully chose Mexico City as his destination, as it was, and still is a major art capital within the Americas. In 1938, Zuniga was appointed to the faculty of La Esmeralda, the painting and sculpture school of the National

Institute of Fine Arts where he remained until his retirement in 1970.

The title of this piece *Yucateca* refers to a female inhabitant of Yucatan, Mexico. Historically, in the pre-hispanic era, Yucatan was inhabited by Mayans where the language of Yucatec Mayan emerges from. As is evident in this piece, amongst many of his works, the Indigenous female is represented, typically, in terms of sculpture, cast in onyx or bronze.

Conceptually, Zuniga's signature sculptures were an ongoing exploration of figurative representation in Western Art. Through analysis, the viewer will be able to identify, through body language and their monumental mass, the relationship of community and of union between women. This bronze sculpture, like other works, represents archetypes of indigenous women while juxtaposing classical sculptural language.

In his sculptural work, Zuniga strictly creates the female form in either a standing position, a women unclothed, or a women wearing a *rebosos* - a Mexican shawl, which in this piece transforms the feminine body in the sitting position, into a pyramidal form. The sculptures are monumental in size, muscular and usually in a compressed position.

Holistically, Zuniga wished to communicate his fascination for his ancestral roots and primitive art,

and a love and respect for Central American people and traditions.



Douglas Bentham (Canadian b. 1947)

Portal 2006-7

Stainless steel

part I: 229.0 x 61.0 x 46.0 cm

partII: 229.0 x 66.0 x 51.0

On extended loan from Martin Zucker, 2008; to be gifted in 2011

Douglas Bentham has resided in Saskatoon since 1959. Bentham received his BFA in painting from the University of Saskatchewan in 1969, and his MFA in sculpture in 1989. With over forty solo exhibitions and over 100 group exhibitions, his work has gained national and international recognition.

Bentham works “in and around the constructivist process, using an additive/ subtractive approach to collaging.” Early on in his career, Bentham worked with abstract forms through plate, sheet or rod steel that was cut and shaped. By the mid-1980s, “he felt the need to explore the expressive qualities of other materials and began to incorporate such things as found metal objects, wood, Plexiglas, etc., into his work.”

Bentham has been influenced by the critical writings of Clement Greenberg, sculptors David Smith and Sir Anthony Caro, and Mennonite and Ukrainian traditional objects and popular culture. He is interested in the formal aspirations of high modernism, but also in a narrative interpretation concerned with time and change. His sculptures all share a concrete-ness as the object and in the process – to live in everyday reality and within the audience’s inner world of imagination.

This stainless steel sculpture titled *Portal* was created in 2006/07. Standing nearly similar, in terms of height, the two pieces are composed of vertical abstract shapes. The audience is drawn to the relationship between the sculptures and the steel material supports Bentham’s desire to construct it to have concreteness.



Keith Haring (American 1958-1990)

Self-Portrait 1989

ed. 2/3

Painted steel

The Joey and Toby Tanenbaum
Collection, 2002

Keith Haring was born in Kutztown, Pennsylvania in 1958. Growing up, Haring was inspired by animated cartoons and comic strips and developed a love for drawing. His father supported Haring in his artistic endeavors, encouraging him to enroll into the Ivy School of Professional Art in 1976, after graduating from high school. This commercial art school made Haring realize that he had little interest in becoming a commercial graphic artist, and after two semesters he dropped out. Soon after, in 1978 he worked on his own and at the School of Visual Arts under Joseph Kosuth and Keith Sonnier, among others, in New York City.

New York City inspired Haring through the energy and constant innovation he found surrounding him. The alternative art community that was developing outside of the gallery and museum space was in the downtown streets, subways and spaces in clubs and dance halls.

Haring's artwork explores the primacy of the line in expressing his stylistic drawings. Inspired by Christo's public artwork and Warhol's unique fusion of art and life, it was at this point that Haring wanted to create truly public art. He began drawing with chalk on matte black paper that was placed in unused subway advertisements, where eventually commuters became familiar in his work through this bold, rapid rhythmic lines. Through the use of line and the directness of the message, the figures Haring created depicted

many universal concepts such as birth, death, love, sex and war.

This work entitled *Self-Portrait* was created in 1989, after being diagnosed with AIDS in 1988. After this diagnosis, Haring strived to create awareness and activism about AIDS.



Jef Lambeaux (Belgian, 1852-1908)

The Murder 1905

Marble

The Joey and Toby
Tanenbaum Collection, 2002

Jef Lambeaux is a Belgian born sculptor who studied at the Antwerp Academie under Nicaise De Keyser and Joseph Geefs. Antwerp inspired Lambeaux in the development of his work. Beginning his artistic endeavours in 1875, he travelled throughout Europe, his works picturesque and graceful. In 1887, what is considered his most important work, *the Brabo Fountain*, was erected in the Grote Markt in Antwerp. Throughout his artistic career, Lambeaux considered himself a realist; he did

not intend on the poetic and philosophic nature that appears in his artwork.

Generally, Lambeaux's gestural approach is a key feature in his sculptures. Through the observation of models, he captured their everyday attitudes and gestures, which bring his sculptures to life. Lambeaux worked on a variety of different figures such as busts, groups of faun, centaurs, nymphs and bacchantes. In *The Murder* from 1905, it is clear that the artist enjoyed working with the nude figure to represent movement and emotion.



Peter Hide (Canadian b. England 1944)

Centrepiece 1990

Steel

Art Gallery of Hamilton, Gift of the artist, 2008

British born sculptor, Peter Hide studied at the Croydon College of Art and at St. Martin's School of Art, a student of Anthony Caro. In England he supported his artistic practice by teaching at the Norwich School of Art and at St. Martin's School of Art. Hide moved to Canada, and since 1977, has been a Professor of Sculpture at the University of Alberta in

Edmonton. This move to Canada liberated him from influences prevalent in Britain, and provided him with a new perspective to his work.

Hide specializes in welded metal sculptures in an abstract form where he is exploring the relationship between sculpture and architecture. It is clear, in many of his works, that Hide works in the assembled sculpture tradition of Pablo Picasso, David Smith and Anthony Caro.

Centrepiece, which was completed in 1990, exemplifies his artistic intent in a modernist aesthetic. This sculpture resembles a human figure standing contrapposto, a pose both majestic and relaxed. Composed of found pieces of steel, the suggestive elements are integrated with and informed by the work's materiality. This is the first piece by Peter Hide to enter the AGH collection.



Giuseppe Pierotti (Italian
19th century, active after
1870)

*American Indian Attacked
by a Boa Constrictor* after
1870

Marble

The Joey and Toby Tanenbaum Collection, 2002

Giuseppe Pierotti, an Italian artist, debuted *American Indian Attacked by a Boa Constrictor*, after 1870. Like Lambeaux's work, *The Murder*, also seen in the Sculpture Garden, this work looks back to the ancient paradigm of the *Laocoon*, providing yet another instance of the perpetual inspiration that antique sculpture could offer artists long after the Neoclassical movement had ebbed in the early part of the century. Interestingly, while the forms and style of Pierotti's work may resurrect Neoclassicism and its antique sources, the subject of a "New World native" is inherited from Romantic artists and writers like Delacroix and Chateaubriand.

Like some of the sculptures that are present in the Irving Zucker Sculpture Garden, this work is part of the Joey and Toby Tanenbaum Collection. Joey and Toby Tanenbaum have extensively collected and are considered to be among Canada's leading art patrons. Inspired by *tzedaka*, the Hebrew conception of charity, the Tanenbaums feel a responsibility to share their collection with the Canadian public.



Leo Mol (Canadian b. Ukraine 1915, d. 2009)

Dream 1974

Bronze

ed. 9/10

Gift from The Friends of Stephanie Committee, UCPBA, 1995

Ukrainian born artist, Leo Mol (1915-2009) was born in the small Ukrainian village of Polonne, a community of potters. From the age of 11, Mol worked almost full time modeling clay and the potter's wheel for his father, who made a living selling these works at the local market. At only 15, Mol left the Ukraine to move to Vienna to pursue his artistic endeavors. From there, he went to the Berlin Academy in Germany and worked under Frans Klimsh, a well-known Berlin sculptor. In 1943, Mol married Margareth, and soon after, had to escape Soviet advancements and flee to Amsterdam. In Amsterdam they spent some time living in a refugee camp in a monastery in Eindhoven where he continued to work with sculpture, creating molds for figurines. In 1948, Mol, with his wife moved to Canada, where he had a flourishing pottery and stained-glass business, with a desire and ability to continue working with sculpture.

As early as 1952 in Winnipeg, Mol was modeling figure studies in terra cotta, some of which would be cast in bronze. Mol was inspired by portraiture, over the years, creating more than one hundred portrait subjects.

In the 1970s, Mol produced several sculptures, one known as *Dream*, created in 1974. This bronze sculpture, like many of his other works, represents the young female figure. Mol's sculpted females are commonly stylized to highlight the soft contours of the body and represent a carefree and comfortable attitude.



Barbara Hepworth (1903-1975)

Hollow Form with Inner Form

1968

Bronze

ed. 1/6

Gift of Irving Zucker, 1991

Barabara Hepworth was born 1903 in Wakefield, England, living in modest beginnings, her father working as an engineer, and with a supportive mother who encouraged Hepworth to pursue her artistic nature. Two geographical points that were important to Hepworth were Yorkshire and

Cornwall, acting as driving forces behind her inspiration and imagination: the beauty of the landscape. Hepworth's writings are lyrical and poetic, truly depicting the beauty of the landscape, perceiving the landscape to be rich with powerful sculptural shapes, yet she is a part of it too.

In 1909 Hepworth enrolled at Wakefield Girls' High School and in 1921 was accepted to the Royal College of Art where she studied sculpture with fellow artist Henry Moore. From there she studied abroad in Italy, where she met her first husband, John Skeaping, and they married in 1925. During her time in Italy, she studied at the British School in Rome, where she formulated the basis to the key characteristics of her work.

At the beginning of her artistic career, Hepworth worked through carving techniques in wood and stone, where her abstract figures prospered and developed. When she married her second husband, Ben Nicholson, she became aware of European developments. Together they joined Abstraction-Creation and Unit One in 1933. In 1939, she and her husband moved to St. Ives in Cornwall. From there, Hepworth began to play with mass and space in sculpture, displaying a deep understanding of the quality of materials and extensive knowledge on craftsmanship.

This sculpture, *Hollow Form with Inner Form* represents a dominant theme throughout Hepworth's sculptures, the contrast of the interior with exterior forms. Cast in an edition of six, this sculpture is composed of two previous carvings: the interior was cast from the teak *Single Form* (1963-68) and the exterior is composed of *Hollow Form* (1963-68).



John McEwen

Breath 1995

steel, photographic lightbox,
mixed media

Purchased with funds from the
Walter N. Duncan Gordon
Charitable Foundation and
matching funds from the Canada
Council, 1996

Toronto-born artist, John McEwen (1945-) is best known for utilizing imagery such as stars as sculptural elements and naturalistic elements, created through metal sculptures. From 1966-1970 McEwen studied at the Ontario College of Art and Design in Toronto and shortly after began a gallery with some colleagues called A Space. Soon after, a shift in McEwen's artistic creation occurred, where he wanted to work in

steel and studied at George Brown College in Toronto to learn welding skills and techniques.

Apart from being an artist, McEwen worked as an educator at Ontario College of Art and Design and University of Ottawa.

McEwen's artwork regularly depicts large-scale objects of steel, bronze, or stone, communicating themes of Canadian culture, art history, architecture, and communication systems. His sculptures reveal themes of the Canadian experience and are site specific in relation to context and scenery.



Kosso Eloul

Canadac 1977

Fabricated wrought Stelcalloy
Purchased from A Sculpture for
Hamilton Competition, 1977

Kosso Eloul (1920-1995) was born at Mourom, U.S.S.R in 1920 and raised in Israel. In 1938, Eloul studied and began his artistic training at the Tel Aviv, a year later continued at the Art Institute of Chicago. There he studied under Frank Lloyd Wright and Laszlo Moholy-Nagy in the 1940s.

He served in World War II and the War of Independence, resuming artistic practices in 1948.

In 1959, Eloul represented Israel at the 29th Venice Biennale, where a passion for international sculpture conferences began; he showed at the 1st Sculpture Symposium in Yugoslavia in 1961 and at the Negev Desert in 1962. At the end of the 1960's, Eloul settled in Toronto, showing at the 10th Sculpture Conference in 1978.

The process behind these sculptures rested in precise calculations and maquettes. These calculations and maquettes were sent to a fabrication plant in Toronto, where these large sculptures were created.

Eloul's sculptures are minimalistic and generally created through stainless steel or aluminum. It is common to experience several dominating geometric forms perched precariously on top of each other, testing the laws of gravity. These rectangular sculptures are site specific, maintained in many public spaces throughout Canada.

Eloul described: "I think that balancing, or the balancing act or the dynamics off this is just very expressive of our time, our personal predicament, our day and age, everything. The potential movement of those shapes is very exciting."