



Art Gallery of
ALGOMA

We are happy to welcome you to the **Elsie Savoie Sculpture Park**, named in honour of Elsie Savoie, tireless volunteer, the first Board President and strong supporter of the AGA since its founding in 1975. 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 2000 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.

Call to book Art & Architecture Tours
\$12 (Children under 12 free)

Art Gallery of Algoma
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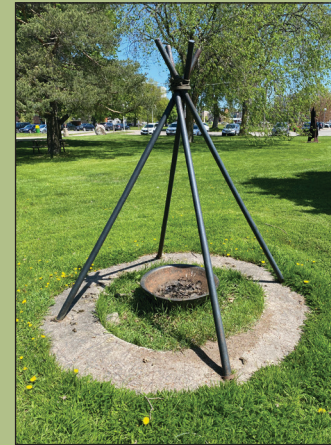
1 Peter Hide, *Marion*, 1980, Steel
Gift of Dr Philip Yanover



2 Kosso Eloul, *Ingo*, 1992, Steel
Gift of the Artist



3 Peter Hide, *World of Flowers*, 1980, Steel
Gift of Aaron Milrad



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



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



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



9 Tom Benner, *Harbour Dolphins*, 1991, Fibreglass
Donated by the Katherine Barber Memorial Fund
This sculpture is currently waiting to be restored.



11 William Morin, *Dis Car Dead Parts #2*, 1992, Mixed Media
Gift of the Artist



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



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

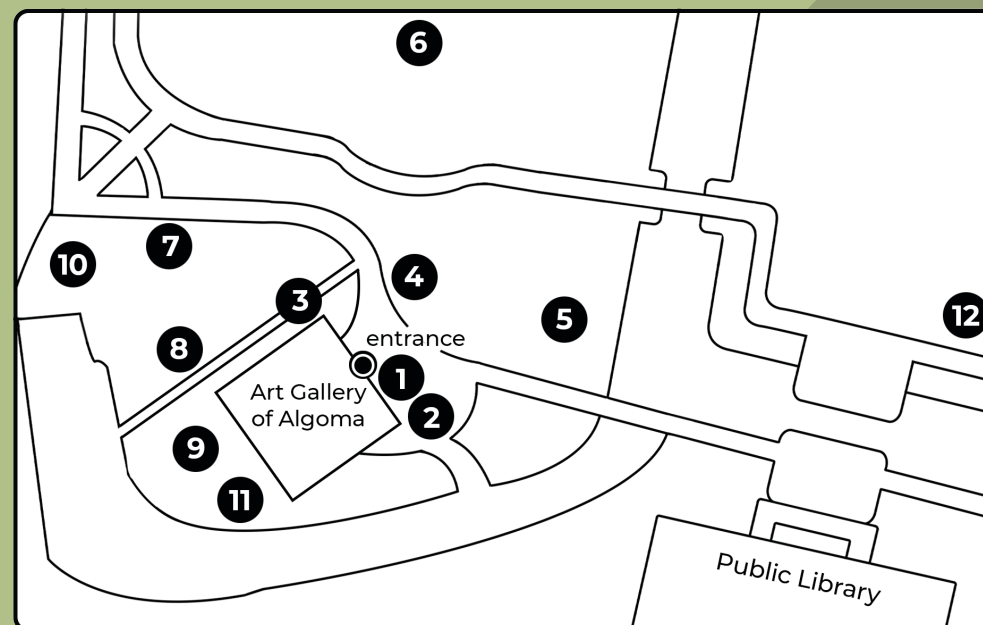


10 Pat Gladu, *Three Winds*, 2007, Steel
Donated by Bon Soo Winter Carnival and Tenaris



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

Sculpture Park Map



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

Haydn Llewellyn Davies - *Algoma Blue*

Davies (b. Rhymney, Wales 1921; d. Toronto, ON 2008) was a Welsh-born Canadian artist known for his large constructivist sculptures. He studied art at the Central Technical School and after serving in World War II, he completed his education at the Ontario College of Art. Davies had a successful career in graphic design and advertising from which he resigned in 1976 to work as a full-time sculptor. He became internationally renowned and his sculptures stand outside public buildings in several Canadian cities. Davies initially worked in clay but became more interested in the textures of corroded steel, patinated bronze and rejected wood.

Algoma Blue was installed in the Art Gallery of Algoma's Sculpture Park in 2004; before that, it had been displayed at Toronto's Harbourfront for 20 years. The sculpture is made of material manufactured at Algoma Steel and

its installation in the park was considered a homecoming. In 2004 the Canadian government designated his sculpture *Algoma Blue* as a heritage piece.



Tom Benner - *Harbour Dolphins*

Benner (b. London, ON 1950; d. London, ON 2022) was an amateur historian and environmentalist who attempted to create a harmonious relationship between his art and the natural world. Benner explored human interactions with nature, the natural world and cultural conflicts. Benner described himself as a truth-teller and believed that a strong part of his role as an artist was to educate the public. Throughout his career, he 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.



This sculpture is currently waiting to be restored.

Park

Kosso Eloul - *Ingo*



Eloul (b. Mourmam, USSR 1920; d. Toronto, ON 1995) was an internationally known sculptor whose work 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 was 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*

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.

