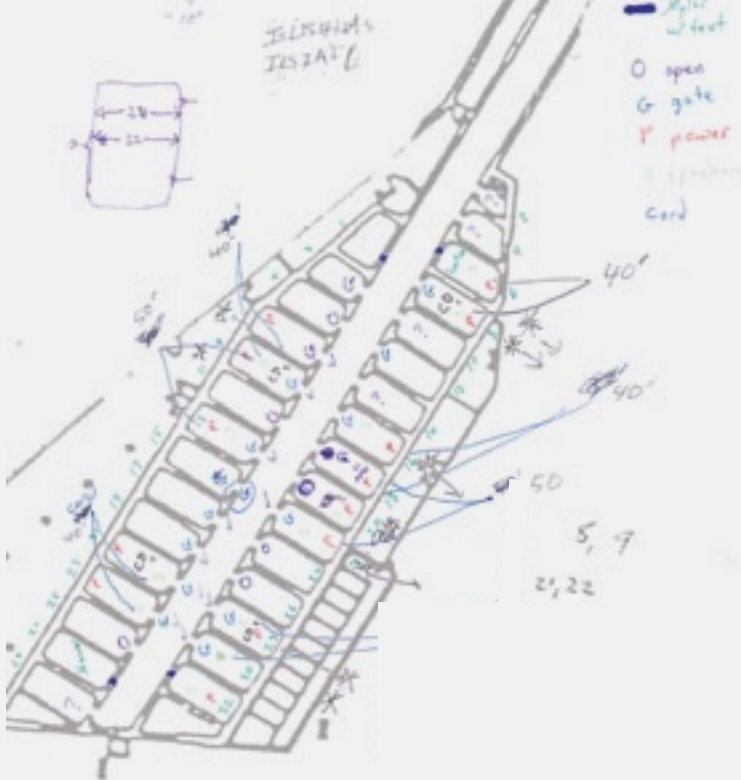


Ilan Sandler

Public Projects: 1999–2009





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www.sandlerstudio.com
www.ilansandler.com

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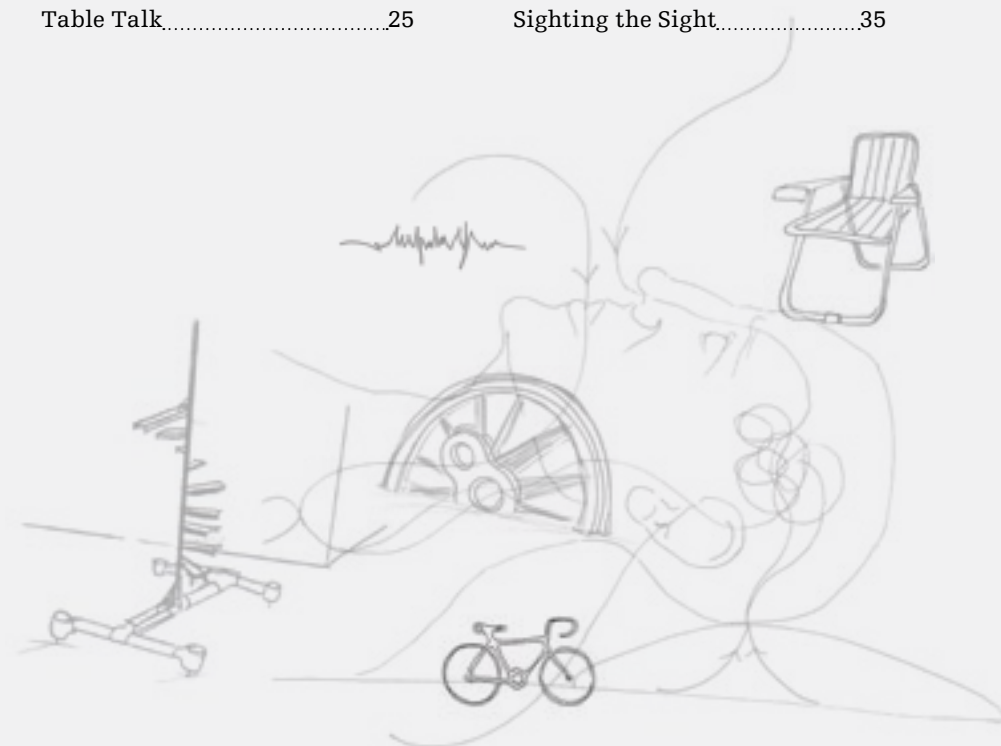
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Front cover: *The Vessel* (detail). This page: final layout for *Arrest* installation.
Back cover: *Sighting the Sight* (installation view detail).



Introduction

Since the late 1990s I have been creating artwork for non-traditional exhibition spaces. With an eye towards long-term outdoor installations and interdisciplinary collaborations, I began by conceptualizing projects on paper, through digital media, and in maquette form for sites in the US and Canada. One of my earliest projects was a fourteen-foot high aluminum lawn chair that was installed for a day in a vacant lot in a busy downtown area of Philadelphia and then temporarily installed on a road. While I was tempting cars to drive under the seat of the chair, two officers came by on bikes and insisted that I remove the piece. Even though the illegal roadway installation was fleeting, the idea of re-situating work became central to the way I make art.

The Lawn Chair's scale and linear construction allowed it to be integrated into a wide range of environments, and increased my desire to build temporary, portable works. In 2002, the *Chair* was installed in New York City for the DUMBO arts festival (Down Under the Manhattan and Brooklyn Bridges) (p.28). In this new context, it either looked as small as a toy (if viewed from one of the bridges) or like a looming monument (if viewed from the ground). These temporary installations of the *Lawn Chair* were the necessary experiments that led to the building of the more permanent stainless steel sculpture called *Double Storey*, which was commissioned by the Toronto Sculpture Garden in 2003 and later permanently installed outside a furniture factory in Milwaukee WI. (p.26) *The Chair's* highly polished surface reflected its physical environment, and its minimal architecture invited viewers to walk into the space that it enclosed and framed.

My early projects often attempted to make viewers touch and inhabit them. In 1999 my first large scale media installation, *Sighting the Sight*, connected interior and exterior space with various lenses, emulsions and CCD cameras (p.35). The low-tech portals included peepholes that turned the viewer into an object of curiosity for passersby. I wanted the walls and windows of the temporary exhibition space (an abandoned kitchen appliance store in Center City, Philadelphia) to become permeable, and to allow the body and imagination to push their way through the glass to the world outside. The most striking moments happened when the inside and outside met and surprised each other: the viewers' bodies pressed against the frosted glass and were revealed to people walking by on the street; a group of men who were waxing, detailing, and washing cars at a nearby car wash suddenly became the visual focus of the piece (p.35).

Sighting the Sight turned viewers into participants, and at the same time I was beginning to focus my own practice on public art. Like many artists, I began by experimenting with approaches and techniques, and those experiments led me to found Ilan Sandler Studio as a research/production space for public projects. My major projects until 2005 included long-term temporary installations in unconventional sites: *Arrest* at Eastern State Penitentiary in Philadelphia; *Pulse* for the St. Louis transit authority's train bridge; and *Double Storey* at the Toronto Sculpture Garden, as well as mobile sensory sculptures of an enormous ear and a large eyeball. By 2006 the studio could support the production of large-scale pieces for national and interna-

tional public art competitions. Although some of these public pieces have a textual or media component, in general they reference contemporary objects that are in common use and resonate across cultures, including books, wheels, sheaves of paper, tables, chairs, and water vessels. These works stand alone as objects, but they also contain a narrative about the sites for which they were designed. For example, because *The Book* was to be installed alongside a highway near an airport, I wanted to harness the high winds and vastness of the space to make *The Book* billow like a body, with its spine raised, its covers spread like open arms, and a page tearing from its centre and blowing away. Seen from a distance, the piece looks like the drama of two forms—an open book and its fugitive page—but up close the viewer sees a brief history of the English alphabet cut into the steel surface. Clusters of hieroglyphs and other linguistic markers create a brief pictorial history of our modern alphabet, beginning with its roots in various ancient scripts and codes. These scripts mark the origin of writing and the pre-history of the modern book.

After installing *The Book* I began to focus on three other large-scale sculptures: a large porous jug called *The Vessel*; two sheaves of paper leaning against one another called *What's Your Name?*; and a set of large train wheels embedded in a field called *A Departure*. *The Vessel* is a six metre-high sculpture with a water feature for Taddle Creek Park in downtown Toronto: I finished it in 2009, and it was installed in 2011 when renovations to the park were complete. *The Vessel* is a reconstruction of a buried river called The Taddle that ran four kilometers from

the park to Lake Ontario. The sculpture's surface is made from 4 kilometres of stainless steel rods, in memory of the section of the river that ran from the site to Lake Ontario. Water flows through *The Vessel's* handle to the rim and cascades down to the ground where it is stored in an underground cistern and used to irrigate the park. *The Vessel* is a memorial for a river but it also looks like a living creature, with its long neck and beak-like spout, and its handle, which resembles a folded wing or crooked arm.

During 2009 I was also developing three sculptures for an installation called *A Departure* at a site that commemorates the centenary of a trestle train bridge in Lethbridge, Alberta, Canada. The largest of the wheels is wedged into the earth, and the other two appear to roll along the valley edge. Each represents a different kind of wheel that carried a train across the hundred year-old, mile-long bridge that runs through the site. Together, these wheels tell a story about the technology that helped to make things and people mobile in the twentieth century, and they urge us forward across the landscape and into the future.

—Ilan Sandler, 2011



The Vessel

Toronto, 2011



From fabrication in 2009 to installation in 2011.



This sculpture of a water-carrying vessel is made from 4 kilometers of stainless steel rod. The rod measures the approximate length of Taddle Creek, which ran from Taddle Creek Park through downtown Toronto to Lake Ontario. The steel rod reconstitutes memories of the creek by referencing its length and by forming the water-carrying arteries of *The Vessel*. The sculpture has volume without solidity and appears almost weightless, reflecting light in a delicate interplay of shadows. Flowing from the top of the rim, water cascades over the surface of the vessel onto the ground plane, creating sound that drowns out the noise of traffic. As an over-flowing pitcher, the piece evokes the creek's long history as a source of sustenance. Water from The Vessel is stored in an underground cistern and used to irrigate the park.

Vessels have accompanied all people for millennia, and are often seen as a surrogate for the body. The desire of civilizations to anthropomorphize water-carrying vessels is evidence of their importance to our survival as a species. The ability to store water both for physical and imaginative nourishment has



been an inseparable part of the evolution of all societies. The Anishinaabe Nation or Ojibway-speaking people of the region would have drawn water for sustenance from many sources, including Taddle Creek. They also drew inspiration from water in the development of their creation myths, one of which says, "the rivers that run underground are the veins of Mother Earth and water is her blood, purifying her and bringing her food."¹

As a vessel the sculpture holds memories of the buried creek and as a fountain it preserves Although *The Vessel* represents a container, it also acts as a fountain, relating the creek's historical significance as a life-sustaining water source to the future pleasure of the community.

¹ Callahan, Kevin. 2007. An Introduction to Ojibwe Culture and History. <http://www.dreamcatchers.org/ojibwe-history.php>

*Stainless Steel, Height: 5.7m.
Taddle Creek Park, Toronto ON,
Canada. Commissioned by the City
of Toronto. Fabrication 2009 /
Installation 2011*

A Departure

Lethbridge, 2009



Paul Doiron
fabricating the large
wheel at Velocity
Machining and
Welding in Dartmouth,
Nova Scotia, Canada.



Fabricated by
Sean MacPhee
from Velocity
Machining
and Welding.

A Departure is based on three types of driver train wheels that have crossed the Alberta CPR High Level Bridge over the last century. The largest sculptural element in the installation is a train wheel emerging from the ground, acting here as a bridge connecting the first era of steam locomotion, in its golden age when the bridge was built, with the current era of diesel-electric trains. This wheel is based on the last class of Mikado steam engines, which the CPR kept in service until the early 1950s. The two smaller wheels are drawn from the beginning and end of the centenary period, the earliest based on Switcher trains built at the turn of the century. The sculptural components have been installed in relation to one another, and were designed so that they work together as a set of objects that frame views of the bridge, the river valley, and the local built environment, including the University of Lethbridge. When facing the

bridge, viewers can peer through the spokes of the large wheel to see its older counterpart, as if looking back in time. When standing between the bridge and the two steam engine wheels, you can see a late twentieth-century wheel appearing to roll into the future.

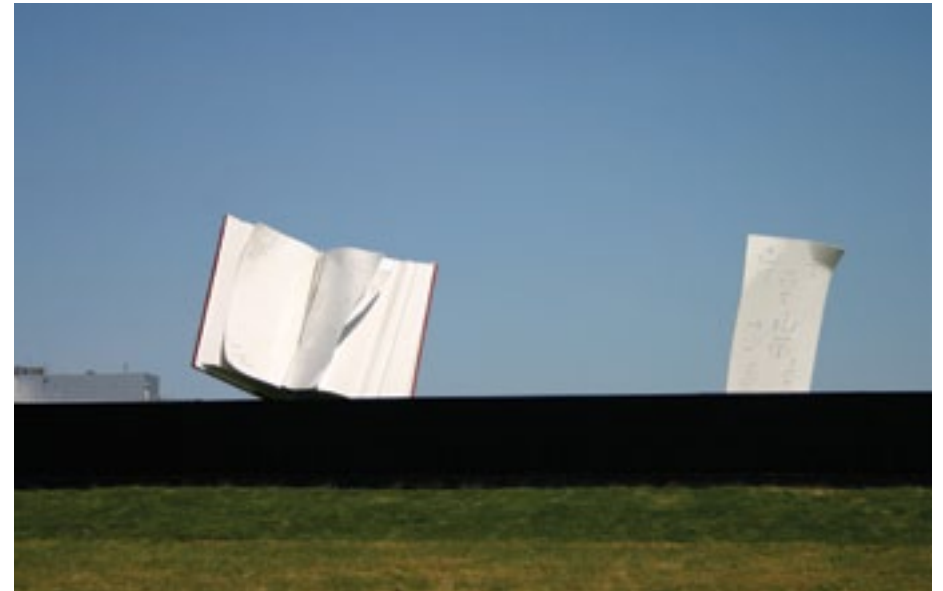
Aluminum. Large wheel 5.5m diameter, small wheels 2m diameter.





The Book

Toronto, 2006



A painted steel sculpture with two pages torn away from its spine. The spine is perpendicular to the ground, the covers are open, and the pages appear to be blowing in the wind. From the highway viewers see a book that looks as if it is being lifted by the wind and oriented towards a sheet that has already escaped its binding. Because the scale of the book is enlarged, the sculpture becomes anthropomorphized, appearing to be performing a choreographed dance with the escaping page. The rigid steel plates look animated by their articulation as rolling forms suggesting a drama between pages and books, readers and words, languages and alphabets, as well as writers and ideas. From the vantage point of the highway, one can see the sculpture as a

representation of a literary struggle: despite the attempt to bind ideas together, a page of thoughts escapes.

The clusters of text trace the evolution of the English alphabet from predecessors that include Egyptian Hieroglyphs, Phoenician Scripts, as well as ancient Greek, Hebrew and other Semitic writing systems.

*Painted steel. 4.3m × 5m × 3m.
Installed along the 401 in Toronto
at ArtStage since 2006.*



An Ear to the Sky

Busan Biennale, 2008



Clockwise from top (this page): APEC Naru Park, Busan Biennale, South Korea Bronze with Digital Audio 2.3m x 1m x .4m; Foundry Seoul; St. Mary's University Art Gallery, Halifax, Nova Scotia, Canada, Coated High density foam 4.2m x 2m x 2.4m.



East River, New York City, 2003.

An Ear to the Sky developed out of my fascination with sensory perception and an exploration of human biology's apparent limits. In my solo exhibition, *Three Senses*, at St. Mary's University Art Gallery, I installed sculptures of human sense organs that are free from the constraints of the body and have their own corporeal mobility. These projects were placed in public areas so that viewers could encounter the surveillance and sensory aspects of the work in unexpected contexts. My research on the senses allowed me to translate various physical sensations into sound, video and sculptural installations, including a sculpture of an ear that could be both a passive surveillance device and an aquatic object that was easily visible from the shore.

When anchored on the eastern seaboard of North America, *An Ear to the Sky* appeared as a sensory organ 'listening' to the water's ambient sounds. It was like an island passively absorbing all the audio waves in its vicinity. As an aural surveillance object in the water it transmitted the sounds of the harbour to the headset on shore. In the APEC Naru Park in Busan, South Korea the left *Ear's* function has been inverted: rather than a *listener* it has become a *speaker*, patiently channeling unexpected sounds that were recorded by the right *Ear* in North America. It remains a passive object permanently broadcasting sound on another continent.



The Roaming Eyeball

June 2002



The steel eyeball has a video camera mounted internally and it captures footage of the sky, ground and cityscape as it is rolled around. A projector can be mounted in the eyeball to show a video of the captured footage.

*Stainless Steel. 3m diameter.
Philadelphia PA, Kitchener ON,
Halifax NS, New London CT.*

Tania Sures rolling the *Eyeball*.



Arrest

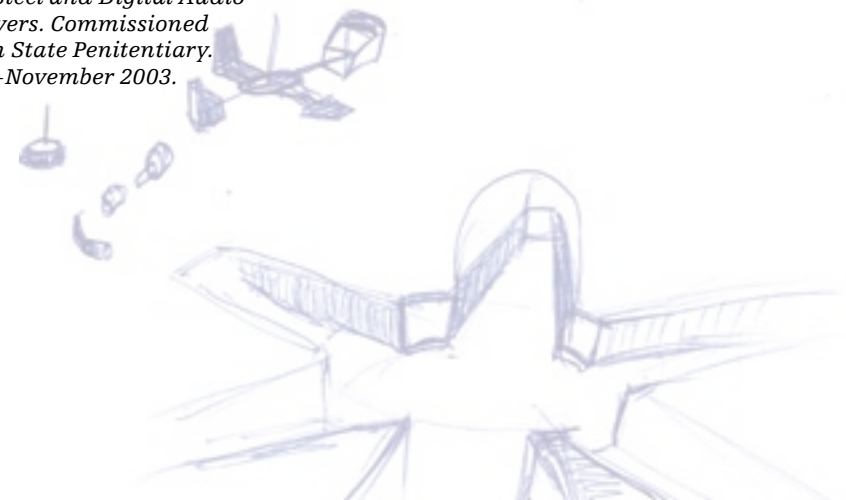
Philadelphia, 2003

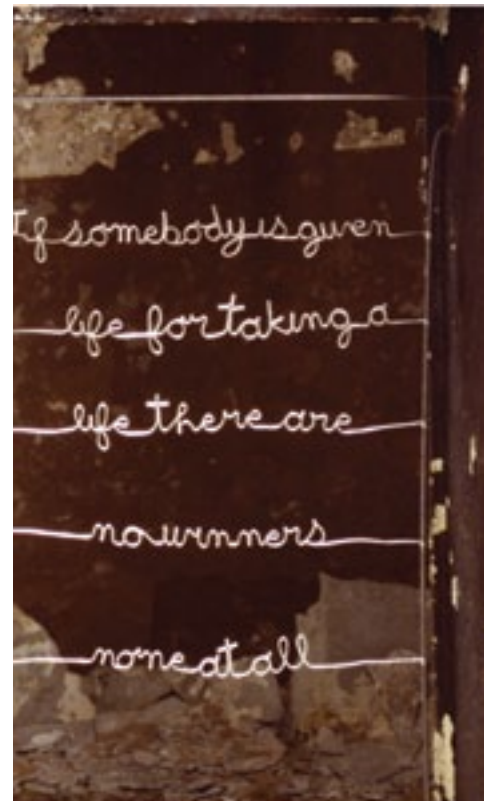
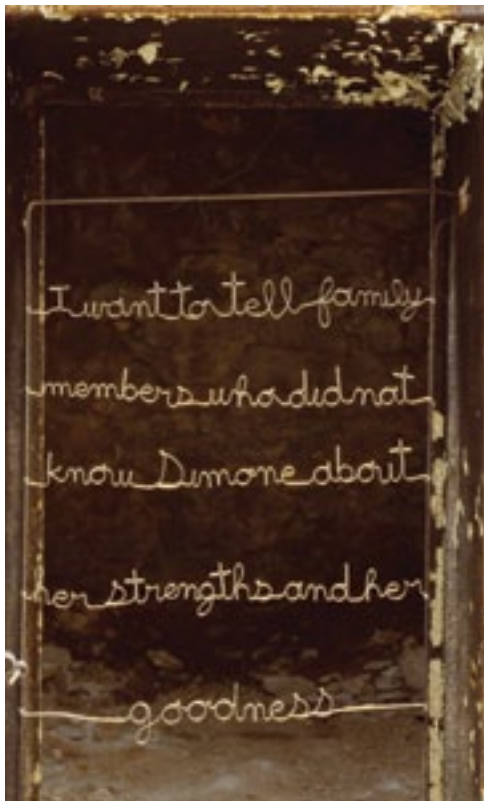


In order to pursue artwork that was experiential in nature and that focused on absorbing the sounds and images of an environment, I created the sculptures The Roaming Eyeball and An Ear to the Sky. These enlarged versions of human sensory organs were designed to move as agents detached from the body. In their roles as investigators of visual and auditory phenomena, their motions and observations reflect their sculptural form. As the Eyeball is rolled, its path is determined by the circumference of its tubular form, enabling the video camera to record a panoramic cycle of cityscape, sky, and ground images. Passing through city traffic, the Eyeball is on a mission to gather information, which is later edited and projected for viewers. Similarly with An Ear to the Sky, the viewer sees the pink object floating passively in the water. Like a surveillance object, it transmits a soundscape to a listening station on the shore. Robin Metcalfe, the Director/ Curator of St. Mary's University Art Gallery (Halifax, Nova Scotia), facilitated the installation of the Ear on an exterior wall of the gallery where students and staff from the residence could see it recording their conversations for the duration of the six-week exhibition.

Arrest explores the internal crisis that my family has experienced since my sister's murder. There were 16 gates of text and audio of my family's heartbeats installed for three years in a cell block at Eastern State Penitentiary in Philadelphia. The excerpts are from conversations I have had with my parents about their attempts to deal with the violent loss of my sister.

Stainless Steel and Digital Audio on CD players. Commissioned by Eastern State Penitentiary. May 2001–November 2003.





Arrest

A young woman is murdered. Her body is found, but the killer is not. Her heartbeat is arrested, but no arrest is made. Ilan Sandler's *Arrest* explores with heart-breaking precision the distance between these two aspects of one event, the purgatorial space in which he and his family have lived since the death of his sister Simone in 1994 at the age of 21.

A cellblock in the long-closed Eastern State Penitentiary provided the environment for this work. This historic stone structure, dating to 1829, is thick with the atmosphere of lives lived, and ex-

travagant with decay: peeling plaster, brick dust, moss, broken furniture. Rather than try to counter such an overwhelming presence with a large gesture, Sandler has used economical means to bend the weight of this prison environment into new meanings: piles of brick dust suggest the inert remains of a life, dust returning to dust. Streaming rust marks running down the back wall of a cell stand in for tears. Vaulted ceilings of cells and corridor become shrines to loss.

Inside the cells, heartbeats sound, alone or in thudding counterpoint as record-

ings of Simone's surviving family members. Along with these are their words, culled from recorded conversations and then rendered in a sweetly childlike cursive script in steel wire, that forms fragile, filigreed bars across the sixteen cell doors. All this precipitates an experience of deep inwardness: the interiority of a cell originally built for a single prisoner to contemplate his crime; the heartbeat heard as if inside the body; the curlicue wire messages floating in midair, as wispy as thoughts inside a head.

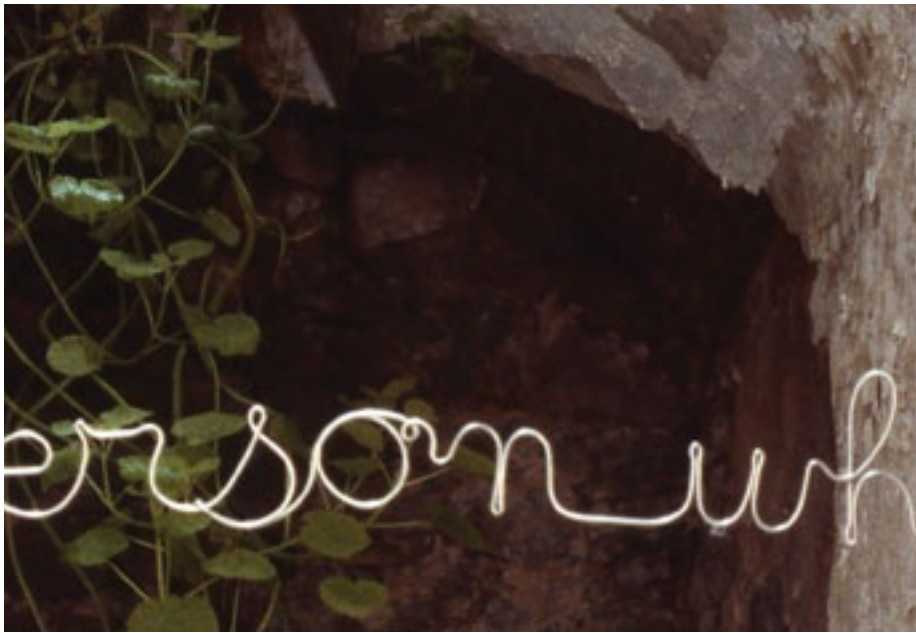
The effect of those thin "gates of text,"

as Sandler calls them, is tricky, however. Sandler is exquisitely sensitive to point of view, here and in other works.¹ And his conceptual layering is as subtle and effective as his choice of materials. On the most overt level, we look inside cells closed off by words. The survivors of a horrific crime are imprisoned, in this sense, by their thoughts. They are stuck with their own suffering, deprived of closure.

But the gates are permeable, at least perceptually, as thin screens that allow us to hold two views at once: flat and deep,

Both in the development of Arrest for Eastern State Penitentiary, and in the construction of Pulse in St. Louis (p. 30), I tested the media and materials in the physical environments in which I hoped to place the works. My aim was to determine if the objects could withstand the physical abuse of the designated sites while maintaining their poetic integrity. I had many conversations with curator Julie Courtney and site director Sean Kelly about the Penitentiary's physical characteristics, complex history of incarceration, and adaptation into a Museum

and site for art installations. What most concerned me was to ensure that Arrest maintained a sense of fragility and elegance against the harsh backdrop of the fortified building's decayed stone walls. The gates of text were made of thin stainless steel wire, and it was partly due to the potency of the statements that they remained undamaged by the thousands of visitors who passed through the site during its three-year installation.



steel and inner space, words and physical brick dust, rust, light on walls. In this duality we can begin to imagine the perpetrator inside a cell, caught now, and made to see everything through the screen of those thoughts: held in a kind of apparatus for the inducement of remorse. In this sense, Sandler has constructed a sacralized space for an imagined communal ritual, leading to remorse on one hand, and catharsis on the other.²

An equivalence balances finely on the fulcrum of the wire gates, of two purgatories, one real and one imagined; the family's and the perpetrator's. Sandler's piece honors the first, in the perpetually unfinished state of emotional incompleteness of his family, and opens the possibility of the other. The recorded sound of birds heard at the end of the cellblock, taken from the surroundings where Sim-

one's body was found, seems to offer the promise of some alchemical change inside the affected hearts, some small movement toward peace.

—Miriam Seidel

Miriam Seidel is a corresponding editor for *Art in America*.

¹ His *Roaming Eyeball* (2002), for example, is a structure engineered to manifest shifting points of view; and his outdoor public artwork, the 614-foot long *Pulse*, is conceived to be seen from multiple, fast-moving vantage points.

² Another work, *The Mouse Project* (1999–2000), was completed with a ritual act, the covert burial of a mouse's remains in a museum wall.

Table Talk 2002–2005



Table Talk is a set of three circular copper table tops with text stamped around the circumference. The text is made up of excerpts from interviews with victims of or witnesses to violent crimes. The tables have been installed in food courts at St Mary's University Art Gallery, Halifax, as well as in Philadelphia. The text stamped around their perimeters are from conversations in 2002 with Ryan Suter, an artist living in Halifax, and Nino Richards, who was then a high-school student in Philadelphia. The third text has been left blank. In order to complete the project I coordinated interviews with members of the St. Mary's community who wished to talk about violent incidents in their lives.

*Copper. 1m diameter.
Halifax NS, Philadelphia PA.*



Permanent Installation: Steinhafels Furniture Milwaukee WI.

Double Storey

2003

I imagine myself standing while I watch the chair sitting in the Toronto Sculpture Garden. The chair is a small architectural structure that suggests the prospect of leisure among the city's tall buildings: one can walk through it, or around it, or pause to sit under it. Without its conventional functional role as a seat, the piece lets passersby slow down and contemplate repose. The triangular archways created by the legs are both the support that elevates the lawn chair and a minimalist superstructure that frames views of the city park. Polished steel rises up from the grass to support massive armrests. One cannot sit on the chair and lay claim to the public park, but must stand around or under the chair and imagine the view from the top. A sense of delicacy in the

chair's structure and in people's movements around it is reflected in the nylon cables that delineate the planes of the seat and back rest. As an architectural structure the piece provides no shelter or elevated platform, but instead a series of points of view. The transience of people moving through the park is echoed in the chair's own collapsibility. At the end of the exhibition it was folded up and transported away as so many other lawn chairs across the country are stored with the change in season. The view of the sky framed by the seat was as temporary as a pause in urban life.

Stainless Steel, monofilament.
5.5m × 4.9m × 3m.



William Greer



William Greer

Double Storey was commissioned by the Toronto Sculpture Garden for exhibition, May – September 2003.

My interdisciplinary approach draws on the research of and exchange of ideas among specialists in various fields, and I maintain long-term relationships with curators of exhibition sites. Projects have evolved through conversations with curators about digital renderings, descriptive texts and CAD modeling. In the case of projects developed for particular sites, conceptual nuances and materiality have been shaped in collaboration with curators with a more intimate knowledge of the installation site. Conversations with Director/Curator, Rina Greer at the Toronto Sculpture Garden about the orientation and scale of Double Storey were immeasurably important in ensuring that the sculpture would engage the surrounding architecture and create a visual dialogue with its form as a piece of furniture with a role beyond the functional.



Above: *Lawn Chair*
Installed in Empire-
Fulton Ferry Park,
Brooklyn, New York,
2002

Right: *Double Storey*.
Rina Greer (Director of
the Toronto Sculpture
Garden) talks with
the artist during the
installation in Toronto
in 2003.



Lawn Chair

1999–2002

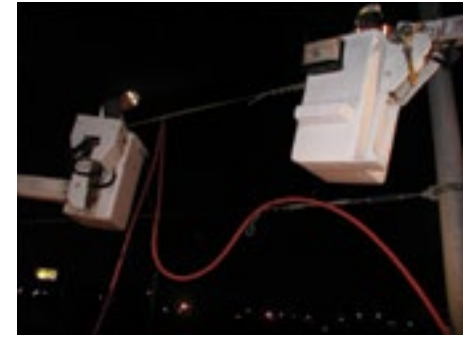
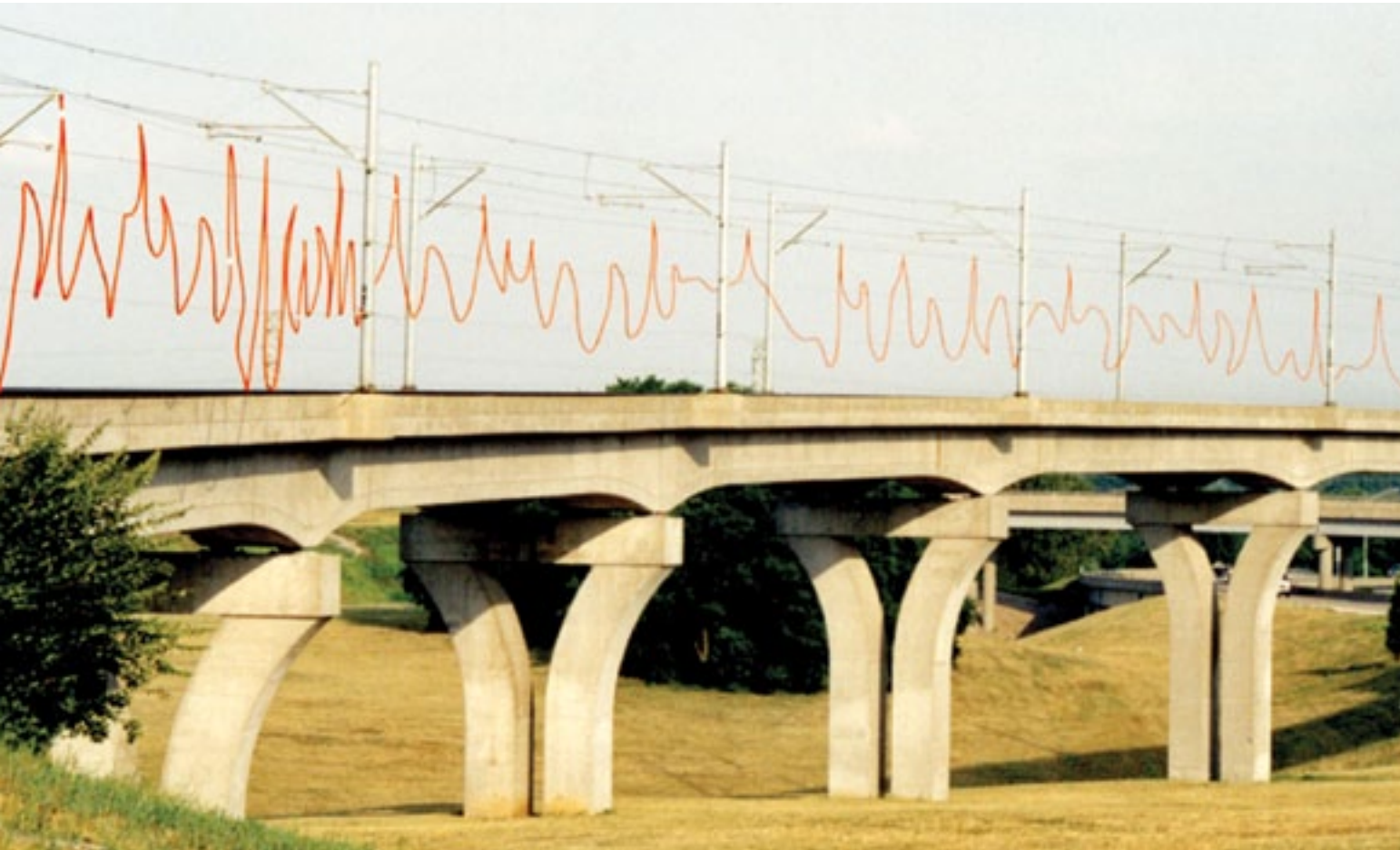
One of my earliest projects was a fourteen-foot high aluminum lawn chair that was installed for a day in a vacant lot in a busy downtown area of Philadelphia and then temporarily installed on a road. While I was tempting cars to drive under the seat of the chair, two officers came by on bikes and insisted that I remove the piece. Even though the illegal roadway installation was fleeting, the idea of re-situating work became central to the way I make art.

Aluminum and nylon,
4.2m × 3m × 3.2m



Pulse

St. Louis, 2002



The installation consists of a grid of steel cable and a pulsing line of bright orange corrugated plastic innerduct material. It can be interpreted as varied phenomena: a gesture of transit flow, a heartbeat, a seismic wave or an email. It was visible from the highway, sky and train in St. Louis MO.

*Commissioned by Arts In Transit:
Bi-State development Agency,
St. Louis, MO. August 2002 –
January 2004.*

*Inner duct, Steel cable.
200m x 15m x 5m*

My temporary installations have remained conceptually flexible over time and I have been able to alter and expand on their meaning as exhibition opportunities have presented themselves. It is only after a long term or permanent installation of a project has occurred that I feel I can move on from the topic and put my energies elsewhere. When I eventually installed Pulse in St. Louis, MO, it was through the persistence of the curator Jennifer Strayer that we were able to secure a site along the bridge of a light rail transit line that could support the 200 metre-long artwork. Although I was awarded the project in 2001, the initial installation

site was owned by the local electric company, which resisted the installation of the piece between its towers. A new site and the help of the Metro Link's electricians and train line maintenance crew made installation possible. For twelve nights between midnight and 5:30am when the trains were not running we were able to erect the large grid of cables to support the Pulse. After Pulse had been installed for two years, the touching down of a tornado and intense summer heat prompted Transit Authorities in St Louis, MO to dismantle the then-wilting artwork.

Portable Modular Staircase

Philadelphia, 2000



An Aluminum Staircase that travels to different locations in the city. Passersby can take a spiral journey and end up displaced 8' above the point from which they started.

*Steel and Aluminum.
4m x 2m x 2m.*

Projects like the Portable Modular Staircase were ephemeral as installations but were designed to be dismantled into components and reassembled as opportunities permitted. This artwork offers participants not only a change of location and perspective, but also an altered experience of personal space and sensory information. In addition to observing phenomena visible from the higher elevation of the staircase, participants feel vibrations passing through them, have a more acute perception of wind, and hear sounds that tend to be absorbed passively in an urban soundscape. This privileged sensory experience is balanced by the participant's awareness of his/her vulnerability.



Peddling Ideas

Philadelphia, 2000

Steel bicycles on steel tightropes. These linear sculptures connected buildings in Philadelphia during the 2000 Fringe Festival.

Steel. 1.4m x 1m x 30m.

Helicopter

New London, USA, 2002

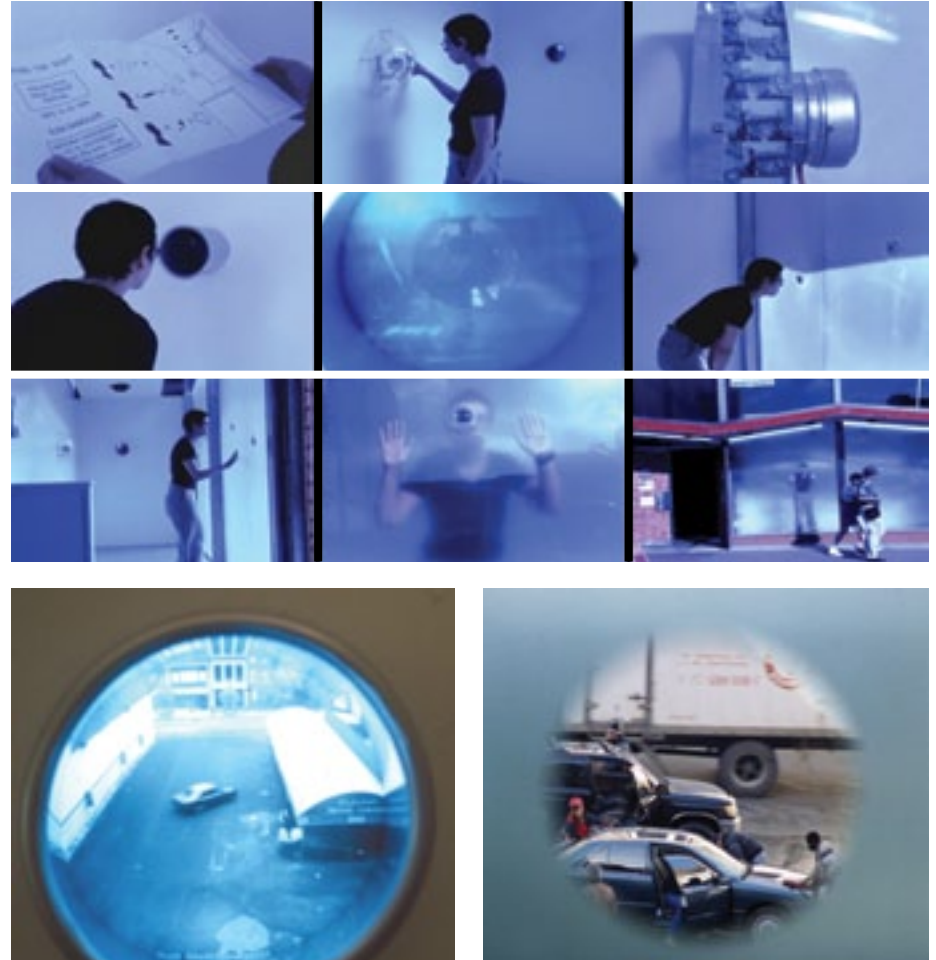


Steel. 6m x 2m x 2.5m.

The Helicopter was installed with the help of curator and writer Janis Mink, who is pictured rolling The Roaming Eyeball on p. 20. She has written extensively on contemporary art and in particular Marcel Duchamp; she is never shy to roll up her sleeves and help get work into the public sphere. It was through her gallery, The Burnished Chariot, in New London, CT. that The Helicopter had its first showing. The basis for my design is the Raven helicopter, which was used for military surveillance and medivac operations during the Korean war. The Helicopter was made for temporary installation in various indoor and outdoor locations. Its thin structure allows it to claim the ground beneath its skis while its tail and antennae-like rotor outline its physical boundaries. Somewhere between the ground and the sky viewers can watch the brightly coloured object wiggle: in this playfulness it hovers in mid air, carrying our thoughts with it.

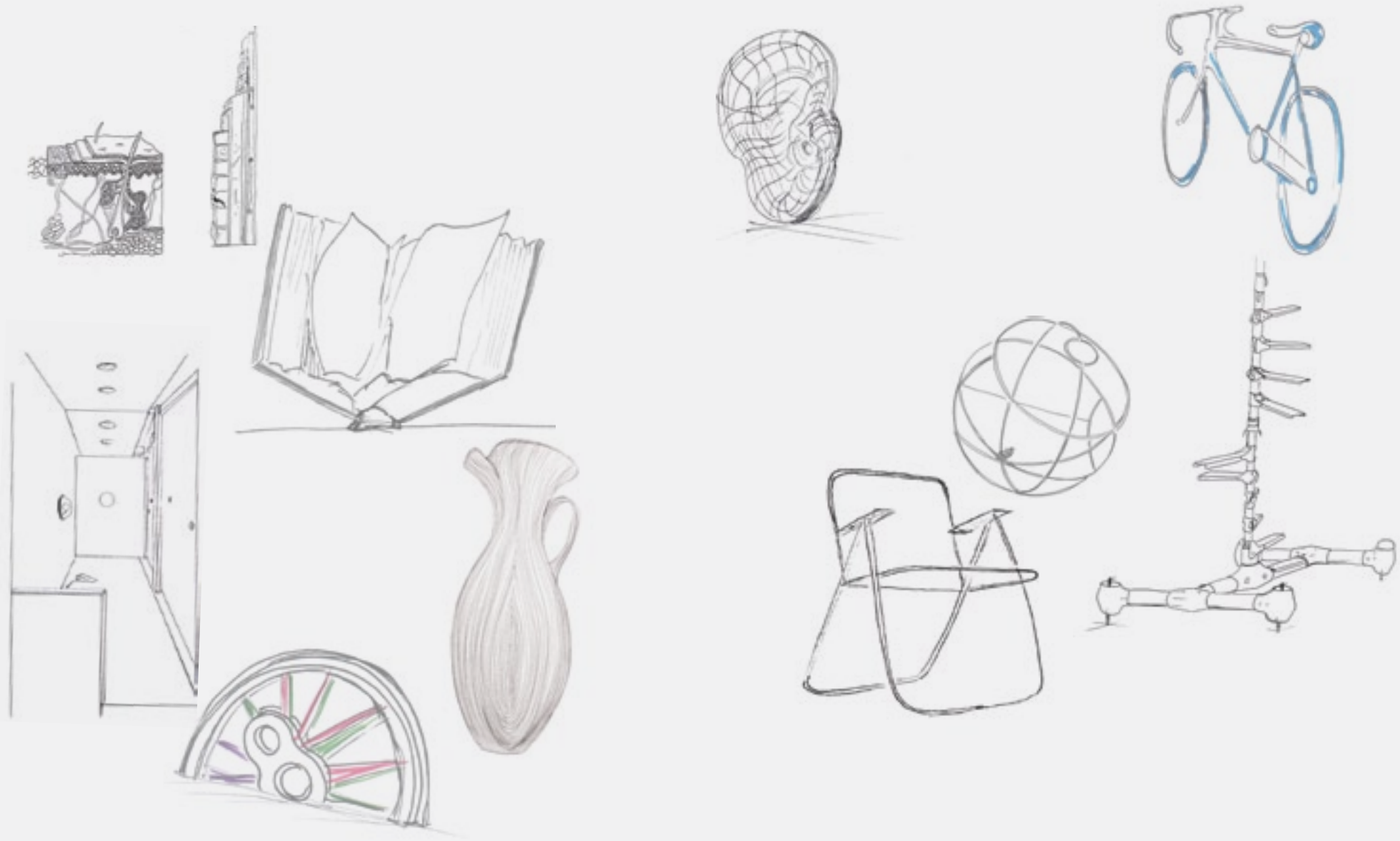
Sighting the Sight

Philadelphia, 1999




A surveillance installation using CPVC panels which viewers could look out through. As they watched the street, the viewers became the subject of curiosity. Digital video, transparent peep holes and digital stills. Aluminum and Steel construction.

Variable dimensions



Ilan Sandler has shown his sculptures, installations, and videos internationally and across Canada and has completed public art commissions in Toronto, St. Louis, Philadelphia, and Busan, South Korea. Recent public artworks include *A Departure* in Lethbridge, Canada (2009) and *The Vessel* in Toronto, Canada (2011). Upcoming public art commissions include *What's Your Name?* (Toronto) and *The School Chair* (Halifax). His *Beach Chair* will be installed in Aarhus, Denmark for the *Sculpture by the Sea* exhibition (summer 2011). He has received grants from the Canada Council for the Arts, The Social Sciences and Humanities Research Council of Canada (SSHRC) and the Nova Scotia Department of Culture.

Born in Johannesburg (South Africa) in 1971, Ilan Sandler and his family immigrated to Toronto in 1977. Ilan studied at the University of Toronto, receiving a B.Sc. in Physics, and at the Ontario College of Art and Design, where he completed an Honours Fine Arts certificate. In 2000 he was awarded an MFA from the Pennsylvania Academy of the Fine Arts in Philadelphia. Ilan went on to teach at the University of the Arts and Moore College of Art and Design in Philadelphia, and most recently at NSCAD University in Halifax, Nova Scotia, where he held a SSHRC Research Creation Fellowship. He is currently running Sandler Studio Inc. in Halifax, Nova Scotia. More information on Ilan Sandler's work is available at www.sandlerstudio.com.



Since 1999 Ilan Sandler has produced site-specific public sculptures and media installations to inhabit an array of locations in North America and abroad. The works explore relationships among biology, paleontology, language and sculpture in order to change the limits of what is understood about human perception. The series of installations that includes *An Ear to the Sky* emboldens enlarged sense-receptors to act as independent agents in the physical landscape. Pieces in this series awaken sculptural traditions that date back to antiquity, representing sense organs that “resemble updated parts of the ancient colossal statue of the emperor, Hadrian, whose fragments (a foot, a nose, etc) are still visible in Rome...The thing contained in each of Sandler’s giant body parts is the concentrated power of sensory reception...One effect of the gigantism of Sandler’s installations is to drag the mechanisms of surveillance back across our threshold of perception, demanding that we give them our attention.”¹ The sensory sculptures, many of which were temporary installations, developed alongside permanent works such as the enormous lawn chair called *Double Storey*, *The Vessel*, and *The Book*, which are all exaggerated companions to the body and invitations to introspection.

Sandler’s work comes full circle with the recent permanent installation of three large train wheels in Lethbridge, Canada. *A Departure* marks a return to an interest in wheels that began with his 2000 work *Peddling Ideas*, which suspended sculptures of bicycles on tightropes across a street in downtown Philadelphia.

—Alice Brittan 2011

¹ Robin Metcalfe, *Three Senses and Table Talk*, St Mary’s University Art Gallery 2005.