

# RAG

Richmond Art Gallery  
180-7700 Minoru Gate  
Richmond, V6Y 1R9  
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**MEDIA RELEASE**  
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## Tangible Shadows: Intersections

*Tangible Shadows: Intersections* is a series of sculptural ceramic vessels by Nelson artist Ian Johnston. The pieces reference Milagros, votive offerings generally shaped as body parts found in Hispanic folk culture. Using drape moulds to bring together human body parts with man-made components such as automotive and bicycle parts, Johnston produces sensuous organic forms in terracotta and porcelain. The intersections created are not only of the parts; there is also the fusion of the negative and positive spaces and the juncture between what is known and what is perceived. The installation of the works in the Gallery creates a chronological journey of the development of the series.



Ian Johnston, *Outbreak*, 2005,

Johnston has exhibited in Canada and in group exhibitions in the United States since 1997. Johnston is a graduate of Simon Fraser University, Faculty of Education, Graduate Programs in Nelson, BC and Carleton University, School of Architecture, where he received a Bachelor of Architecture, with distinction.



Ian Johnston, *Persistence of Bicycles*, 2006

The opening **reception** will be held on Sunday, **January 14** with the artist in attendance. The exhibit runs until **February 25, 2007**. **Ian Johnston** will give an **Artist Talk** on February 22 at 7:30pm in the Gallery. The presentation is free and everyone is welcome to attend. Please contact Nan Capogna for more information at 604.231.6425.

**Richmond Art Gallery** is located at 180 - 7700 Minoru Gate. Gallery hours are 10:00am to 6:00pm from Monday to Friday and 10:00 am to 5:00 pm on Saturday and Sunday. For more information visit the RAG website at [www.richmondartgallery.org](http://www.richmondartgallery.org).

### Contact Information:

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## **Tangible Shadows: Intersections**

### **Ian Johnston**

#### Artist Statement

Tangible Shadows: Intersections is a series of sculptural ceramic vessels. The work is both a testament to, and documentation of, a process that was inspired by the idea of Milagros, the votive offerings found in Hispanic folk culture. The medium used in this exploration is drape molded ceramic. The choice of forms used in Tangible Shadows followed a journey that began with human anatomy and ended with the automobile body. Bicycle seats and motorcycle tanks served as a transition between the two forms.

The forms intersect one another in an impossible and surgical manner. Intersections range in subtlety from the obvious and tangible crossings of human and machine form to the scalar sensibilities of the artist and architect. Diffusion of the familiar is created by draping the forms in fluid clay sheets. This dampening of identity is further advanced through the use of negative casting thus creating the shadow of the object and offering the audience an unorthodox perspective on what was once easily recognizable. All of this contributes to the need for a longer examination that slowly reveals the familiar in the abstract and unknown. This process of discovery is yet another form of intersection between memory and cognition of the viewer.

The aesthetic of this body of work is inspired by the likes of Frank Gehry and Richard Serra whose work has been created in a virtual matrix. The paradox of **Tangible Shadows** is that it is only conceivable in three-dimensional space through the collaboration of hand, eye and nature of material.

Ian Johnston, January 2006