

Kolaj

#24 A MAGAZINE ABOUT
CONTEMPORARY
COLLAGE



MAKING FACES

Vancouver artist Marcia Pitch's
Four Hundred Collaged Faces on Round Wooden Disks

By Maeve Hanna

It was a natural progression for the artist to move from installation-based sculptural work involving old toys and found detritus to a collage-based medium that rests in-between traditional collage and the three dimensional.

Vancouver artist Marcia Pitch works from a realm of the grotesque. Through her collages and a process based in materiality, Pitch creates a world of disquieting anomalies: animalistic personae populate the walls and question the identity that we present to the world around us. Mouths yawn forth from stomachs and necks; ears become hairy eyes and long tubes create elongated noses; eyes cry tears of gasoline and, on a weathered face, a dissected toy ball creates hoods for the eyes like upside down sunglasses or makeshift mini umbrellas. In *Making Faces*, Pitch has constructed a large scale installation of over four hundred collaged faces on round wooden disks ranging in diameter from 2" to 14". The pieces commingle on the wall in a cornucopia of the bizarre. Ranging in size, the collages come together as one singular installation that creates the ideal circumstances for a critique on society.

Making Faces reveals the disturbing, the ugly and the secret behind our personas that we do not always allow the public to see. As an aesthetic, Pitch's work pushes the boundaries of appreciation through her unabashed investigation of the other side of beauty. Through found and dismantled objects including dish scrubbies, tubes, googly eyes, dental molds, disassembled toys that are reconstructed and paper imagery, *Making Faces* plays through the incongruous and unsettling. Our world is a deceitful and alarming place to inhabit. Pitch's work more broadly, but in particular this series, speaks to issues regarding our concerns with our human nature and how we present ourselves to the world.

Pitch's practice over the last 40 years has been immersed in both the sculptural and two-dimensional plane, working with collage and painting as well as installation. With *Making Faces*, it was a natural progression for the artist to move from installation-based sculptural work involving old toys and found detritus to a collage-based medium that rests in-between traditional collage and the three dimensional. What is compelling about her work in this se-



Images by Marcia Pitch

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untitled works from from "About Face"
(15"x11"; collage on paper; 2017)
Courtesy of the artist

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Making Faces (installation view)
(dimensions variable: 2" to 14" diameter; collage
and mixed media on wood; 2014-2017)
Courtesy of the artist



ries is how the artist is able to scale the work up from a traditionally understood collage to a place connecting both collage and sculpture while staying true to the medium itself. In correspondence, Pitch revealed that this felt like the next direction for her practice to go, having worked for quite some time in sculpture. Starting from a flat surface, Pitch builds both two- and three-dimensional collages that build upon her methods as an artist, creating a diverse oeuvre. Moving across the walls of her studio space in downtown Vancouver, *Making Faces* draws the viewer into the artist's perspective on the world. Heavily immersed in societal conceptions of the norm, Pitch looks to her surroundings not just in the material she chooses, but also the people who pass her on the streets of Vancouver for inspiration into the selves we hide from the world. The installation appears as a calamity or haunting, populated by expressions of horror and demise, happiness and the eerie. In its entirety, *Making Faces* comes together to interrogate our understanding of the world around us through the lens Pitch creates with her intriguing work.

Marcia Pitch holds a BFA from the University of Manitoba in Winnipeg. She also conducted graduate work at the California College of Arts and Crafts and completed teacher training in Art Education at the University of British Columbia. She has exhibited in numerous solo and group shows across Canada and is a recipient of several Canada Council Visual Arts Grants. Her work is in the permanent collections of the Winnipeg Art Gallery, the Burnaby Art Gallery, and the Contemporary Art Gallery in Vancouver and is many private collections in North America. Pitch lives and works in Vancouver, British Columbia, Canada. Learn more at www.marciapitch.com

