

spell

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Foreword

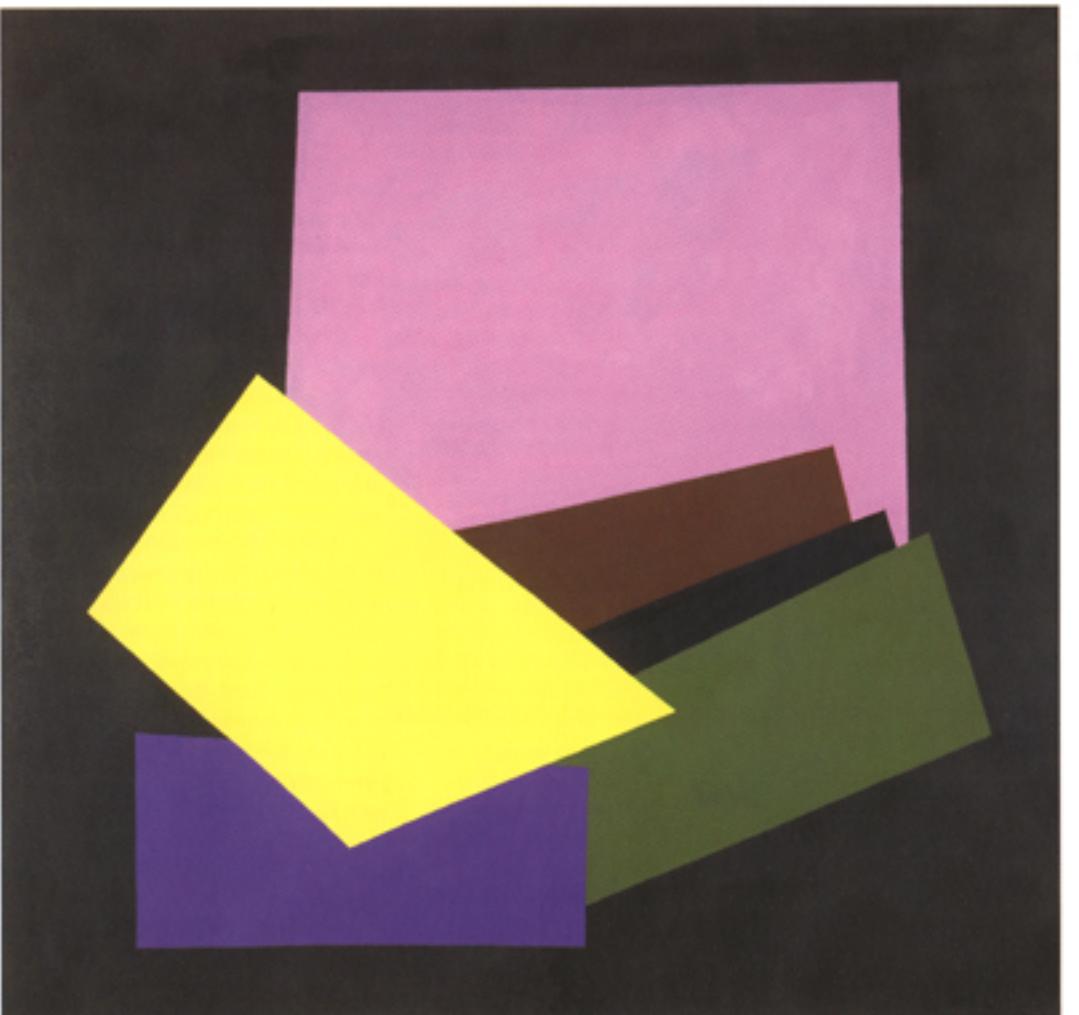
East meets West in this boldly colourful exhibition of recent work by some of the most outstanding and committed practitioners of vanguard abstract painting currently working in Canada. Co-ordinated by artists Jordan Broadworth and Jonathan Forrest, Spell represents a collaborative project between the Mendel Art Gallery in Saskatoon, Saskatchewan, and The Robert McLaughlin Gallery in Oshawa, Ontario. Foregrounded by this country's venerable history of modernist abstract painting, as represented by Saskatchewan's Regina Five of the 1960s and by Toronto's Painters Eleven of the 1950s, the exhibition cuts across generations and presents a variety of conceptual and optical approaches to abstraction by twelve contemporary painters. The intention of the exhibition is to stimulate a nationwide dialogue about the place and meaning of abstract painting today.

Participating artists from Western Canada include William Perehudoff, Robert Christie, Clay Ellis, Marie Lanoo, Jonathan Forrest and Laura St. Pierre. Eastern Canada is represented by artists Ron Shuebrook, Ric Evans, John Kissick, Jordan Broadworth, Elizabeth McIntosh and Aleksandra Rdest.

Sincere thanks and appreciation are extended to Jordan Broadworth and Jonathan Forrest for developing this engaging exchange and for providing an accompanying essay and website www.s-p-e-l-l.ca, and to all of the featured artists for their participation. We would also like to thank Dan Ring, Associate Curator, Alexandra Badzak, Head of Public and Professional Programs, Laura Beard, Head of Communications and Development, Perry Opheim and Jeff Nachtigall, Preparators, Eve Kotyk, Manager of Collections, and other Mendel Art Gallery staff, along with Linda Jansma, Curator, Alexander Wlasenko, Curatorial Assistant, Olinda Casimiro, Public Relations, and Robert Roch, Preparator, of The Robert McLaughlin Gallery, for their valuable contributions in the planning and presentation of this exhibition. Finally, we are most grateful to the City of Saskatoon, the City of Oshawa, the Saskatchewan Arts Board, the Ontario Arts Council and the Canada Council for the Arts for providing the necessary support for the realization of this project.

Terry Graff
Executive Director & CEO
Mendel Art Gallery

David Aurandt
Executive Director
The Robert McLaughlin Gallery



William Perehudoff
AC-96-23, 1996
acrylic on canvas, 167.6 x 172.7

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EASTERN ARTISTS More than ever before, Toronto is a city that attracts and invites a steady influx of new perspectives. As a result, painting in Toronto is defined by a diversity of influences and histories rather than a particular approach or 'look'. The Toronto-based artists represented in Spell work within the expanded field of Abstraction, but each draws upon precedents set within Modernism. Working with paint on canvas, they emphasize the possibilities inherent in the medium's formal properties such as form, texture and colour. These artists prove that Modernism avails itself of multiple readings and re-interpretations and can provide a foundation or springboard for a broad range of activity.

John Kissick is a keen surveyor of contemporary art and of abstract painting's place within it. His studio practice has encompassed a range of activity over the past twenty years. Since 1995, Kissick has focused on increasingly complex and challenging abstract paintings.

"The safest thing, as an abstract painter in the eighties and nineties, was to never show your cards. You didn't want the work to seem overly indebted to Modernism, even if it was. It was safer to be completely ironic or to parody Modernism. That ambiguity has been with us for three decades now.

"...If I wanted these paintings to be strictly ironic, the quotations would be obvious and the work would be less open-ended, less diaristic. ...The paintings are contemporary in that they point to a condition of hyperactivity or suspension without giving in to straightforward pastiche. I've become less interested in painting theory. In the end, much of that theory seemed like a narcissistic endgame. Now I'm comfortable with the visual as a site for individuality—and I like making things that don't fall into categorization easily. That's why abstract painting still has the ability to make you think, to keep you slightly off-balance.

"Our relationship with colour is fundamentally different than with structure. Colour has the ability to confuse spatial configurations, to dissolve or disperse form. Colour still has the ability to surprise, to frustrate, to disorientate."

Aleksandra Rdest is a highly accomplished painter still in the early stages of her career. She makes intelligent, emotive paintings that operate with great spatial complexity.

"Currently I'm building and mapping the paintings as I go. Sometimes I feel

like a cartographer, inventing spaces and landmarks; the landmarks become the painting's structure. I think a lot about how we move through the landscape and how we chart those movements. We have grown accustomed to looking at the world from above, from planes and satellite images. We seem to navigate through the world as though we're looking down on it rather than looking through it. I try to combine a multiplicity of vantage points into the work. ...The current work is constructed with layers of transparent paint. I add a layer and then sand most of it away, leaving traces and ghosts of things. ...There is an intentional removal of my physicality from the work. I don't use brushes; I don't use gestural marks; I want the paintings to look like they created themselves.

"The first principle I start with is colour. I use colours that are seductive but not necessarily easy. I want to draw the viewer into the work to gracefully float through it, but accompanied by a sense of unease."

In his thirty three years in Canada, Ron Shuebrook has been engaged in a thorough practice based on the purposeful manipulation of painting's formal elements. While steadfast in his belief in painting, Shuebrook challenges and reassesses his practice and the prevailing ideologies that surround it.

"Once I am in the work, each judgment, each improvisation, is contingent on the previous one, ultimately arriving at a state that is full or whole. The work I was doing a few years ago consisted of one large field and two smaller fields. ...Those paintings seemed more full than a lot of paintings with much greater visual incident. Aspects of that work have carried over into the new. My aspiration (with the current work) is to create simultaneous experience, something both Matisse and Cézanne did brilliantly. ...But there is something else going on...the way that shapes move through the space and then are interrupted. They seem assertive and contingent at the same time. ...I don't want the work to ever settle down perceptually.

"I think colour and structure are one and the same. I still don't know whether our response to colour is culturally determined or hardwired ...I know what the experience is."

Elizabeth McIntosh has been making disarmingly frank and infectious paintings since 1992. Her work, once focused on pattern, has recently opened up to include a multiplicity of references, including figurative, architecture and landscape.

"I want to celebrate painting while critiquing it. As a result, my paintings don't really sit comfortably with themselves all the time. There's something that throws you off, but then there is something else that works. I've gone through different phases in my career ...depth of field has only occurred recently in the work. This is exciting because people know my work to be flat. When I started to work with triangle shapes—I had spent a few years working with dots and stripes—it opened up this new, dimensional aspect. It's definitely becoming part of the subject of the work. I've started to move toward ...not direct imagery but an anthropomorphic quality. I wouldn't even consider them abstract paintings anymore."

"Colour can be arbitrary or it can become its own entity. Sometimes I purposefully put weird colours together, colours that might seem disparate, humorous or ironic. It's interesting how colour can make people uncomfortable."

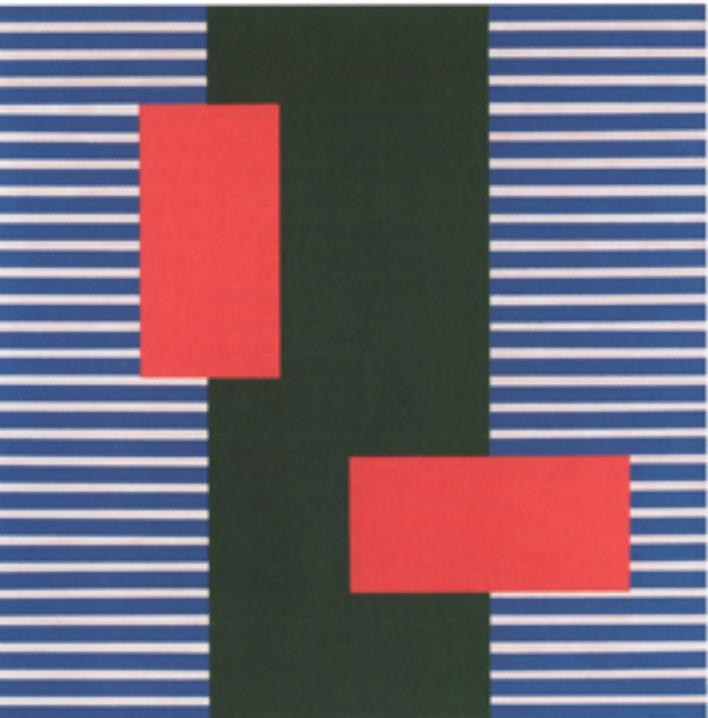
Ric Evans is one of Canada's most accomplished and respected painters. He has been an integral and influential member of the Toronto arts community for the last three decades.

"My first approach is looking. I start with what I see, then it's what I calculate—put together. There are historical references in the work going back through a millennium of geometric abstraction, but my own informed intuition is what I'm relying on. ...I make composition studies on graph paper followed by studies for colour. And then from there I make the paintings. At each stage I edit and decisions are made."

"...There is a word I've always applied to the paintings: honesty. If you work with honest intentions, that honesty will read in the painting. A set of stairs is an honest thing. They have integrity, they have a function. A painting has its own integrity. Both take you to higher ground. ...Abstraction has always had to explain itself and every generation has had to make a case for it."

"Colour brings the painting to life. You study colour theory from Albers to Wittgenstein—and apply it to an informed intuition. It is colour that rules my painting."

JORDAN BROADWORTH



Ric Evans
Solton Sea, 2003
oil on canvas, 188.5 x 182.8

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WESTERN ARTISTS The western artists in Spell all work within Modernism. Each works abstractly using painting's formal properties—shape, colour, surface—to express themselves. Nevertheless, each artist has recognized their roots and natural inclinations, and has pushed and moulded these into unique and personal vehicles of expression, often to sublime and surprising extremes. But ultimately, it is their passion to pursue individual tangents, fuelled by dogged persistence and consistency, as well as the common desire to push things through to their logical ends, that unites them all.

William Perehudoff has set an important precedent for abstract painters in the west. At 86 years of age, he is the oldest artist in Spell and the senior abstract painter in the west. His no-nonsense, practical approach to making paintings over the past six decades and his emphasis on areas of pure colour have been a critical influence on subsequent generations of painters. While his early work featured cubist-influenced landscapes and figurative pieces, by the late 1950s Perehudoff had fully immersed himself in large-scale abstraction, which set the course for the rest of his career, and he has remained remarkably consistent and focused since then. His work from the last decade has featured lush, clean, velvety colour, often with shapes stacked in front of each other to create complex spatial relationships. It is Perehudoff's mastery of colour, however, that ultimately gives his work its power, and which continues to inspire and challenge others.

When Robert Christie began painting seriously in the late 1960s colour field painting was accepted as the prevailing abstract style, and within that climate Christie's interest in colour found a natural home. He came into his own with his Fan series in the early eighties. Simple geometrical layouts, from rectangles spread out like a splayed deck of cards, to pinwheels and later to arching furrows, served as sympathetic holders for his colour and expressive paint. Allowing colour relationships and varied paint application to bear the brunt of the picture's work was a profound realization which still holds true for Christie. His most recent work incorporates physical colour through extruded, combed rectangles of acrylic. His use of the three-dimensional presence of paint allows for real highlights and shadows that enrich his work and take it beyond the flat plane. Combined with this 'real' space, illusion creeps in giving the paintings a surprising twist: coloured stairs

seem to recede/project into space, while being held in check by their frank placement on the picture plane.

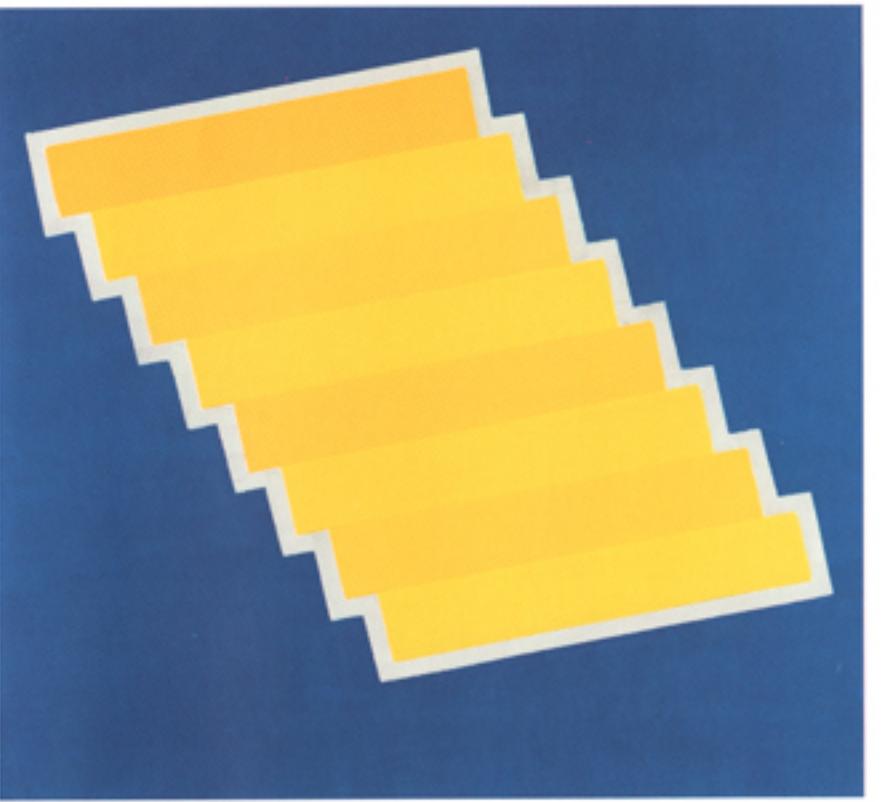
Clay Ellis is an Edmonton artist who worked as a sculptor through the 1980s and 90s. But his restless inventiveness caught up with him, forcing him to re-evaluate his artistic direction. Putting welded steel aside (and all its associations), Ellis quite literally developed his own medium: an acrylic paint surface combined with a polyurethane backing. This material is presented in ways that have ranged from free-standing tent-like structures to pieces that hang on the wall, to three-dimensional sculpture/installations that often balloon out at the viewer in an alarming fashion. Formal properties of surface, pattern, colour and tonal value have quite literally gone through a bizarre chemical reaction and have morphed into intriguing and original art. Ellis's pieces demand to be judged on their own terms and his willingness to follow the internal logic of his art, wherever that might lead, is an example seldom matched in contemporary art.

Marie Lannoo is a Saskatoon-based painter whose recent work, in many respects, typifies elements of all the western artists in Spell. Lush colour and painterly application is informed by the history of abstraction in the west, while her awareness of contemporary painting and her desire to push past known solutions firmly places her work in the 'now'. Over the last several years, the 'object-ness' of painting has particularly fascinated Lannoo and, as a result, her work has become simpler and more focused. At first glance, the two pieces in this exhibition appear to be simple coloured fields, but the pieces' true powers are slowly revealed. Lannoo's high-tech monochrome surfaces are mounted on box-like supports that project the paintings at the viewer and allude to relief construction, but subsequent viewings reveal that hiding beneath the surface is a shifting, illusionist cubist grid filled with light. This inner light is augmented by the real reflections that her painted supports project onto the wall. Lannoo's ongoing investigations into what constitutes a painting and how to engage the viewer in the act of looking is a fascinating and rewarding journey.

Laura St. Pierre grew up artistically in the studios of Saskatoon and, more recently, in Edmonton and Montreal. Some kind of developmental imprinting has happened here: a colour sensibility and an intuitive

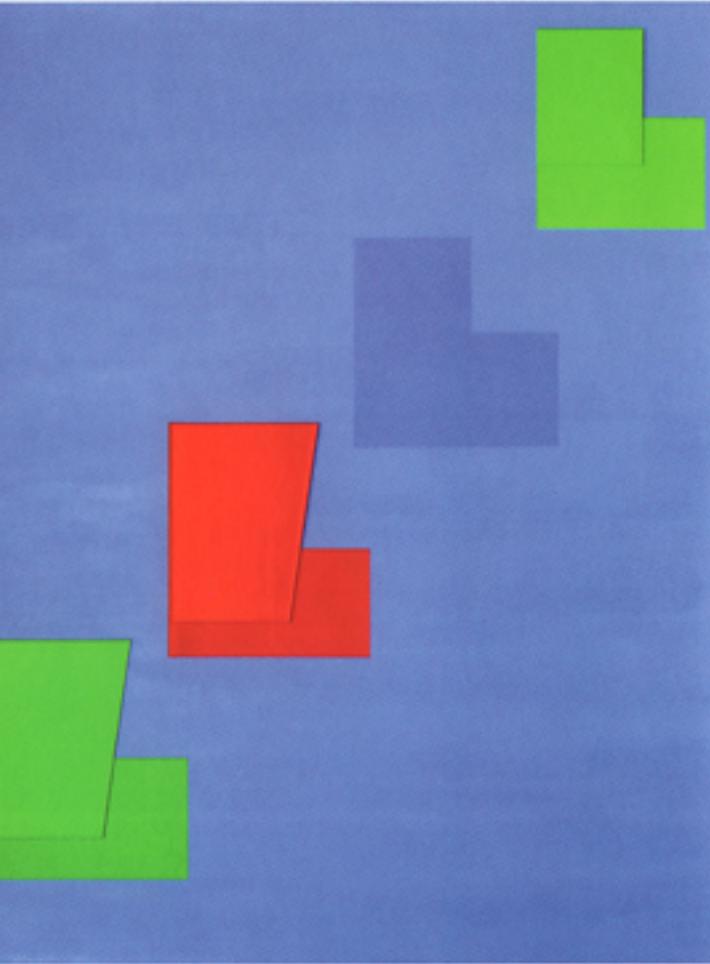
approach to materials stamp her as a Modernist, and yet, by pushing the boundaries of what is expected, she breaks through into a very original body of work. Five years ago, a typical work by St. Pierre was small in scale (in a 20x30 inch size range), featuring thick, three-dimensional, multi-coloured gel applied in successive waves to masonite supports. Over the next few years, as she lived and worked in Edmonton, new ideas began percolating. By the time St. Pierre settled in Montreal, she had found a new voice. What had been physically bulging paint is now three-dimensional, multi-coloured and multi-textured planar construction. Funky references to found materials (such as Styrofoam packing) inform the work, as does a colour sensibility that reaffirms her beginnings in the west. Installation meets colour field painting in the twenty-first century.

JONATHAN FORREST



Robert Christie, *By Blue and The Yellow Chord*, 2005, acrylic on canvas, 203.2 x 203.2

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8 Jonathan Forrest, *Hopscotch*, 2005, acrylic on canvas, 223.5 x 167.6

Spell In contemporary art, the term *Abstraction* covers a wide range of activity, and this exhibition presents a multi-generational survey of current possibilities in abstract painting today. Spell brings together the work of twelve artists, six associated with the prairie provinces and six with Toronto. The past relationship between the prairies and Toronto has shaped this exhibition, and provides a useful backdrop in viewing the works comprising it.

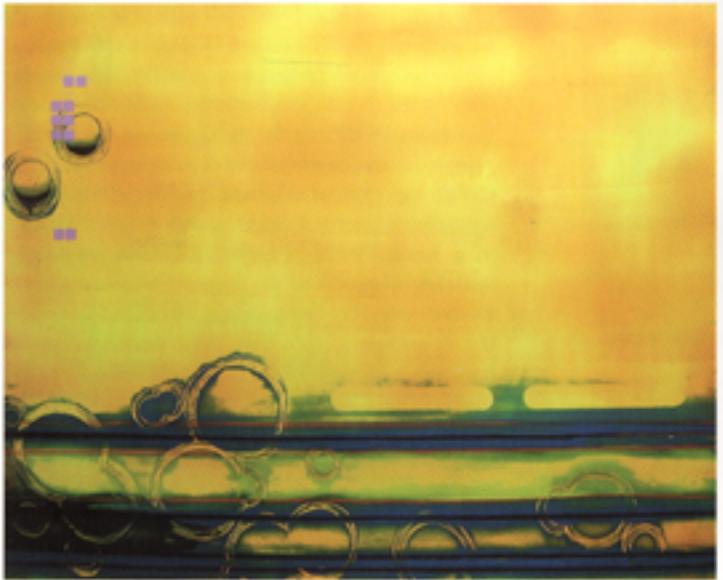
Abstract painting developed relatively late in both the prairies and Toronto, but a brief overview of links between east and west begins before this, with two contemporary art movements and one American critic. By the mid to late forties, two parallel and distinct movements had arisen: the Automatists in Montreal and the New York School in the United States; they defined what became known as Abstract Expressionism. The discourse developed by these two groups was well established by the time the Painters Eleven¹ gained prominence in Ontario in 1953 and the Regina Five² made news in Saskatchewan in 1961.

But the early sixties marked the end of Abstract Expressionism as a hegemonic force in the art world and the pre-eminent American critic Clement Greenberg, whose name had become synonymous with Abstract Expressionism³, was experiencing the change in that climate. He looked beyond New York to identify, articulate and promote Modernism's next evolutionary step in painting, and to continue the Modernist push towards a purer form of abstraction.

THE ESSENCE OF MODERNISM LIES, AS I SEE IT, IN THE USE OF CHARACTERISTIC METHODS OF A DISCIPLINE TO CRITICIZE THE DISCIPLINE ITSELF—NOT IN ORDER TO SUBVERT IT, BUT TO ENTRENCH IT MORE FIRMLY IN ITS AREA OF COMPETENCE.

CLEMENT GREENBERG⁴

Openness, thinness, clarity and flatness distinguished the emerging new Abstraction from the painterly fervour of the old. To achieve flatness there could be no references to cubist space, thus the work of Mark Rothko, Barnett Newman and Clyfford Still set the stage for the new painting. Greenberg, reluctant to define a 'school', coined the term Post-Painterly Abstraction as a broad classification that included artists as diverse as Frank Stella and Helen



Aleksandra Rdest
Dromo Queen, 2005
oil, alkyd and acrylic on canvas, 121.9 x 152.4

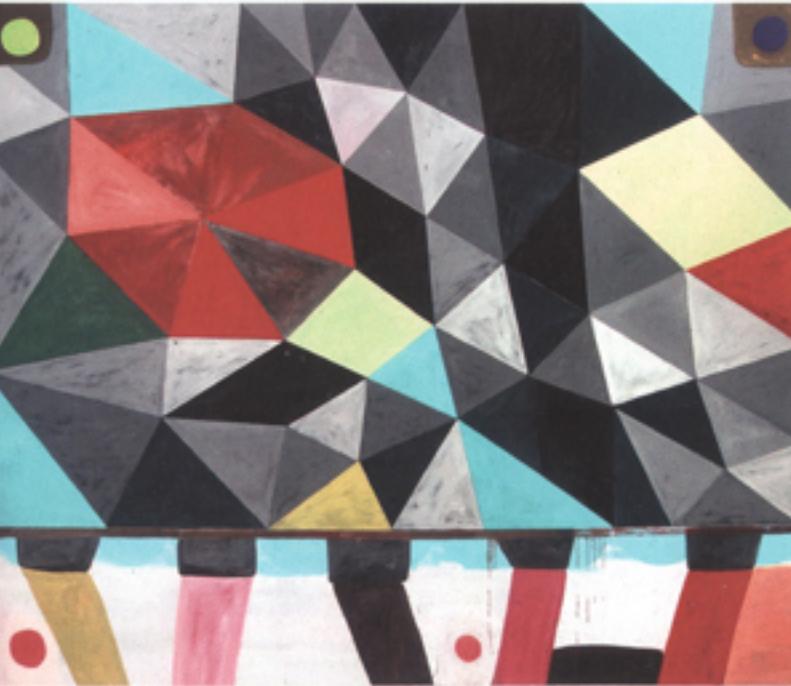


Ron Shuebrook
Indian Road Fragments #7, 2005
acrylic on canvas, 182.8 x 122.0

9

Elizabeth McIntosh
Untitled, 2005
oil on canvas, 190.5 x 228.6

10



Frankenthaler. Post-Painterly work, however, became known for large, simple shapes and fields of pure colour. There was also a tendency towards anonymous, non-gestural forms of application. Artists such as Helen Frankenthaler, Morris Louis and Kenneth Noland stained paint into the canvas; Stain Painting was as flat as flat could be, and flat was what, according to Greenberg, made painting unique from all other art forms⁵.

PURE SPACE . . . THE SENSATION OF BEING SURROUNDED BY ALL FOUR HORIZONS IN A TOTAL SURRENDER TO SPATIAL INFINITY.
BARNETT NEWMAN⁶

In 1959, Barnett Newman visited Saskatchewan to lead a two-week workshop for professional artists at Emma Lake, north of Saskatoon⁷; in 1962, Greenberg was invited to lead the workshop. While the Emma Lake Artists' Workshops had already become an important catalyst for the development of painters in the west, both these visits would prove to have a lasting and significant impact on the participants and on the region as a whole. Artists attending the 1962 workshop, including members of the Regina Five, were already involved with Post-Painterly approaches to abstraction but nevertheless, since that 1962 workshop people have debated how much Greenberg influenced the prairies or how much the prairies influenced Greenberg.

Meanwhile, in Toronto, the sixties began with the end of the Painters Eleven. The one member of the group who continued to gain stature and remain influential to younger painters was Jack Bush⁸. In 1964,

Bush and Regina Five members Kenneth Lochhead and Art McKay were included in Post-Painterly Abstraction, an exhibition comprising 31 non-gestural painters, a joint effort between Clement Greenberg and James Elliot, curator of the Los Angeles County Museum of Art. After Los Angeles, the exhibition travelled to the Walker Art Center in Minneapolis before ending at the Art Gallery of Ontario⁹.

Throughout the sixties and seventies, the David Mirvish Gallery in Toronto would provide a commercial base in Canada for many of the featured artists in that exhibition; the Emma Lake Artists' Workshops brought many of them to Saskatchewan as workshop leaders. Today, if you walk into David Mirvish Books, the former site of the Mirvish Gallery, you will find a reminder of this period: *Damascus Gate Stretch Variation 1*, a 50x10 foot painting from Frank Stella's Saskatchewan Series, a series begun when Stella was the Emma Lake Workshop leader in 1967.

By the seventies, the definition of Post-Painterly Abstraction had narrowed and become known as Colour Field painting. Viewed by detractors as the market-friendly last gasp of late Modernism, its prominence subsided in the late seventies.

... WE HAVE CONTINUED TO ASSOCIATE ABSTRACTION WITH CONCEPTUALIZATION—THIS CONCEPTUALIZATION IS NOT CLOSED, BUT REMAINS THE HARBINGER OF FUTURE POSSIBILITIES. IT IS THE OPENING OF CONCEPTS TO THE GENUINE COMING-INTO-BEING OF OBJECTS.

JOHN LECHTE¹⁰



John Kisick
Untitled, 2005
acrylic on canvas, 213.3 x 213.3

11



Lauta St. Pierre
Object 1, 2004
arborite, linoleum, plywood, particle board, wall
board and latex house paint, 274.3 x 472.5 x 88.9

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JORDAN BROADWORTH AND JONATHAN FORREST

Abstract Painting has survived hedonistic indulgences, neglect and nihilistic endgames and today, it has a newfound sense of possibility and openness. The artists in Spell, ranging in age from 86 to 25, pull from a variety of sources, histories and influences, sharing neither a common theoretical nor formal doctrine. They do, however, share the desire to make work that necessitates and rewards contemplative viewing. Each artist displays an understanding and sensitivity to their materials, and to the history of their practice. The purpose in revisiting the events that once brought east and west together is to set the stage for new dialogue, but this time with no central authority, no one aesthetic battle being fought, and no rulebook.

1 The Painters Eleven included: William Ronald, Kazuo Nakamura, Alexandra Luke, Ray Mead, Oscar Cahén, Jack Bush, Tom Hodgson, Hortense Gordon, Walter Yarwood, Jock Macdonald and Harold Town.

2 The Regina Five included: Douglas Morton, Kenneth Lochhead, Arthur McKay, Ronald Bloore and Ted Godwin.

3 Greenberg did not like the term 'Abstract Expressionism' and seldom used it. In 'American-Type Painting,' he describes it as 'very inaccurate as a covering term'. Reprinted in *Art and Culture: Critical Essays*. New York: Beacon Press, 1965: 209.

4 Clement Greenberg, "Modernist Painting," *Art and Literature* 4 (Spring 1965): 193.

5 "Flatness, two-dimensionality was the only condition painting shared with no other art, and so Modernist painting orientated itself to flatness as it did to nothing else." Clement Greenberg, "Modernist Painting," *Art and Literature* 4 (Spring 1965): 194.

6 Barnett Newman, "Frontiers of Space," (1962). Reprinted in Barnett Newman: Selected Writings and Interviews, edited by John P. O'Neil. New York: Alfred A Knopf, 1990: 249.

7 In 1955, Kenneth Lochhead, Director of the Regina College School of Art, organized the first Emma Lake Artists' Workshop. Although the administration of the workshop has changed several times over the last fifty years, the basic structure has not. The workshop brings together 25 professional artists for two weeks at the Emma Lake Kenderdine Campus to work with senior guest artists.

8 Dennis Reid, *A Concise History of Canadian Painting*. Toronto: Oxford University Press, 1988: 377.

9 David Howard, "From Emma Lake to Los Angeles: Modernism on the Margins," John O'Brian ed. *The Flat side of the Landscape: The Emma Lake Artists' Workshops*. Saskatoon: The Mendel Art Gallery, 1989: 47.

10 John Lechte, "Another View of Abstraction," Andrew Benjamin ed. *Journal Of Philosophy and the Visual Arts: Abstraction 5* (1995): 34.



Jordan Broadworth
Shimmer, 2005
oil on canvas, 165.1 x 170.1

Eastern Bios

Jordan Broadworth (b. 1968) studied at the School of the Museum of Fine Arts, Boston, and the Nova Scotia College of Art and Design in Halifax prior to receiving his MFA from the University of Guelph in 1996. His solo exhibitions include the Art Gallery of Nova Scotia (1994); Pari Nadimi Gallery, Toronto (2000, 2001, 2002); Kenderdine Art Gallery, University of Saskatchewan, (2002); Harry Simon Gallery, Morristown, New Jersey (2004); and Studio 21, Halifax (2005). Broadworth has held academic positions at the University of Guelph, the Ontario College of Art & Design and the Emily Carr Institute of Art and Design in Vancouver. He has received numerous grants and awards, including Mid-Career Grants from the Toronto Arts Council (2002) and the Ontario Arts Council (2005). In 2003, Broadworth co-founded Toronto's Steam Whistle Art Awards. His work is included in many private and public collections, including the Art Gallery of Nova Scotia, Macdonald Stewart Art Centre, Art Gallery of Mississauga and the Nova Scotia Art Bank.

Ric Evans (b. 1946) has been exhibiting in Canada and abroad since he attended the Ontario College of Art in the early 1970s. His solo exhibitions include the Institute of Contemporary Art, Sydney, Australia (1981); Anna Leonowens Art Gallery, Nova Scotia College of Art and Design; Southern Alberta Art Gallery (1983); Art Gallery of Peel (2000); Sable-Castelli Gallery (1989-2003); and the John Buckley Gallery in Melbourne, Australia (2004). His work is featured in a number of important private and public collections including the Art Gallery of Ontario, Art Gallery of Nova Scotia and the Department of Foreign Affairs and International Trade, Ottawa. He has taught at the University of Toronto, the Emily Carr Institute of Art and Design and the Nova Scotia College of Art and Design. In 1979, Evans was a founding member of one of Toronto's pre-eminent artist-run centres, Merger Union. In 2002, Ric Evans was inducted into the Royal Canadian Academy of Arts.

John Kissick (b. 1962) trained as a painter and writer, attended Queen's University at Kingston, Cornell University and the Harvard Institute for Higher Education. He taught at Penn State University's School of Visual Arts for thirteen years where he was a Full Professor, Head of Painting and then Head of Critical Studies. From 2000 to 2003, he was Dean of the Faculty of Art at the Ontario College of Art & Design in Toronto. Author of numerous catalogue essays, articles for periodicals and of *Art: Context and Criticism* (1992/6), Kissick was a regional critic for the *New Art Examiner* from 1992-97 and editor of the *Penn State Journal of Contemporary Criticism* from 1990-1995. His work has been included in numerous solo exhibitions in Canada and the US and in a number of important public collections. In 2005 he was inducted into the Royal Canadian Academy of the Arts. John Kissick is Director of the School of Fine Art and Music at the University of Guelph.

Elizabeth McIntosh (b. 1967) received her MFA from the Chelsea College of Art and Design in London, UK, in 1996 after completing her undergraduate work at York University, Toronto. McIntosh taught for two years at the University of Guelph before moving to Vancouver to teach at the Emily Carr Institute of Art and Design as an Assistant Professor in 2004. McIntosh has exhibited with the Clementine Gallery in New York (2002). She has been the recipient of many grants and awards including two Mid-Career Grants from the Ontario Arts Council (2002, 2003) and the Best

Painting Exhibition-2003 award, presented by Steam Whistle Brewing. In 2003, McIntosh was featured in group exhibitions at Perugia Artecontemporanea in Padova, Italy; Hallwalls in Buffalo, NY; and the Santa Monica Museum of Art in California. She has been a member of the influential collective Painting Disorders since 1992.

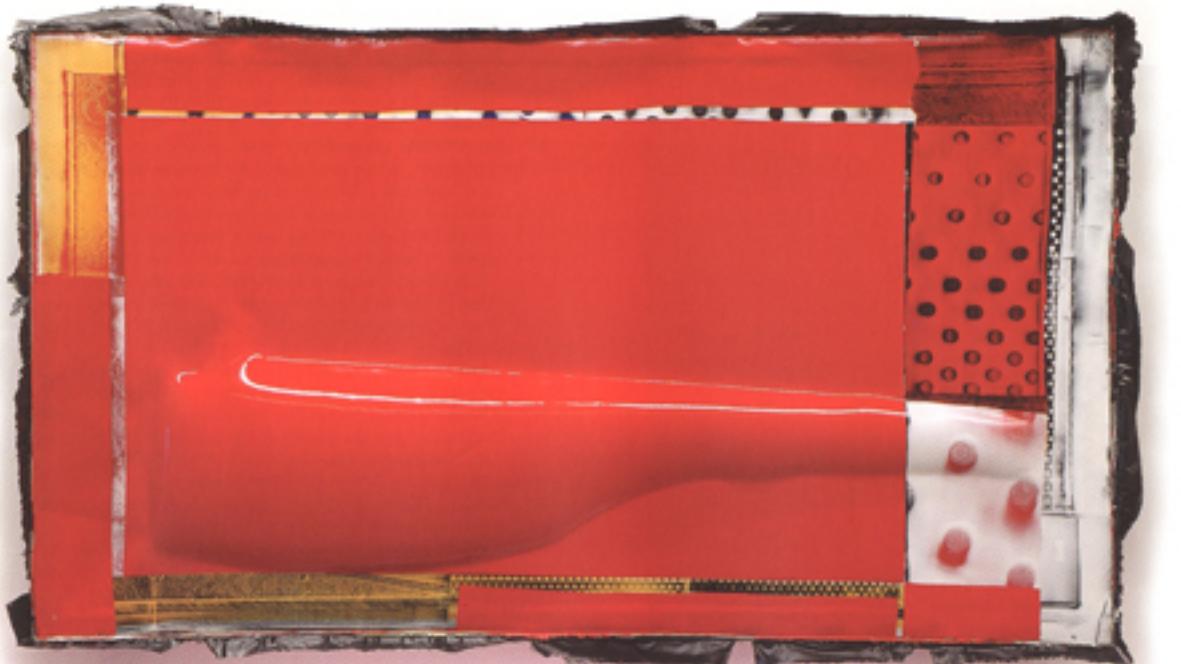
Aleksandra Rdest (b. 1979) graduated from the Ontario College of Art & Design in 2002; at OCAD she received the Davis L Stevenson Scholarship and the Av Isaacs Scholarship. Her work has been featured in several group and solo exhibitions, including the Pari Nadimi Gallery in Toronto (2003) and the Studio Gallery in Yokohama, Japan (2004). Rdest is currently the Director of Tatar Gallery in Toronto.

Ron Shuebrook's (b. 1943) work is included in numerous public and private collections including the National Gallery of Canada, the Art Gallery of Ontario, the Art Gallery of Nova Scotia and Ministry of External Affairs of the Government of Canada. His critical writing have been featured in many Canadian and international art magazines and exhibition catalogues. Ron Shuebrook's faculty and administrative appointments include: Professor, Chair of Fine Art, University of Guelph; Associate Professor and Chair, Nova Scotia College of Art and Design; Executive Director, Ottawa School of Art; Associate Professor, York University; Assistant Professor, Acadia University; and Instructor, Department of Art, and Co-ordinator, Emma Lake, University of Saskatchewan. Most recently he was the President of the Ontario College of Art & Design. Ron Shuebrook is a member of the Royal Canadian Academy of the Arts and serves as the RCA Council's Vice President. He holds undergraduate and graduate degrees from Kutztown University, Pennsylvania, and an MFA in Studio Art from Kent State University, Ohio.

Western Bios

Robert Christie (b. 1946) was born in Saskatoon. He completed a degree in Fine Arts at the University of Saskatchewan, Saskatoon, and throughout the seventies and eighties he was both the director of the Art Department Gallery and a lecturer in Art in the Department of Art and Art History, University of Saskatchewan, as well as being an active participant and co-ordinator of several of the Emma Lake Artists' Workshops. Christie attended the Triangle Artists' Workshop, New York (1990), the Tapong International Artists' Workshop, Botswana (1991), and the Mashornak Artists' Workshop, New York (1997). He has participated in numerous public and private gallery exhibitions across Canada, recently including the Art Gallery of Swift Current (1999) and the Vanderlelie Gallery, Edmonton (2002, 2005). He has participated in recent group shows at the Kenderdine Gallery, Saskatoon; APT Gallery, London, UK; Art Gallery of Nova Scotia, Halifax; and Mackenzie Gallery, Regina. His work is in public and private collections, including the Canada Council Art Bank, Mackenzie Art Gallery, Edmonton Art Gallery, Art Gallery of Nova Scotia, Saskatchewan Arts Board, University of Lethbridge and Carpotex International Ltd.

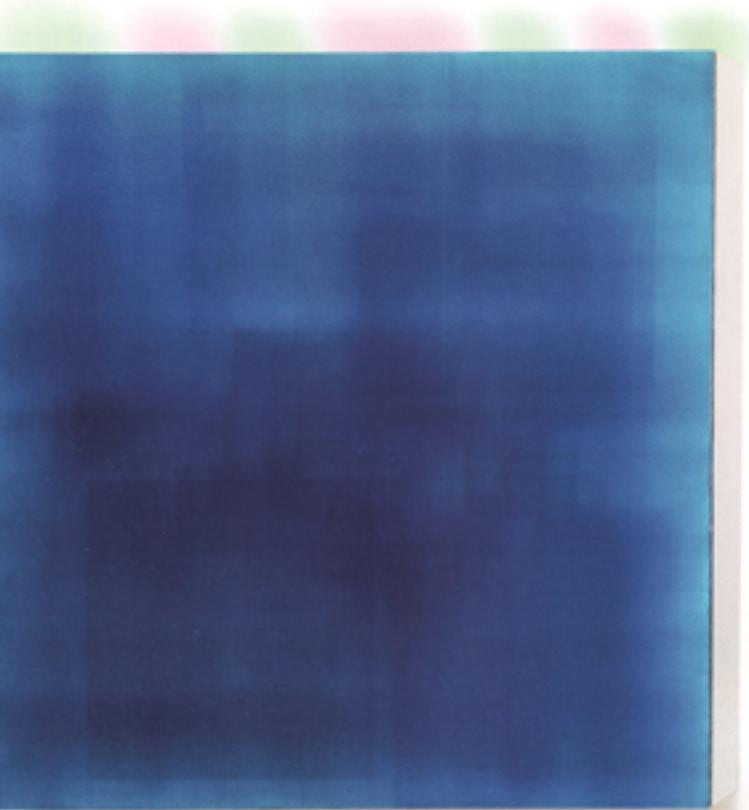
Clay Ellis (b. 1955) was born in Medicine Hat. He currently resides in Edmonton where he has maintained a studio since 1981. Ellis has been represented in exhibitions in England, France, Spain, Botswana, the US and Canada. He has had solo exhibitions at Gallery One, Toronto; the Black and



Clay Ellis
Grips/Off the Rumbas
2005, acrylic
& polyurethane
109.2 x 193.0 x 20.3

Greerberg Gallery, New York; The Vanderlelie Gallery, Edmonton; and the Edmonton Art Gallery. Jonathan Forrest (b. 1962) was born in Edinburgh, Scotland, immigrating to Canada in 1977. He has attended numerous international workshops and in 1995 co-organized Triangle France, an international artists' workshop held at the l'Ecole d'Art de Marseille-Luminy. In 2003 he was the guest artist at the Emma Lake Workshop. He has been a sessional instructor at the University of Alberta (on a semi-regular basis) from 1983 to 1999, and has recently given lectures at the University of Lethbridge, University of Saskatchewan, the Georgian College and the New York Studio School. Ellis is represented in a number of public collections, including the Mendel Art Gallery, Edmonton Art Gallery, Art Gallery Of Nova Scotia, Canada Council and the Museum of Contemporary Art in Barcelona, and has recently completed commissions for the City of Vancouver and the City of Edmonton.

Forrest studied at the University of Saskatchewan, receiving his BFA in 1983 and his MFA in 1991. He has participated in several artists' workshops including The Emma Lake Artists' Workshop (1985, 1988, 1991); "The Saskatchewan Invitational Artists' Workshop", Emma Lake (2000); and Triangle Artists' Workshop, Brooklyn, NY (2002). He has also co-ordinated three Emma Lake Artists' Workshops (2001, 2003 and 2005). His work has been exhibited in public museums, including the Mendel Art Gallery, Edmonton Art Gallery, Mackenzie Art Gallery and Dunlop Art Gallery, as well as in commercial galleries, including The Gallery / Art Placement Inc., Saskatoon; The Vanderlelie Gallery, Edmonton; Newzones Contemporary Art, Calgary; Encomium Contemporary Art, Toronto; and the APT Gallery, London, UK. Public collections include the Canada Council/Art Bank, Dunlop Art Gallery, Edmonton Art Gallery, Mendel Art Gallery, Mackenzie Art Gallery, Saskatchewan Arts Board, University of Lethbridge and the University of Saskatchewan.



Marie Lannoo
Evening Shadow Blue #1
2005, acrylic on panel, 121.9 x 121.9 x 6.9

Marie Lannoo (b. 1954) was born in Delhi, Ontario, and has been a painter based in Saskatoon since the late 1970s. Lannoo studied at the University of Saskatchewan (1978-1980) and the Barff School of Fine Arts (1980). She has been awarded several grants from the Saskatchewan Arts Board (1980-85, 1987-90, 1992, 1995), including a 2004 research grant. She has exhibited provincially, nationally and internationally with recent solo exhibitions at Newzones Gallery of Contemporary Art, Calgary; the Tatar Gallery, Toronto; and the Mackenzie Art Gallery, Regina. She has attended several Emma Lake Artists' Workshops (1981, 1983, 1984 and 2000). Her work is represented in a number of public collections including the Canada Council/Art Bank, the Saskatchewan Arts Board, Dunlop Art Gallery, Mendel Art Gallery, SaskTel, University of Lethbridge and the Toronto Dominion Bank, as well as private collections in Canada, the US, Britain and Asia.

William Perehudoff (b. 1919) was born near Saskatoon. In 1948-49, Perehudoff studied with the French artist Jean Charlot at the Colorado Springs Fine Arts Center, Colorado, and from 1949-50 with the French Purist Amédée Ozenfant at the Ozenfant School of Fine Arts, New York. Perehudoff participated in several key Emma Lake Artists' Workshops, including sessions led by Will Barnet (1957); Herman Cherry (1961); Clement Greenberg (1962); Kenneth Noland (1963) and Donald Judd (1968); and in 1988 he was a workshop leader. His work has been widely exhibited in Canada with museum shows at the Mendel Art Gallery, the Edmonton Art Gallery and the Glenbow Art Gallery as well as in commercial art galleries across Canada, the US and Britain. Recent exhibitions include *Three Generations* at the Kenderdine Art Gallery, University of Saskatchewan, and the APT Gallery, London, UK, and *The Shape of Colour*, Art Gallery of Ontario, 2005. His work is in numerous private and public collections in Canada, the US and Europe.

Laura St. Pierre (b. 1974) was born in Saskatoon. She earned a BA from UBC, a BFA from the University of Alberta and has attended Emma Lake Artists' Workshops (2001 and 2003). She is currently completing an MFA at Concordia University in Montreal. St. Pierre's work has been included in numerous group exhibitions across the prairies and Quebec, and her work has been reviewed in several Canadian publications, including *Border Crossings*. She has received numerous grants and awards, among them the Power Corporation of Canada Graduate Fellowship and several Alberta Foundation for the Arts grants. Upcoming solo exhibitions at artist run centres in Montreal include *Articule* in 2006 and *Circa* in 2007.



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Exhibition website: spell.ca
Curators: Jordan Broadworth and Jonathan Forrest.

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I. Painting—Abstract—Canada—Exhibitions. 2. Art, Canadian—21st century—Exhibitions. I. Broadworth, Jordan. 1968-II. Forrest, Jonathan, 1962-II. Greuel, Morna. IV. Mendel Art Gallery V. Robert McLaughlin Gallery VI. Thames Art Gallery

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Catalogue of the Exhibition

Jordan Broadworth
Shimmer, 2005
oil on canvas, 165.1 x 170.1

Robert Christie
Big Blue and the Yellow Chord, 2005
acrylic on canvas, 203.2 x 203.2

Clay Ellis
Grip/Off the Ramblin, 2005
acrylic & polyurethane, 109.2 x 193.0 x 20.3

Ric Evans
Solton Sea, 2003
oil on canvas, 188.5 x 182.8

Jonathan Forrest
Hopscotch, 2005
acrylic on canvas, 223.5 x 167.6

John Kissick
Untitled, 2005
acrylic on canvas, 213.3 x 213.3

Marie Larino
Evening Shadow Blue #1, 2005
acrylic on panel, 121.9 x 121.9 x 6.9
Evening Shadow Blue #2, 2005
acrylic on panel, 121.9 x 121.9 x 6.9

Elizabeth McIntosh
Untitled, 2005
oil on canvas, 190.5 x 228.6

William Perehudoff
AC-96-23, 1996
acrylic on canvas, 167.6 x 172.7

Aleksandra Rdest
Drama Queen, 2005
oil, alkyd and acrylic on canvas, 121.9 x 152.4
Rock Seat Bliss, 2005
oil, alkyd and acrylic on canvas, 91.4 x 121.9

Laura St. Pierre
Object 1, 2004
arborite, linoleum, plywood, particle board, wall board and latex house paint, 274.3 x 472.5 x 88.9

Ron Shuebrook
Indian Road Fragments #1, 2005
acrylic on canvas, 182.8 x 122.0
Indian Road Fragments #2, 2005
acrylic on canvas, 182.8 x 122.0

Please note: all works are in the collection of the artists with the exception of Ron Shuebrook, collection of the artist, courtesy Olga Korper Gallery, Toronto. All dimensions are in centimetres, height precedes width precedes depth unless otherwise specified