2009

Path of Most Resistance [Exhibition Catalogue]
Reeve, Charles

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ABOUT THE ARTISTS

London's Alexis Harding has been exhibiting his unique paintings and sculptures extensively throughout the United Kingdom and internationally since the mid-1990s. His studies were carried out at the Royal Academy of Arts Schools, the Royal College of Art, and Goldsmiths University of London. In 2003, he graduated from Goldsmiths, University of London. In 1997, he participated in Robert Linsley’s program for New Research in Abstraction. This event is his first in Canada.

For well over 15 years, Toronto’s Nestor Krüger has been showing a wide range of work in diverse media nationally and internationally. Since graduating from OCAD in 1989 with an Honours AOCA in Fine Art, he has had more than fifty solo exhibitions at the National Gallery of Canada, the Metropolitan Museum of Art, the Musée d’art contemporain de Montréal, and at the National Gallery of Canada, London, United Kingdom. In 1995, he graduated from Goldsmiths, University of London. In 1997, he participated in Robert Linsley’s program for New Research in Abstraction. This show is his first in Canada.

Educated at York University and the Chelsea College of Art & Design, Elizabeth McIntosh has exhibited her uncompromising abstract paintings in solo and group exhibitions throughout Canada, the United States, and Europe. Her recent series of paintings, “Submerged,” is an exploration of the meaning of painting as a craft and a profession. The theme of “Submerged” is the vehicle by which she explores the notion that painting is a craft that needs to be learned, practiced, and mastered. Elizabeth McIntosh was born in Toronto, Ontario. She received her B.A. from the School of Creative Arts at the University of Toronto in 1992 and her M.F.A. from the University of Massachusetts at Amherst in 1994. She teaches at the School of Creative Arts at the University of Toronto. Elizabeth McIntosh is represented by Diaz Contemporary, Toronto.

Working from the phrase “Painting a better future for you,” Daniel Raedeke explores the present and future of society in a contemporary, pop-cultural frame. He is a graduate of Southern Illinois University, St. Louis, Missouri. Daniel Raedeke was born in 1981 and resides in St. Louis, Missouri. He is represented by Bruno David Gallery, St. Louis, Missouri. His field of activity is based in the United States.

ACKNOWLEDGEMENTS

Thanks to Benjamin Diaz at Diaz Contemporary, John Goodwin at Goodwater Gallery, Georgia Scherman at Georgia Scherman Projects, Bruno David at Bruno David Gallery and Andrew MacKenzie at MacKenzie - Schofield.

GALLERY HOURS

Tuesday to Friday, 11 a.m. to 6 p.m. Wednesday open to 9 p.m. Closed Mondays, weekends and holidays. Admission is free.

EVENTS

Thursday, June 25

Opening reception. 6:30 p.m. to 8:30 p.m.

Friday, June 26

Panel discussion: the artists and curator discuss the exhibit The Path of Most Resistance. Free and open to the public. 6:30 p.m., OCAD Room 284 (100 McCaul Street, Level 2).

Insights:

Local curators offer personal perspectives on the exhibit. Insights begin in the gallery at 6:30 p.m. and last about 40 minutes.

July 17

Carol B. Carson, Curator of the OCAD Professional Gallery, Associate Professor in the University of Toronto’s Faculty of Liberal Studies and Art, and curatorial advisor to the exhibit The Path of Most Resistance.

July 29

Robert Linsley, an accomplished artist, respected writer and popular lecturer. Linsley has a long-standing fascination with the possibilities of the painted surface. He shows at Felix Ringel in Dusseldorf, Germany.

August 27

Charles Reeve, Curator of the OCAD Professional Gallery, Associate Professor in the Faculty of Liberal Studies and Art, and curatorial advisor to the exhibit The Path of Most Resistance.

For more information on the Professional Gallery and its programs, please go to www.ocad.ca/progallery or visit us on Facebook.
interest in Greenberg had been bubbling for a while, but the publication that same year of
fifteen years of exile — his arguments linking taste, objectivity and intuition.

The return came in the form of
principle, part birth of a new one: the ideal (if not reality) of art's autonomy.

The idea in question was modernism, Greenberg's name for these values. Yet a glance
anyone to get out of my paintings, and all I ever get out of them, is the fact that you can
see the whole thing without my permission. What you see is what you get.

Today — however — and it is this key constant — all art now exists outside, reflecting and
renouning this resurgence.

It appears there three times, but Clark quotes its last, most ambiguous return as his
book's epigram: “Farewell to an idea….The cancellings, / The negations, are never inal.”

This is revisiting, not rejecting, and Clark fashions this reconsideration into an invitation
to separate modernism's constants from its variables.

T.J. Clark, Alexis Harding: Two-screen projection. Hence, Holman observes, Alexis Harding’s art doesn’t
pass before abstraction had fully reasserted itself,

Hence, Holman observes, Alexis Harding’s art doesn’t
pass before abstraction had fully reasserted itself,

Thus these pictures offer transcendence with one hand but pull
gratiication. In fact, they’re the opposite
of what painting is — and is for — has circulated
for painting
for painting
for painting

This question of what painting is — and is for — has circulated
for painting
for painting
for painting

not just as a question for modernist artists and critics, but also for the “new artists” of the
1980s and 1990s. In this essay I’ll be looking at one artist in particular: Alexis Harding.

Alexis Harding is an artist who was born in 1974 and lives in New York. Her work has been shown in numerous
International exhibitions, including the Whitney Biennial (2000), the Hayward Gallery (2001), and the
Walker Art Center (2002). Harding is known for her use of projection and digital media, as well as her
interest in exploring the relationship between art and technology.

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