

victoria
wonnacott



victoria wonnacott

recent work



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artist's curriculum vitae

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justin wonnacott

published by Victoria Wonnacott
introduction by Don Monet and Becky Rynor
artworks and photography by the artist
catalogue design and afterword by Justin Wonnacott
printed with Magcloud on demand publishing. 2011

cover :
Moments of clarity
Acrylic paints on canvas , 20" x 16" / 51 x 41 cm
2009

inside front cover :
Grey matter
Acrylic paints on canvas ,detail
2009

back cover :
Inside out
Inkjet print
8" x 8" / 20 x 20 cm
2011

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ISBN 978 - 0 - 986 - 7143 - 1 - 3

Introduction

Don Monet / Becky Rynor



Treading

acrylic paint on canvas
48" x 36"/ 122 x 91 cm
2005

Blue raft

acrylic paint on canvas
16" x 20"/ 51 x 41cm
2002

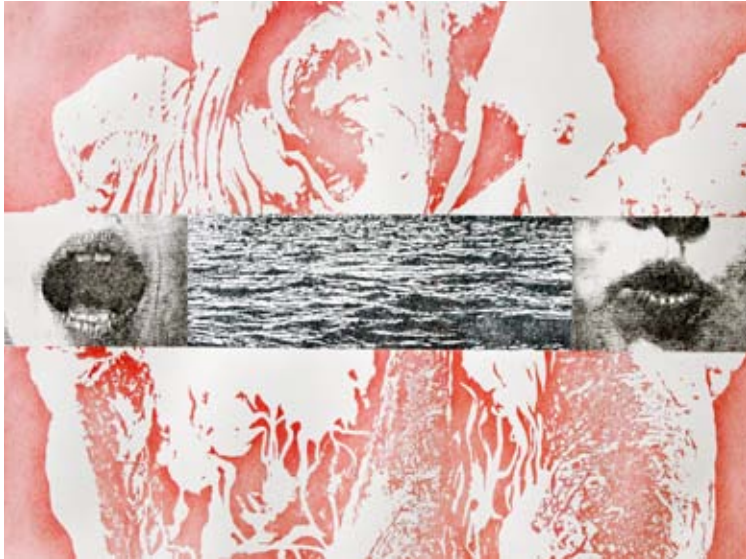


Victoria Wonnacott has been part of the Cube Gallery since the doors opened in 2005. An artist without pretence or guile, her work is se-miotic and conceptual while also figurative and representational. The overarching theme throughout Victoria’s art is born of her own artis-tic, personal and physical journey of and about water. “We are born in water. It is fluid. It transports us. It can be a very peaceful place, a mysterious place,” she says. “We can be weightless and move in a way that is afforded us only in water or outer space.”

This catalogue represents a selection of her work from her earliest series, “Landscape of Need,” to her most recent, “Coming to the Sur-face,” and “Memory Works.”

“The Landscape of Need” is a symbolic landscape constructed from images representing our fundamental needs for survival: air, water, food and love. It was created during a time of transition for this Mon-treal-born artist, who has since produced a number of series exploring her central theme of water. “Swimming Works” depicts both a recreational activity and a symbol of freedom and exploration.

“The Raft” series is based on a fondly remembered childhood swim-ming hole created by her father in the Eastern Townships .



Fais couler les mots à travers mes eaux
carbon, acrylics on paper
2" x 38" / 66 x 98 cm
1994

As an emblematic focus, the raft represents hope, consolation and perhaps salvation.

Her "Afloat" series portrays underwater activity such as treading water, drown-proofing, kicking and gliding — elementary swimming strokes and survival techniques. But Wonnacott says she was never drawn to painting competitive swimming strokes. *“The water in my paintings was a quiet and timeless space for swimmers”,* she says.

That peaceful, playful theme was further explored in her next series, “On the Move”, which exudes a quiet timelessness and ease. As the title suggests, Wonnacott was also moving on as illustrated in her painting entitled, “In the Beginning”, a somewhat sentimental, monochrome painting of an emerging figure among bathers in a lake — some lazy, some strolling through the water on what might be a hot muggy day. *“For me, this painting tweaks a memory that I can’t quite grasp. But it is persistent and it has lead me to the surface.”* she says.

Not surprisingly, her next series is called “Coming to the Surface”. Two pieces, “Marat’s Shower” and “Sun Shower” depict her husband, the everyman, behind a shower curtain, intimate, personal and water-drenched. An ordinary subject made extraordinary because the focus is less on the figure and more about the surface, the curtain and the drops of water. It is a technical tour de force brilliantly representing multiple dimensions. Water in this series takes a hardened form. It is tangible despite its transient nature. Water droplets take on an inherent beauty, captivating the viewer. The paintings are created in a variety of mediums such as acrylic on canvas, wood stains on panels, epoxy resin, sandpaper and multilayered in every respect.

Her most recent paintings, “The Memory Works” were inspired by the loss of family members and those moments in time never to be forgotten. These paintings with fish, feet and fire and family pay homage to those who have influenced her life as an artist.

Wonnacott is neither a purely figurative or abstract artist, existing in



Putting out fires
acrylic on canvas
26" x 26" / 66 x 66 cm
2007



In the beginning
acrylics on canvas
22" x 60" / 56 cm x 152 cm
2006

a dimension somewhere between the two. Her work invites you into a world where the spirit of a thing emerges. The invisible becomes visible, the ethereal become hardened, and droplets of water change state, become frozen.

Victoria Wonnacott can take the commonplace — a shower, a swim or a bath and fuse it with memory, dreams and abstraction. She is truly an artist’s artist who is technically adroit, empathetic, engaging, and conceptually sublime.

We are proud to be a part of Victoria’s ongoing artistic journey.

Don Monet and Becky Rynor
Cube Gallery 2011

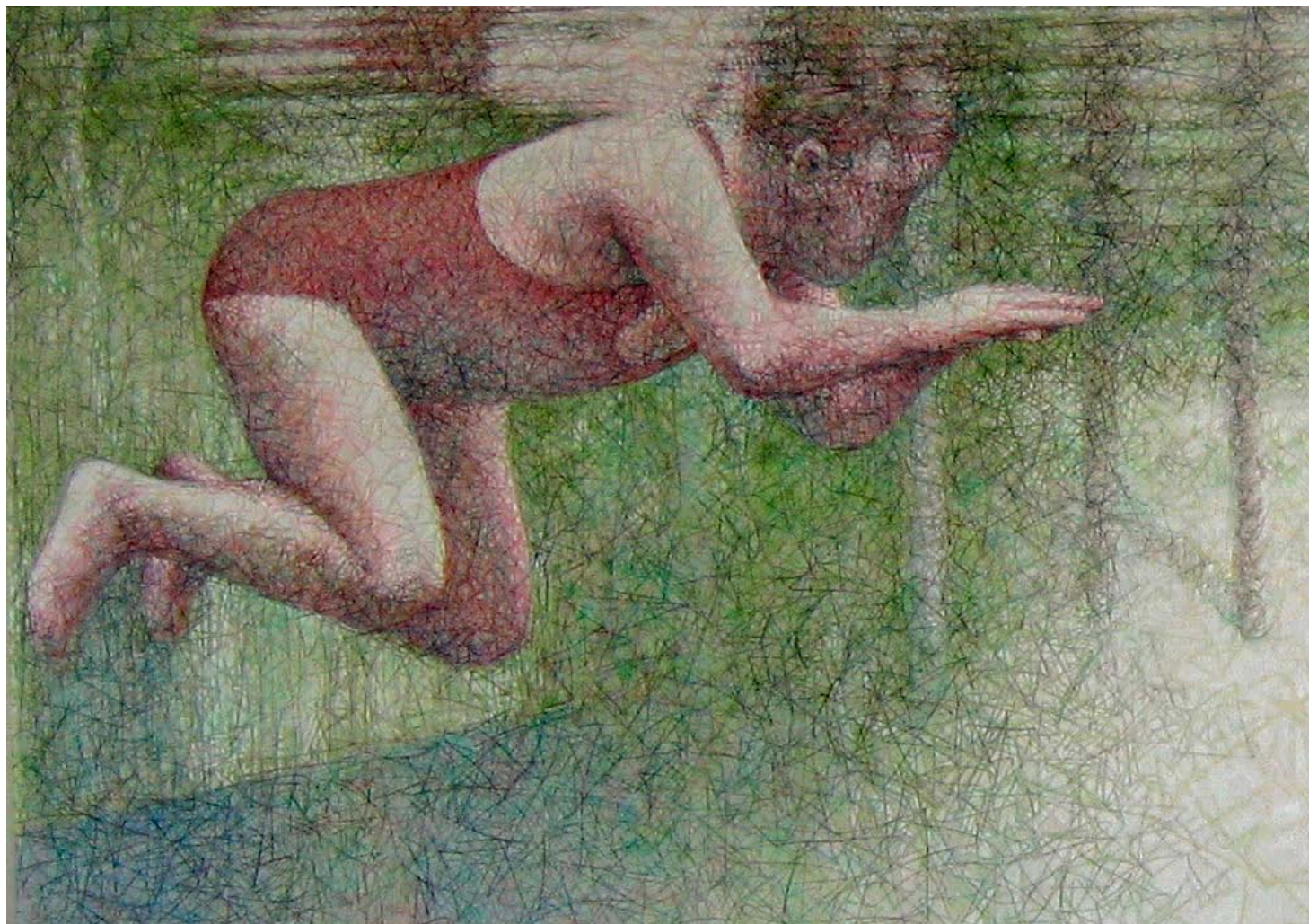
WATER WORK



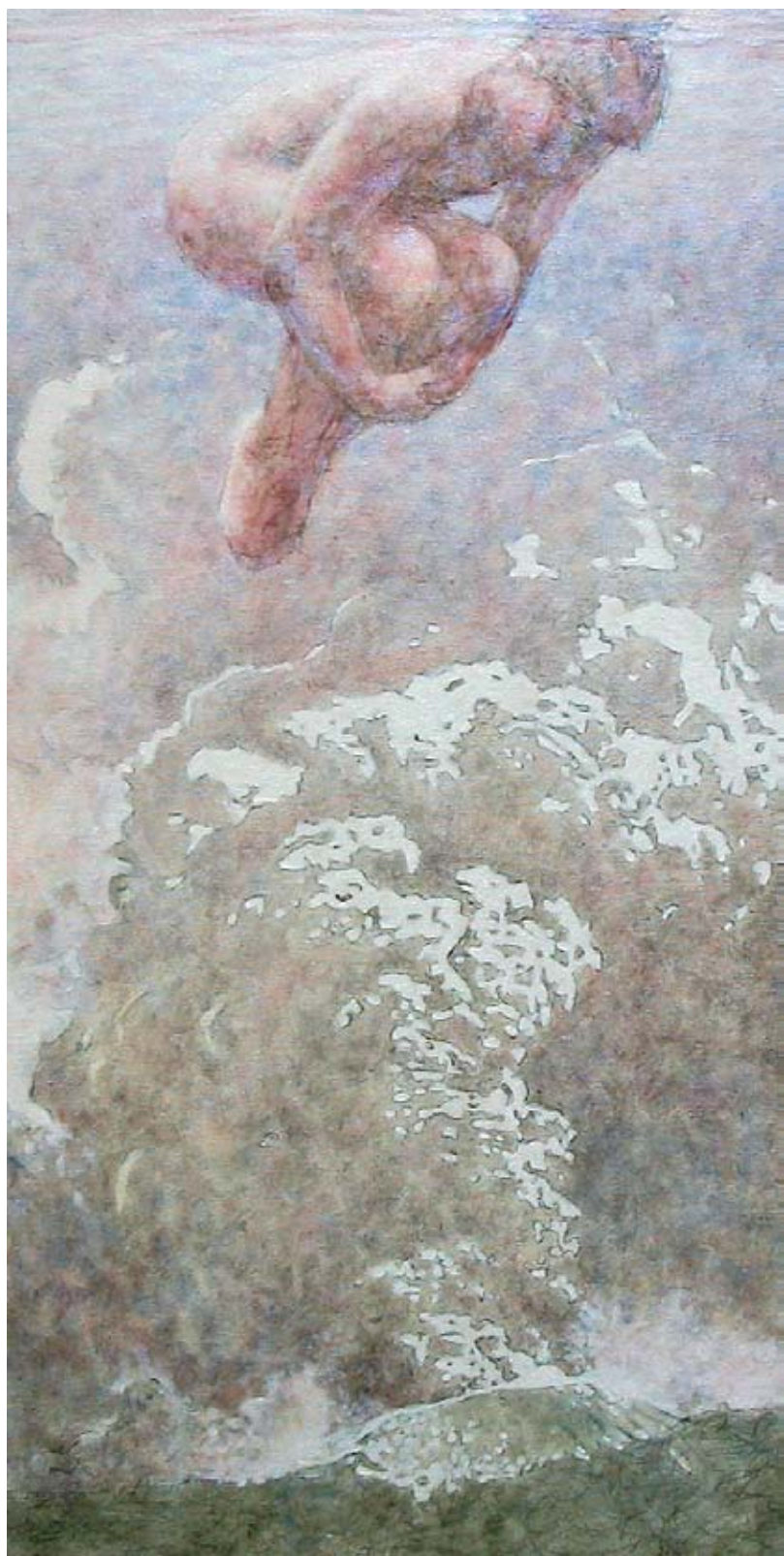
Out of the blue
acrylic on canvas
36" x 48" / 91 x 122cm
2006



Follow me
acrylic, graphite, canvas
16" x 20" / 51 x 41cm
2005



A happy ending
 acrylic, pencils, on canvas
 33" x 96" / 84 x 244cm
 2006



Geyser guy
graphite, acrylic, canvas
20" x 10" / 50.8 x 50.8 cm
2002

Search ...

graphite, coloured pencil, acrylic, on canvas
20" x 20" / 50.8 x 50.8cm
2006



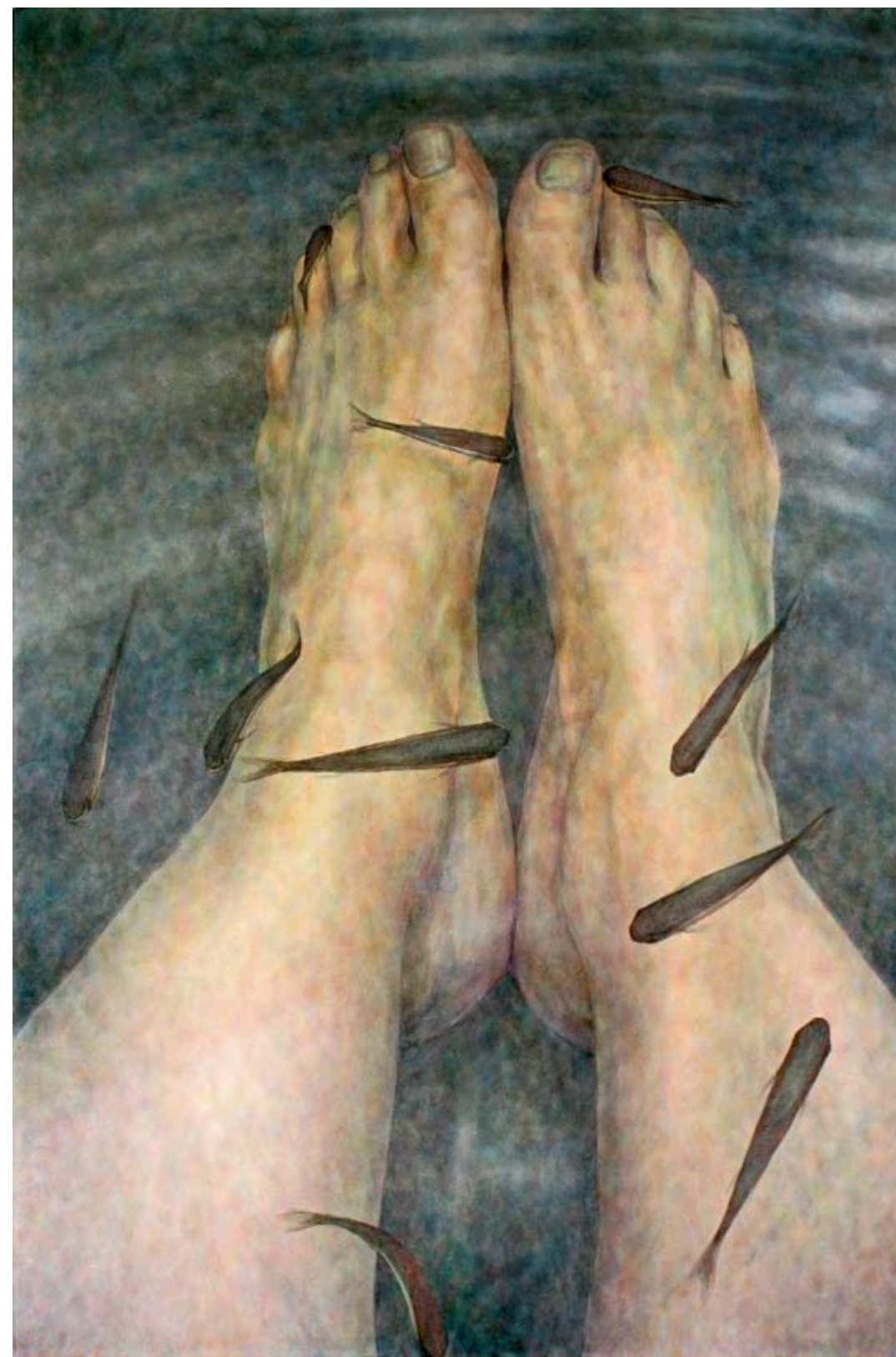


... and rescue
graphite, coloured pencil, acrylic, on canvas
20" x 20" / 50.8 x 50.8cm
2006

Man Afloat
mixed mediums on paper
42" x 18" / 107.5 cm x 46 cm
2005

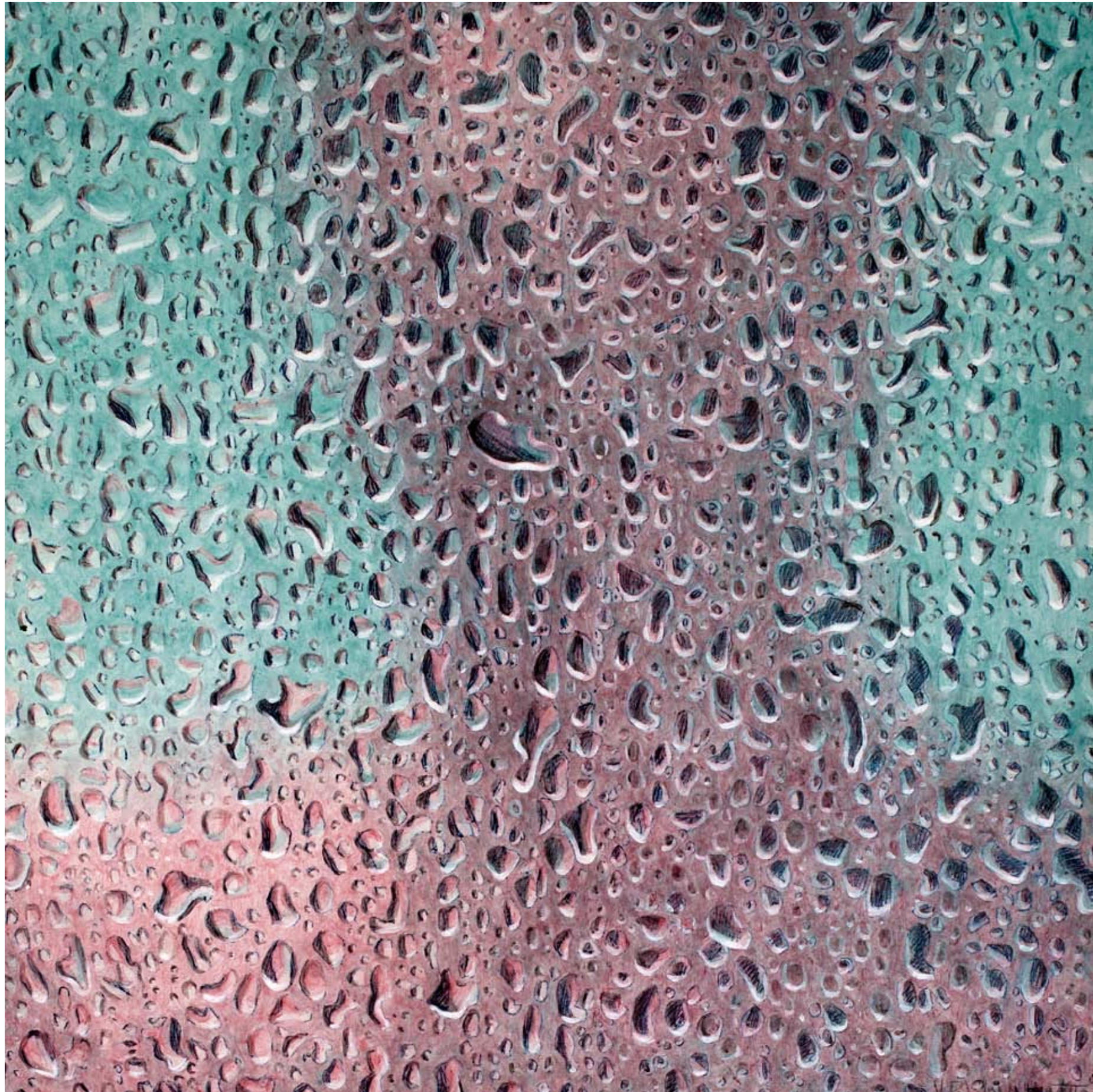


Last day
acrylic on canvas
48" x 36" (122 x 91.5cm)
2009

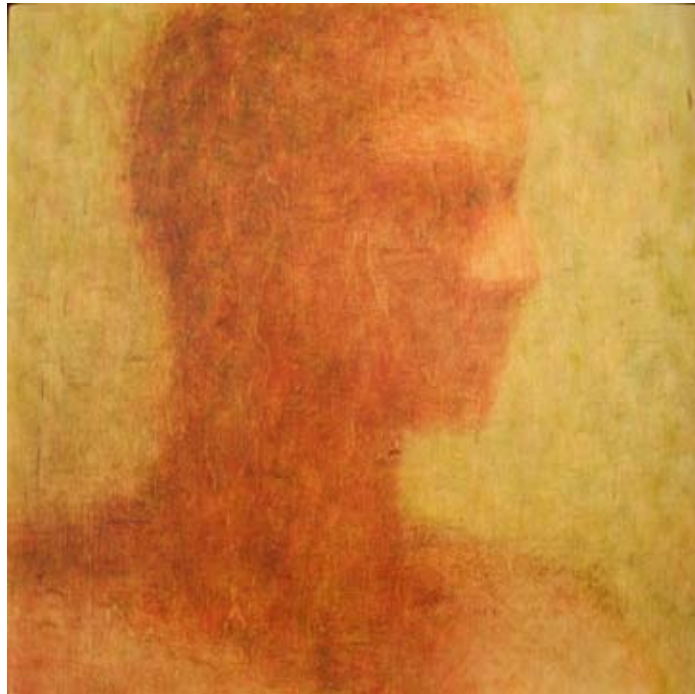


COMING

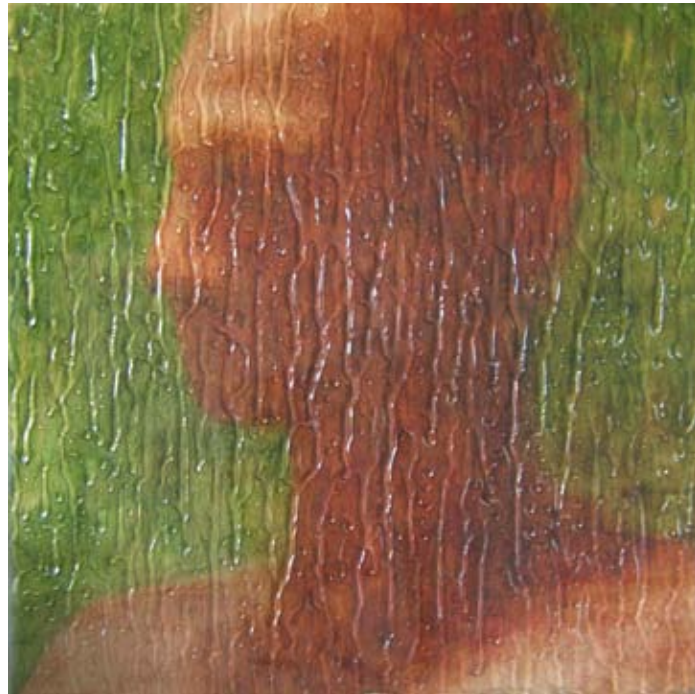
TO THE SURFACE



Self portrait in red and green
acrylics on panel
12" x 12" / 30.5 x 30.5 cm
2011



Out of the shower,
mixed mediums on wood
12" x 12" / 30.5 x 30.5 cm
2007



In a sweat
mixed mediums on wood
12" x 12" / 30.5 x 30.5 cm
2007



Showerhead
mixed mediums on wood
12" x 12" / 30.5 x 30.5 cm
2007

Sweat
acrylics and graphite on canvas
20" x 20" / 51 x 51cm
2007





detail

Touching moments
wood stains and epoxy resin on wood panel
 20" x 16" / 51 x 41cm
 2008

Marat's shower
wood stain on birch panel, gesso, lacquer
48" x 36" / 122 x 91cm
2008





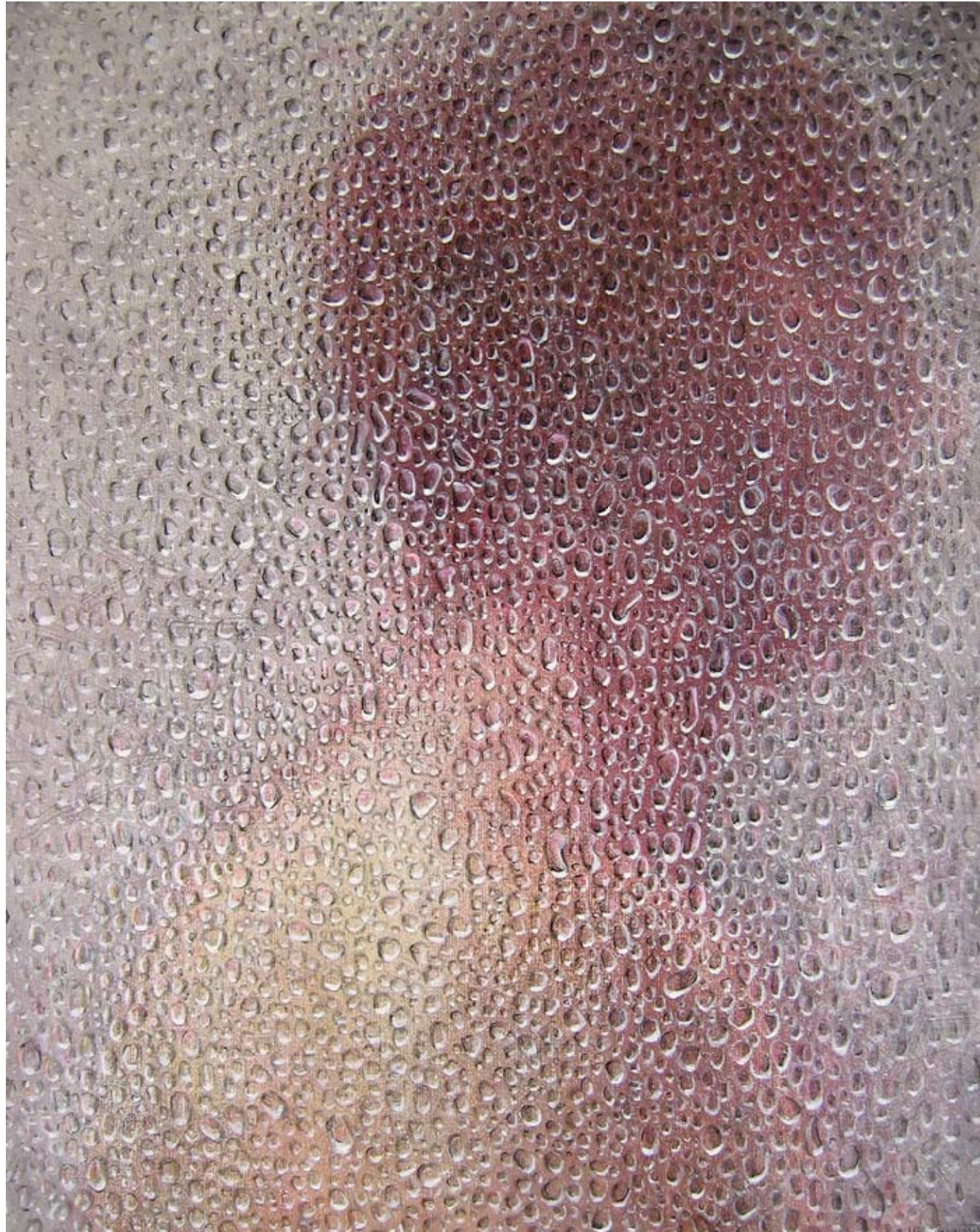
The cleanse
 acrylic paints on canvas
 20" x 16" / 51 x 41 cm
 2007

Moments of clarity
 acrylic paints on canvas
 20" x 16" / 51 x 41 cm
 2009





Long shower
acrylic paints on panel
16" x 20" / 41 x 51 cm
2011



Over the top
acrylic paints on canvas
20" x 16" / 51 x 41cm
2008



Captive
 acrylics on panel
 19" x 13 " / 48 x 32 cm
 2011



Curtain call
 acrylic paints on canvas
 36" x 24" / 91 x 61 cm
 2007

Bifocal point (detail)
acrylics on panel / acryliques sur panneau
18" x 12" / 46 x 31 cm
2010



MEMORY

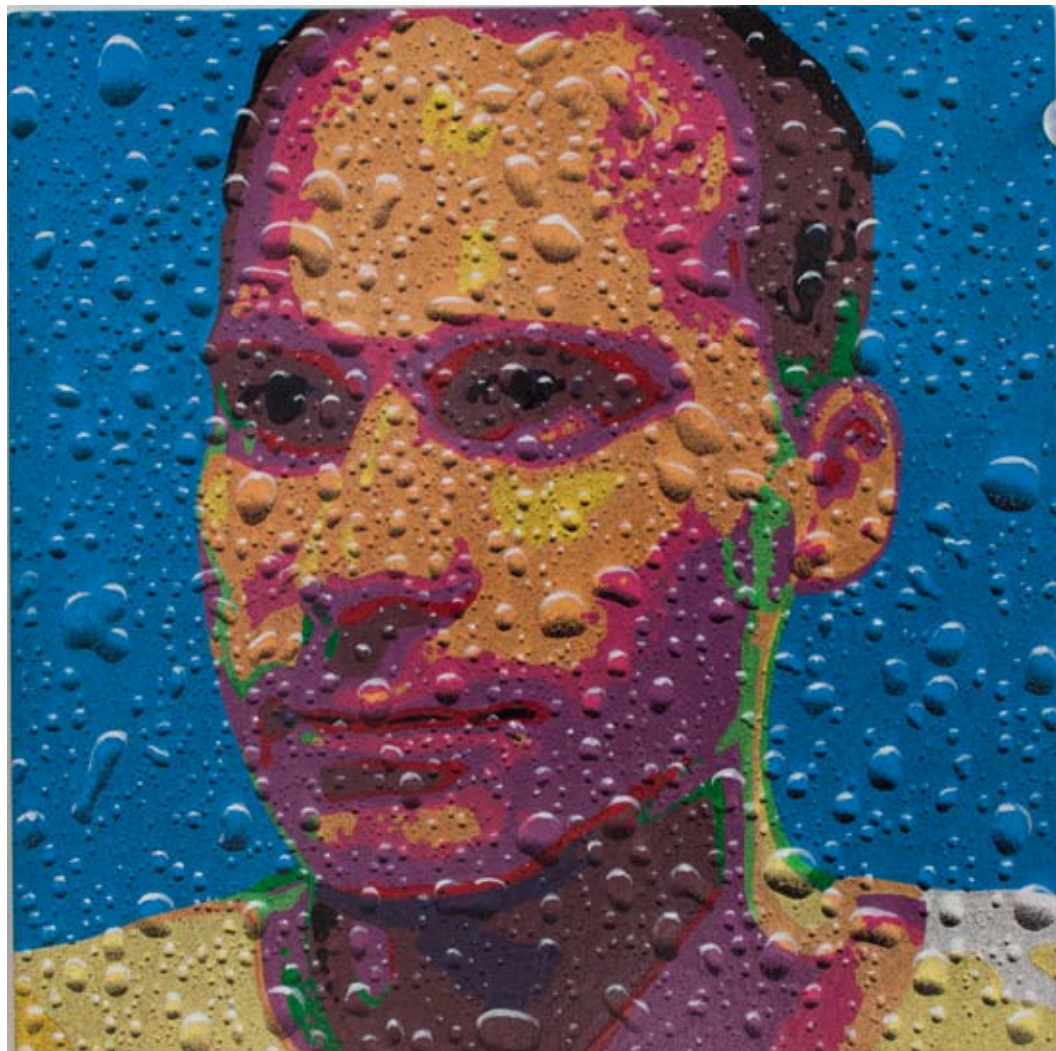
WORK



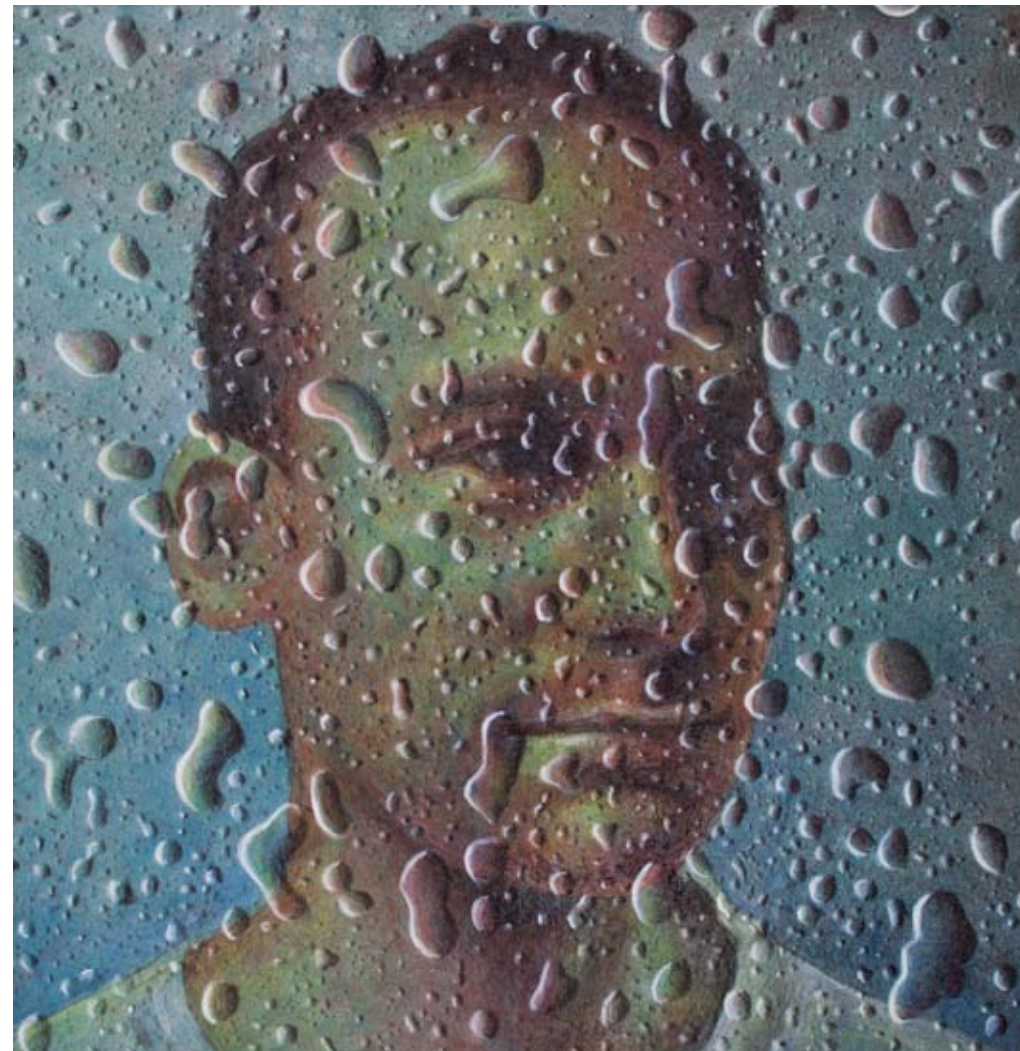
Things change
mixed mediums on canvas
17" x 23" / 43.2 x 59.7 cm
2011



Torso
inkjet print, diabond mount
8" x 12" / 20 x 31 cm
2011



Profile 1
sign paints and acrylics on panel
 8" x 8" / 20 x 20 cm
 2011



Profile 3
sign paints and acrylics on panel
 8" x 8" / 20 x 20 cm
 2011



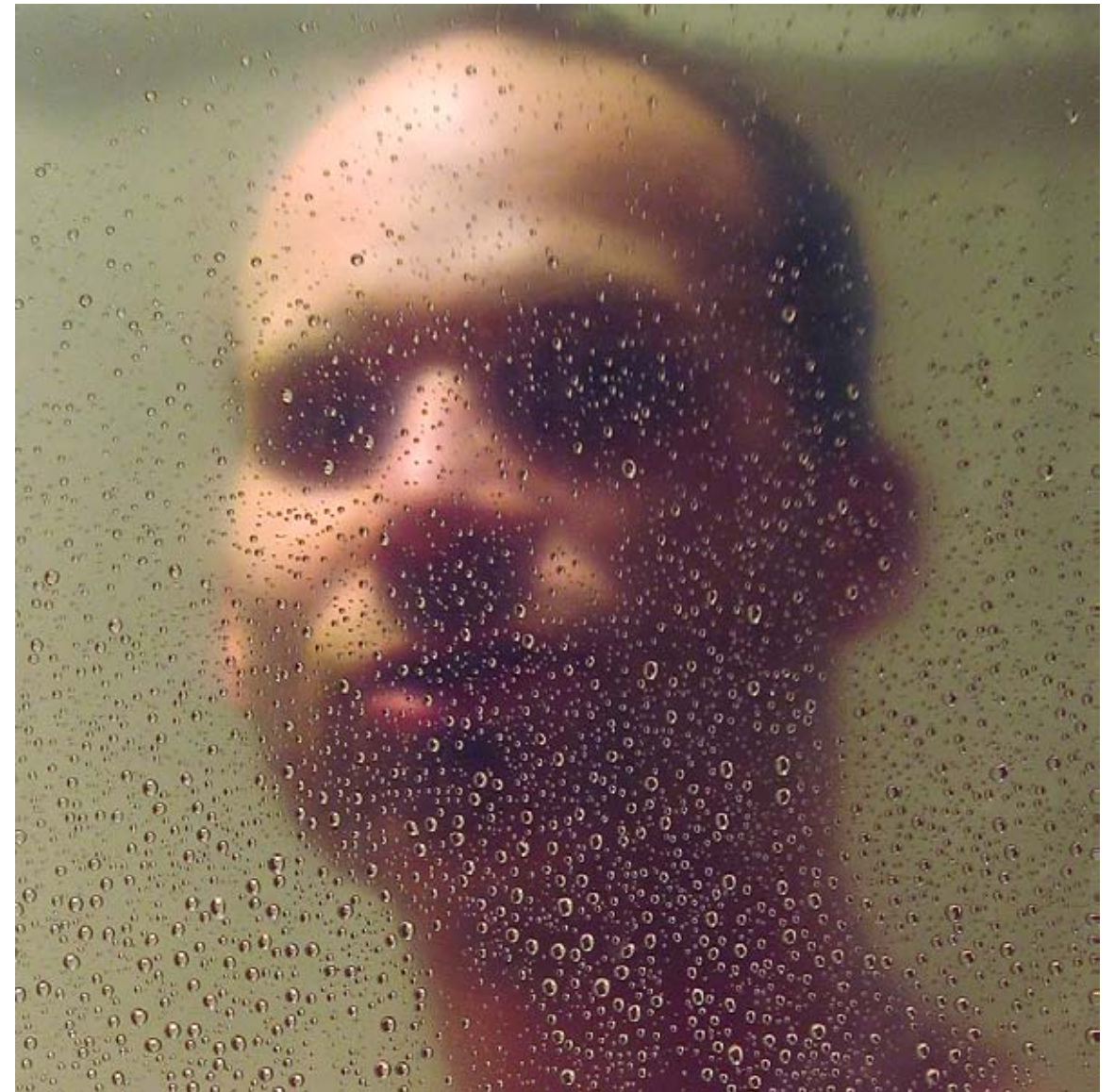
Profile 2

sign paints and acrylics on panel

8" x 8" / 20 x 20 cm

2011

Bubble boy
inkjet print on diabond mount
Each 8" x 8" / 20 x 20 cm
2011





Vague memories 3
mixed mediums on canvas
20" x 20" / 51 x 51 cm
2011



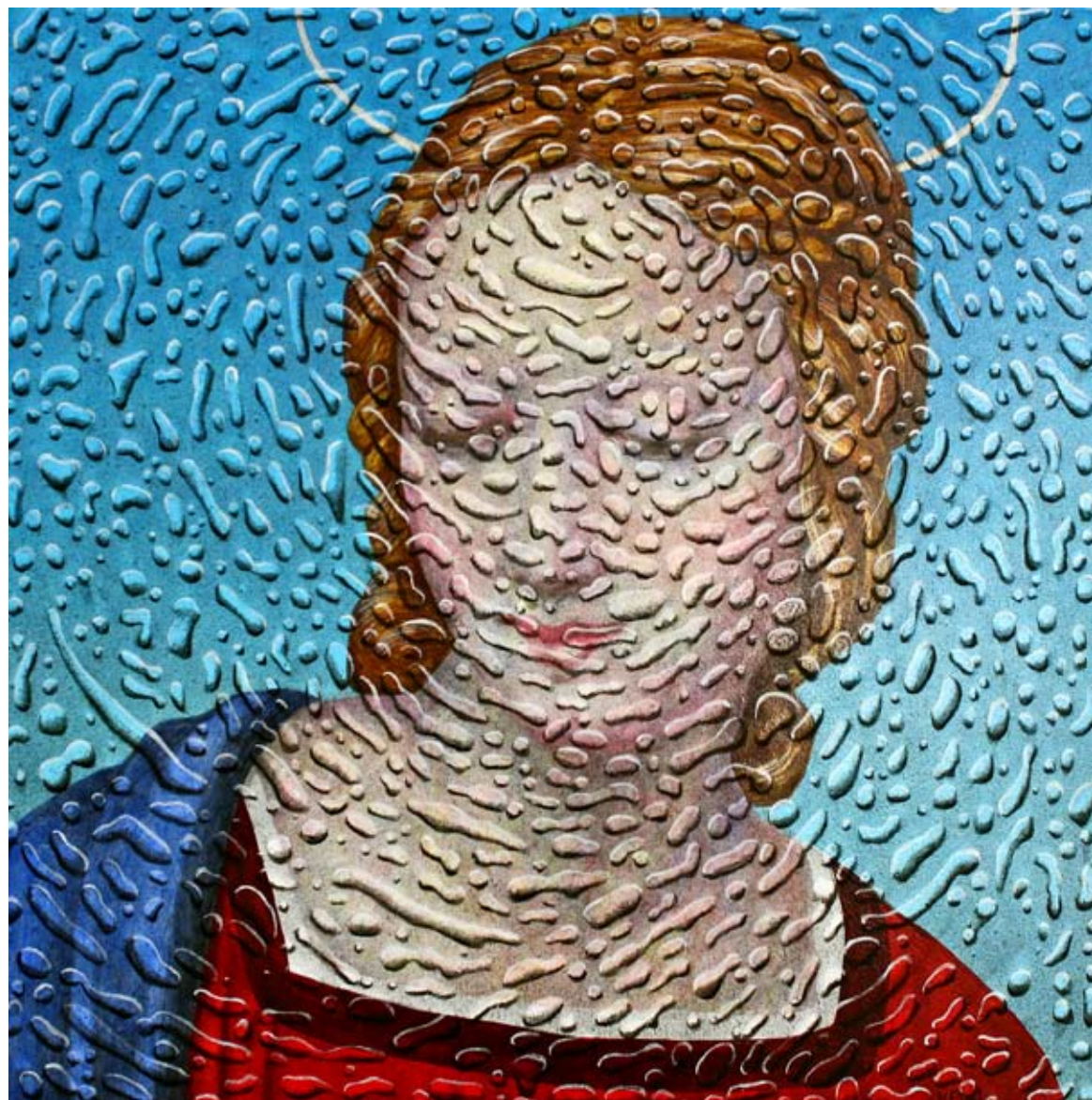
Memories from the beach
mixed mediums on canvas
20" x 20" / 51 x 51 cm
2011

I believe
acrylics on canvas
14" x 11" / 36 x 26 cm
2011





Emerging art
a crylics and graphite on canvas
16" x 24" / 41 x 51 cm
2011



Magnetic Madonna
sign paints and acrylic paints on panel
12" x 12" / 31 x 31 cm
2011

Selected Exhibitions

2011	CUBE Gallery, Ottawa, Ontario. November
2011	Relativity, Putman & Wonnacott, John M. Parrott Gallery, Belleville, Ontario.
2010	Waterworks, Club Sportif MAA, Montréal, Québec.
2007	Coming to the surface, CUBE,Gallery, Ottawa.
2006	Recent Works, Chez Lucien, Byward Market, Ottawa.
2005	The Vases & recent works at Chez Lucien, Byward Market, Ottawa.
2005	Waterworks, Galerie V, NDG, Montréal, Québec.
2004	The Raft, Galerie Arts Sutton, Sutton, Québec.
2003	The Vases & recent work s at ‘The Claremont’, Montréal, Québec.
2002	The Raft, Casa Obscura, Montréal, Québec.
2002	Waterworks, Opus 2 Restaurant, Hotel Omni Mont-Royal, Montréal.
2002	Run the words through my water, Galerie Luz, Montréal. Québec.

Selected Group Exhibitions

2010	Great BIG smalls . CUBE Gallery, Ottawa, Ontario.
2010	TIAF. Toronto International Art Fair. Represented by CUBE Gallery,Ottawa,Ontario.
2010	Allô Montréal, CUBE Gallery, Ottawa, Ontario.
2010	Words & Image. ‘To have and to hold’; weavings by Susan Gordon.,Gibsons Public Art Gallery, Gibsons, British Columbia.
2009	Filling Space, Galerie de la Ville, Dollard des Ormeaux.
2009	Water, Cube Gallery, Ottawa, Ontario
2009	Exposition collectif, Griffintown, Montréal.
2008	Now representing Galerie d’Avignon, Montréal, Québec.
2008	‘art chez soi:Galerie de la Ville chez Mobila: Ponte Claire, Québec.
2007	Mind games, Galerie de la Ville, Dollard des Ormeaux, Québec.
2007	The Narrative in Art, Galerie d’art St-Ambroise, Montréal.
2006	Galerie V, NDG artists spring show, Montréal, Québec.
1993 -2006	Les Femmeuses Pratt & Whitney, Longueuil, Québec.
2006	Kindred, CUBE gallery, Ottawa.
2005	Univerisity of Waterloo Art Gallery Alumni Juried Exhibition, Waterloo, Ontario.
2004	Lantern of the East, LOTEIAF, 13th annual international art festival, Pyonteck City, Korea.
2002	Old Tales, New Takes, Galerie de la Ville, Dollard des Ormeaux, Québec.
2000	Missives to the 21 st, Galerie de la Ville, Dollard des Ormeaux. Québec

Professional Arts Grants

1992	Gouvernement du Québec, Ministère des Affaires culturelles, bourse de soutien á la pratique artistique, for the series ‘You, I and others’.
1987	Gouvernement du Québec, Ministère des Affaires culturelles, programme Soutien á la creation, for ‘The Songster Series’.

Collections

The Canada Council Art Bank
Société des Loteries du Québec (Loto-Québec)
Collection Colart
Private collections; Canada, U.S.A. Jamaica, Europe
La Ville de Montréal, Fondation La Chapelle Historique du Bon - Pasteur

Television

2009	ART EXPRESS Mountain Lake PBS, Water Paintings, New Environments (#705)
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Web

vicwon.com

An afterword:

I have tried very hard to let Victoria's work and her choices drive these pages as I put my amateur design skills to work on her behalf. Finishing this catalogue has required a lot of discussion and push/pull between us that has taught me a great deal about her work and given us a wonderful opportunity to spend more time together than we have for many years.

We negotiated a lot - and learned from each other in the process.

I now have a much better appreciation for her exact, meticulous painterly craft, her commitment to the figure and how her subjects directly connect to her life. I would like to point out that her curriculum vitae does not include other important details which inform her work. She is a parent, an avid swimmer and she has maintained a studio for over 40 years, all things which I respect a great deal.

I sincerely hope this publication helps you to understand her work as much as it has helped me.

Justin Wonnacott

