

Catriona Jeffries

Elizabeth McIntosh

Real Relationships

December 1, 2023–
January 20, 2024

Vancouver

Elizabeth McIntosh
Installation view, *Real Relationships*, Catriona Jeffries, Vancouver, 2023



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Elizabeth McIntosh
Red Paint, 2023, oil and acrylic on canvas, 73 x 67 in. (185 x 170 cm)



Elizabeth McIntosh
Red Paint (detail), 2023, oil and acrylic on canvas, 73 x 67 in. (185 x 170 cm)



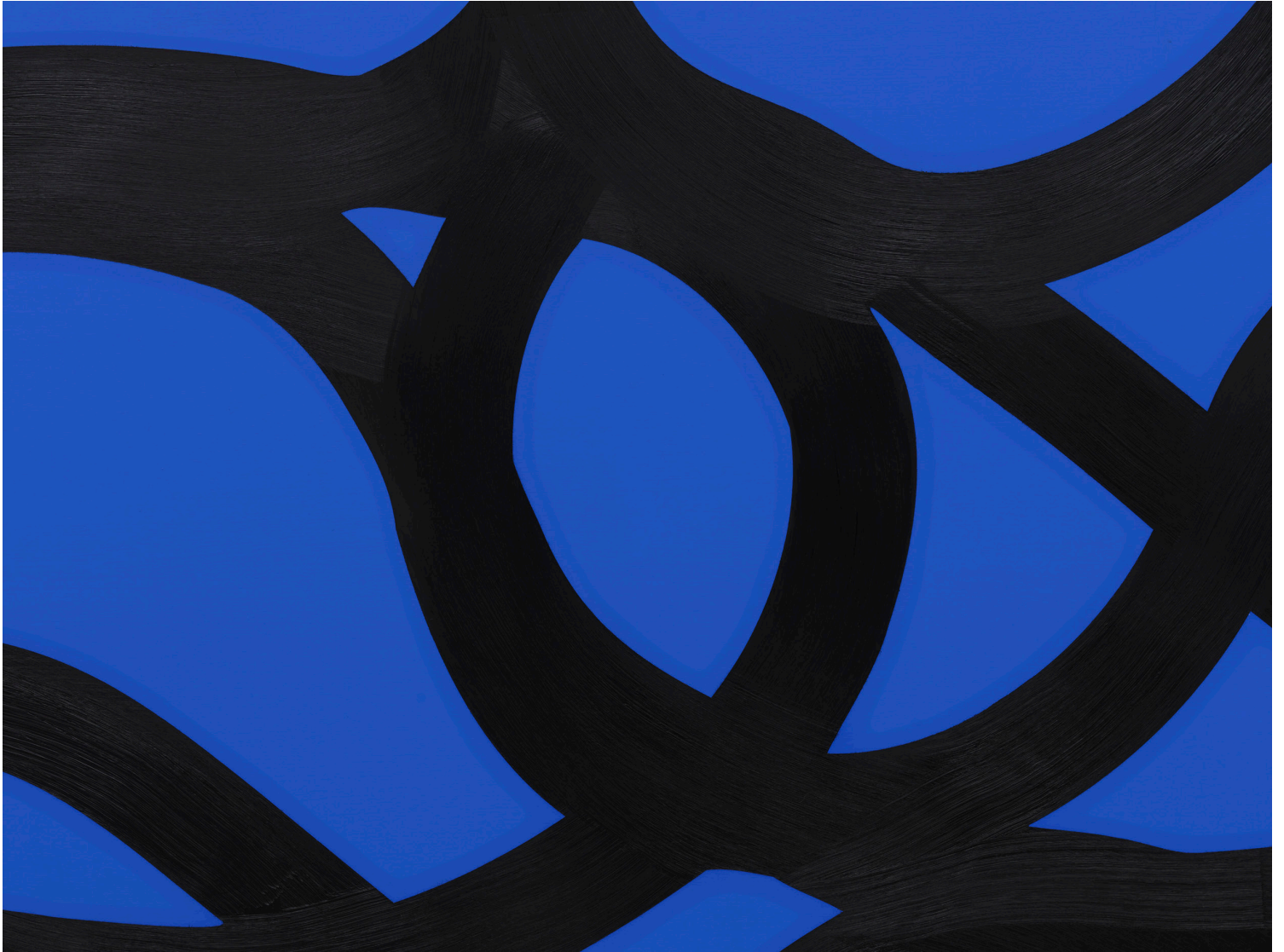
Elizabeth McIntosh
Installation view, *Real Relationships*, Catriona Jeffries, Vancouver, 2023



Elizabeth McIntosh
Amplify, 2023, oil and flashe on canvas, 73 x 67 in. (185 x 170 cm)



Elizabeth McIntosh
Amplify (detail), 2023, oil and flashe on canvas, 73 x 67 in. (185 x 170 cm)



Elizabeth McIntosh
Work Out, 2023, oil and acrylic on canvas, 69 x 61 in. (175 x 155 cm)



Elizabeth McIntosh
Black and White, 2023, oil and acrylic on canvas, 69 x 61 in. (175 x 155 cm)



Elizabeth McIntosh
Installation view, *Real Relationships*, Catriona Jeffries, Vancouver, 2023



Elizabeth McIntosh
Reflect, 2023, oil and flashe on canvas, 73 x 67 in. (185 x 170 cm)



Elizabeth McIntosh
Installation view, *Real Relationships*, Catriona Jeffries, Vancouver, 2023



Elizabeth McIntosh
Installation view, *Real Relationships*, Catriona Jeffries, Vancouver, 2023



Elizabeth McIntosh
Interruption, 2023, oil and flashe on canvas, 69 x 61 in. (175 x 155 cm)



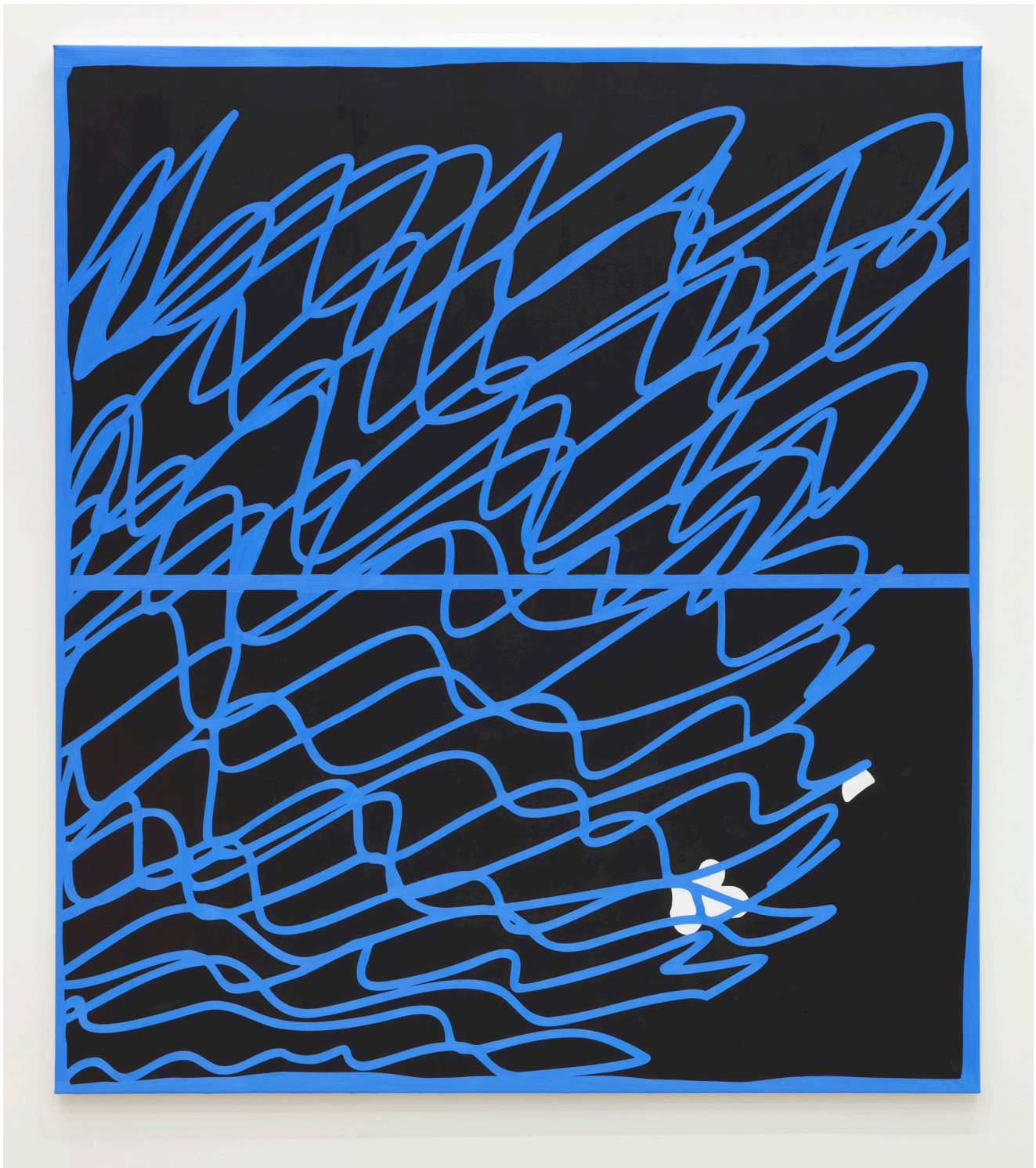
Elizabeth McIntosh
Landscape, 2023, oil and flashe on canvas, 73 x 67 in. (185 x 170 cm)



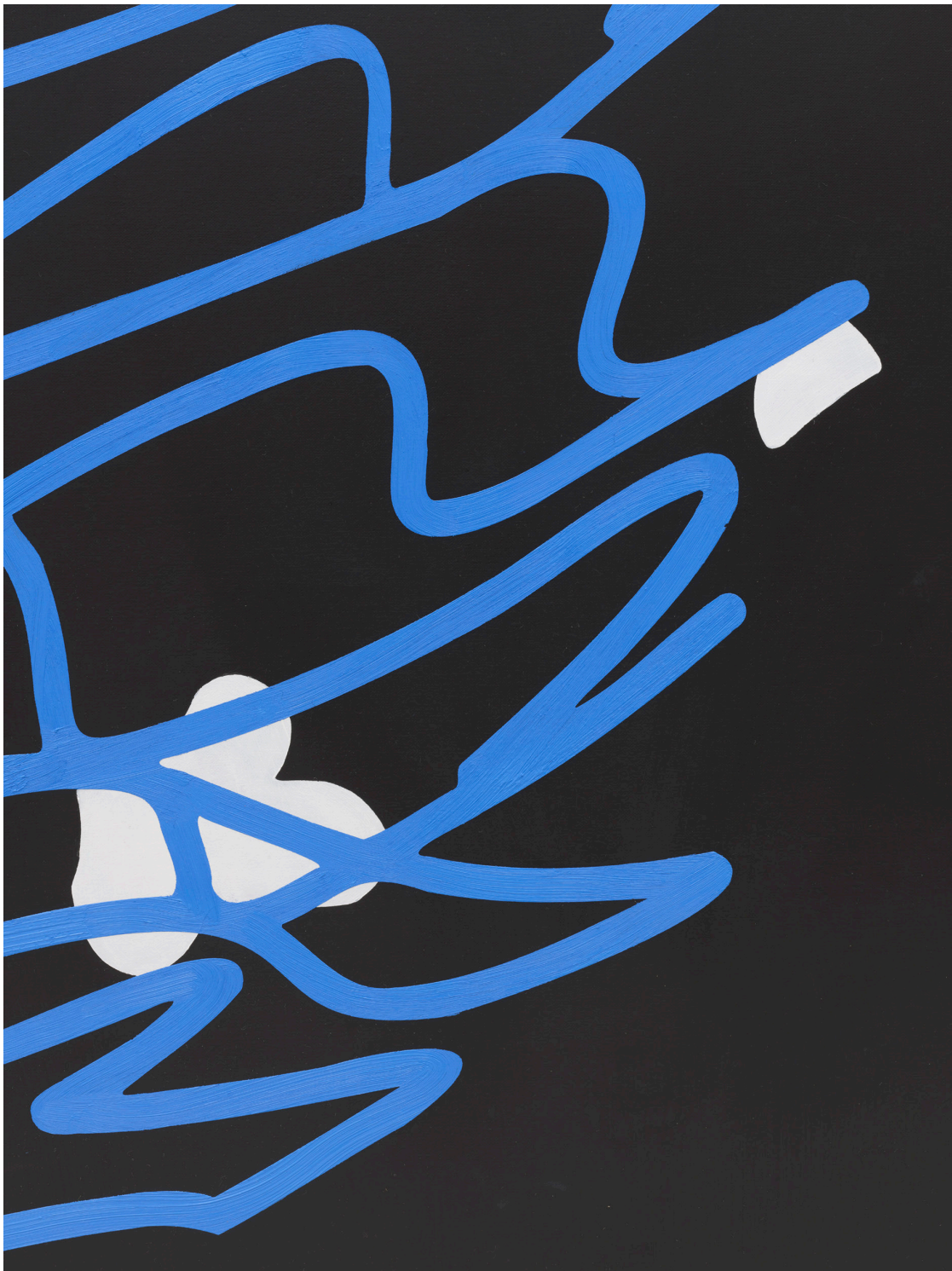
Elizabeth McIntosh
Installation view, *Real Relationships*, Catriona Jeffries, Vancouver, 2023



Elizabeth McIntosh
Draw Up, 2023, oil and flashe on canvas, 69 x 61 in. (175 x 155 cm)



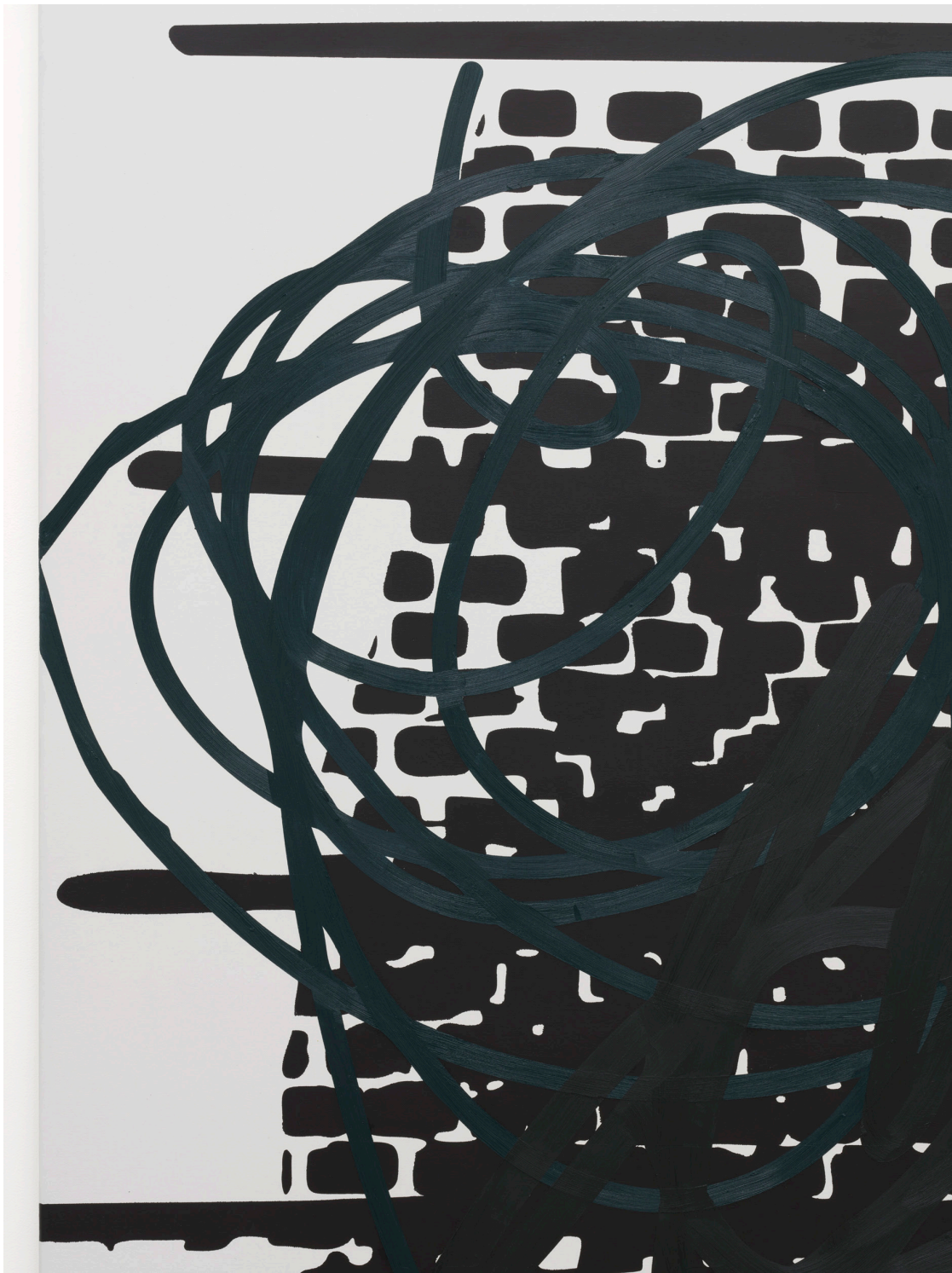
Elizabeth McIntosh
Draw Up (detail), 2023, oil and flashe on canvas, 69 x 61 in. (175 x 155 cm)



Elizabeth McIntosh
Draft, 2023, oil and acrylic on canvas, 73 x 67 in. (185 x 170 cm)



Elizabeth McIntosh
Draft (detail), 2023, oil and acrylic on canvas, 73 x 67 in. (185 x 170 cm)



Elizabeth McIntosh
Installation view, *Real Relationships*, Catriona Jeffries, Vancouver, 2023



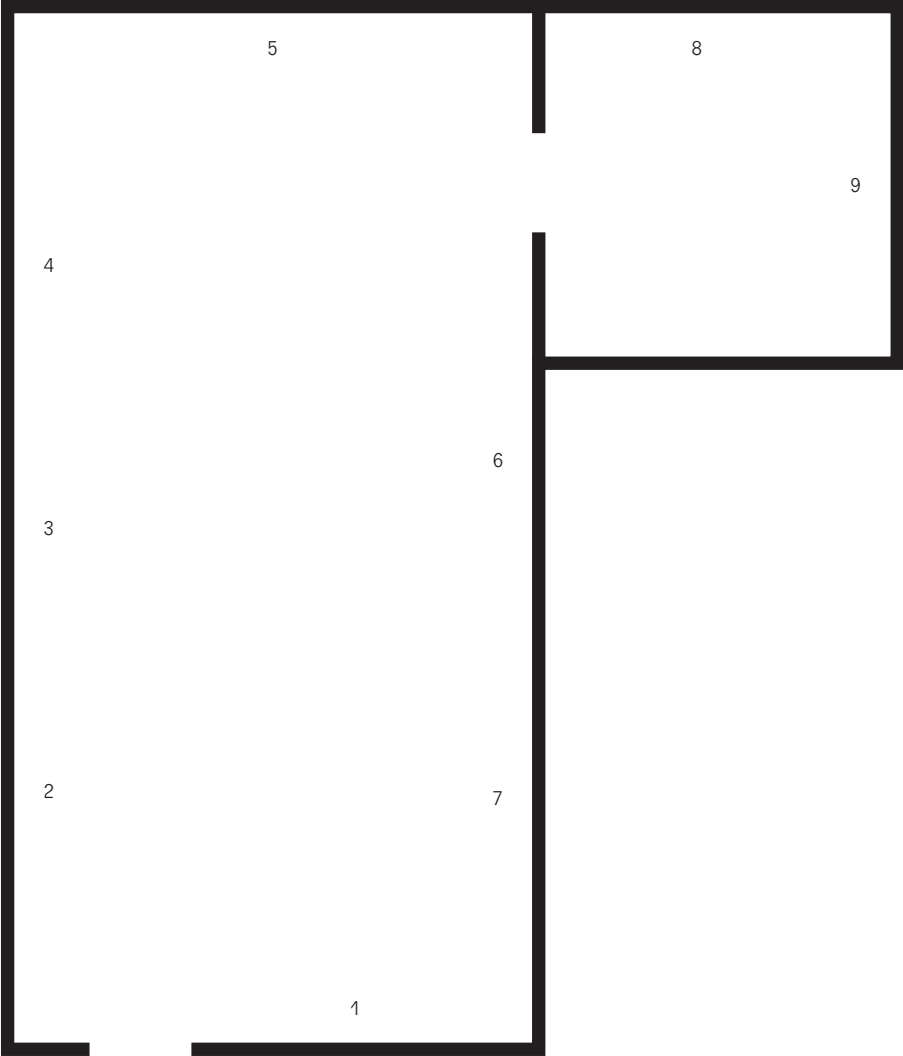
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December 1, 2023–January 20, 2024

Catriona Jeffries

950 East Cordova Street Vancouver, British Columbia V6A 1M6 Canada



1

Red Paint, 2023, oil and acrylic on canvas, 73 x 67 in. (185 x 170 cm)

2

Amplify, 2023
oil and flashe on canvas
73 x 67 in. (185.4 x 170.2 cm)

3

Work Out, 2023, oil and acrylic on canvas, 69 x 61 in. (175 x 155 cm)

4

Black and White, 2023
oil and acrylic on canvas
69 x 61 in. (175.3 x 154.9 cm)

5

Reflect, 2023, oil and flashe on canvas, 73 x 67 in. (185 x 170 cm)

6

Draw Up, 2023, oil and flashe on canvas, 69 x 61 in. (175 x 155 cm)

7

Draft, 2023, oil and acrylic on canvas, 73 x 67 in. (185 x 170 cm)

8

Interruption, 2023, oil and flashe on canvas, 69 x 61 in. (175 x 155 cm)

9

Landscape, 2023, oil and flashe on canvas, 73 x 67 in. (185 x 170 cm)

Elizabeth McIntosh (b. 1967, Simcoe, Ontario; lives/works: Vancouver) holds an MFA from Chelsea College of Art, London and a BFA from York University, Toronto. McIntosh's solo exhibitions include Oakville Galleries, Canada (2020); Catriona Jeffries, Vancouver (2020, 2017); Diaz Contemporary, Toronto (2016, 2014); Division Gallery, Montreal (2012); and Contemporary Art Gallery, Vancouver (2010); CANADA, New York; and Tanya Leighton, Los Angeles/Berlin. Group exhibitions include Galería Pelaires, Malloca, Spain (2020); Oakville Galleries, Canada (2018); Musée d'art contemporain de Montréal (2017); Bonavista Biennale (2017); Vancouver Art Gallery (2017, 2009, 2006); Arsenal Contemporary, New York (2017); Venus, Los Angeles (2016); Logan Center, University of Chicago (2014); Galerie de l'UQÀM, Montreal (2013); Museum of Contemporary Canadian Art, Toronto (2012); and the Mendel Art Gallery, Saskatoon (2005). In 2013, she received the VIVA Award from the Jack and Doris Shadbolt Foundation for the Visual Arts, Vancouver. Her work is featured in *Vitamin P3: New Perspectives in Painting* (Phaidon Books, 2016).

In an era defined by industrialization, automation, and algorithmic processes, the question of how we perceive artistic expression takes on new significance. Elizabeth McIntosh's latest body of work makes use of snaking linework and nested layers to offer a uniquely pared-down view of intentionality amidst industry.

Comprising nine large-scale yet remarkably economical paintings, these works appear to bear the unmistakable mark of the artist's hand. Thickly defined lines and expansive swaths of monochromatic colour suggest a raw and spontaneous approach, yet this initial impression is transformed upon closer inspection. As one traces the animated marks, it becomes clear that the visible brushstrokes often run counter to the flow of the line, worming over and under one another, revealing how the linework is not the result of a massive writing tool nor the roving of an unguided brush. Rather, their intentionality began long before any paint marked the canvas.

Long and winding, the edges of each line are utterly crisp. Do they follow the path of a stencil, a cutting blade pirouetting with the energy of coiled contours? One can imagine the vector-smooth scrawls copied and pasted across compositions. Repetition, when executed by hand, demands painstaking effort, yet in the digital realm, it's as intuitive and expressive as a musical phrase played through keyboard shortcuts. On this note, we are made to reconsider the aesthetics of expression in correspondence with shifting modes of production—here, the painted gesture retains the age-old texture of animal bristles, and yet its flow is indebted to the preset brush of a tablet stylus. The colours, though retaining digital connotations, possess a depth and clarity far surpassing what screens can reproduce. The chromakey blue transcends the brightest RGB diode, while the monochromatic backgrounds are not merely matte; they are wholly absorptive, maintaining their vibrancy from every angle.

As the perfectly circular mark weaves, writhes, and rebounds across the equally perfect flat expanses of ground, McIntosh's paintings evince both a dependence on, and a creative departure from, the technical abilities of our time. In this way, the resemblance to knotted power cords or digital icons is not accidental. These abstract tangles intertwine various techniques and approaches, indexing disparate processes in a productive network. The artist's

hand, like the human body itself, is inseparable from the intricate web of specialized labour that defines contemporary life—only the artist draws lines between nodes that might not otherwise directly connect. Rather than undermining artistic expression with machinic certitude, McIntosh's hybridized techniques open up new realms for intuitive experimentation, and new vantages from which to observe the collective unconscious. Art's challenge has never been solely about self-expression or rebellious divergence from the high-level productive practices that underpin our economy. It has been, and remains, an effort to relate the simultaneous realities of individual agency and profoundly determined interconnectedness: real relationships.