

# ALICE TEICHERT



## Solace and Reflection

A SURVEY EXHIBITION

James Campbell, Curator

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Reflection

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# Solace and Reflection

A SURVEY EXHIBITION

“Do not deceive yourself;  
do not think that you ‘receive’ painting by the eye alone.  
No, unknown to you, you receive it by your five senses.” <sup>(1)</sup>

**T**he preceding words were penned by Wassily Kandinsky in 1938. They are revitalized when one encounters the work of Alice Teichert. Her studio is in a circa 1874 building in downtown Port Hope, Ontario. This marvelous structure has lived many incarnations. It was the tenth YMCA in Canada, later an Orange Hall, and even an antique pickers’ market, replete with multiple vendors and their eclectic wares. One can imagine the frenetic sights, sounds, smells and textures. When welcomed in by the artist, one’s senses are immediately charged. Large, vibrant canvases are visible to the left, in a well-lit gallery space, and one is immediately aware that a sensory journey is underway. A walk down a hallway gives further hints of things to come.



A progression of serigraphs reveals softened, floating colour-forms. On, and within, these forms dance cryptic notations, the possibility of words. A second room, or gallery, again to the left, reveals an open book within a wooden vitrine. More large canvases glow with layered veils of colour, on one is a floating hint of lines from a musical score. Then we enter the main studio space. Music emerges from the back of the space, rising up to the arched ceiling, some twenty feet above. This vast space is alive. Large canvases align the walls, or rest against support walls in the centre of the room. Impressive arrays of painting supplies are accessible on shelves and upon tables and desks, books are everywhere. Near the back of the studio, in front of a stage, one encounters sound equipment on a table, flanked by microphone stands. Varied, simple black letters rest on the floor, awaiting creative infusion. The clarity and purity of

the letters, and their limitless potential is immediately evident. We are immersed in colour, dancing line, and music. There is music from speakers, and music from paint. The letters and their eventual support beg to be caressed. Sight, sound, touch, aroma; all are embodied in that cavernous hall.

The experience in this studio is not a culmination, but rather the continuation of a creative journey that began in Europe, and continued with the artist's arrival in Canada in 1984. Born in Paris and raised in Brussels, Alice was immersed in four languages daily. "Raised in a multi-lingual environment of the European Communities, I learned to think of language in a highly visual way..."<sup>(2)</sup> Words, individual letters, the vital spaces between letters, carry out an ongoing play in her works, and the drama unfolds in vibrant colour. "In my painting practice, I transpose this idea of expression into



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an evolving visual language. Words, letters and scores become expressive and fluid, lyrical and philosophical through gestural drawings interspersed with script-like lines, shapes and forms within layers of vibrant glazes.”<sup>(3)</sup> Music was entrenched in her being with equal impact. “Music was my first language”, states the artist. Her mother was a professional musician, and Alice is accomplished in multiple instruments, one of them, her voice. “I remember facing the open double page of a score filled with dots and marks on lines. The memory of this first reading experience in music shaped my visual expression in text and painting and has been a part of my body of work ever since.”<sup>(4)</sup>

From March 8 to April 12, 2015, a portion of Alice’s world was transported to The Visual Arts Centre of Clarington, for the exhibition “*Alice Teichert – Solace and Reflection - A Survey Exhibition*”. Spanning a 15 year period from

2000 to 2015, twenty-seven works adorned our three gallery spaces. These works were realized through varied paths such as painting, print making, book installations and sculptures, photography, typography, and with breathtaking results in our third floor loft gallery, a site-specific sculptural installation. Specific text paintings and prints have also inspired multi-media sound performances in collaboration with musicians and digital media artists. Such a performance took place at Trent University, Peterborough, during the run of the VAC exhibition.

Entering the VAC main gallery, guests were gifted a portion of my studio experience, here in the rooms of a 1905 Mill. One was emphatically greeted by the luminous 2013 acrylic and crayon on canvas, *Prosody*. At the very outset of this gallery journey, we are instantly bathed in the artist’s presence, through a fusion of technical



virtuosity and pure visual celebration. Five horizontal 'lines', or bands of textured, overlaid colour dance upon, and within, a gradated veil of greens and soft yellows beneath. A variety of scraping tools are consciously employed, drawn across the lush application of exuberant colour, with residual overlays of pigment crossing one another. Brilliant orange, yellow, blues and deep reds fuse, then intermittently jump back within their individual power. This infuses the surface with movement and energy. These paintings are not static, but more an audible dance of musical notes, here composed with colour.



While viewing this initial piece, one is aware of the artist's deep understanding of the power of colour. Through years of practice and experimentation, Alice has discovered which paint manufacturers produce the most powerful results with specific colours, and she employs them accordingly. These results are heightened and enhanced by her successive application of pigment-infused glazes, progressively building a multi-layered, translucent picture surface. As noted above, various spatulas, trowels, and even a thin, six-foot band of aluminum molding (the type one may encounter separating a carpet from hardwood flooring) are deliberately drawn across this textural tableau of color. Alice has been using this technique for three decades. There is depth in this sumptuous, interwoven world of colour. It is beyond the implied; it is palpable. "I paint like a printmaker", notes the artist, acknowledging that the successive stages of each of her canvases are akin to the multiple stages required in varied printmaking techniques. In Alice's paintings, the physicality of the act of producing these works is imbedded in the materials employed.

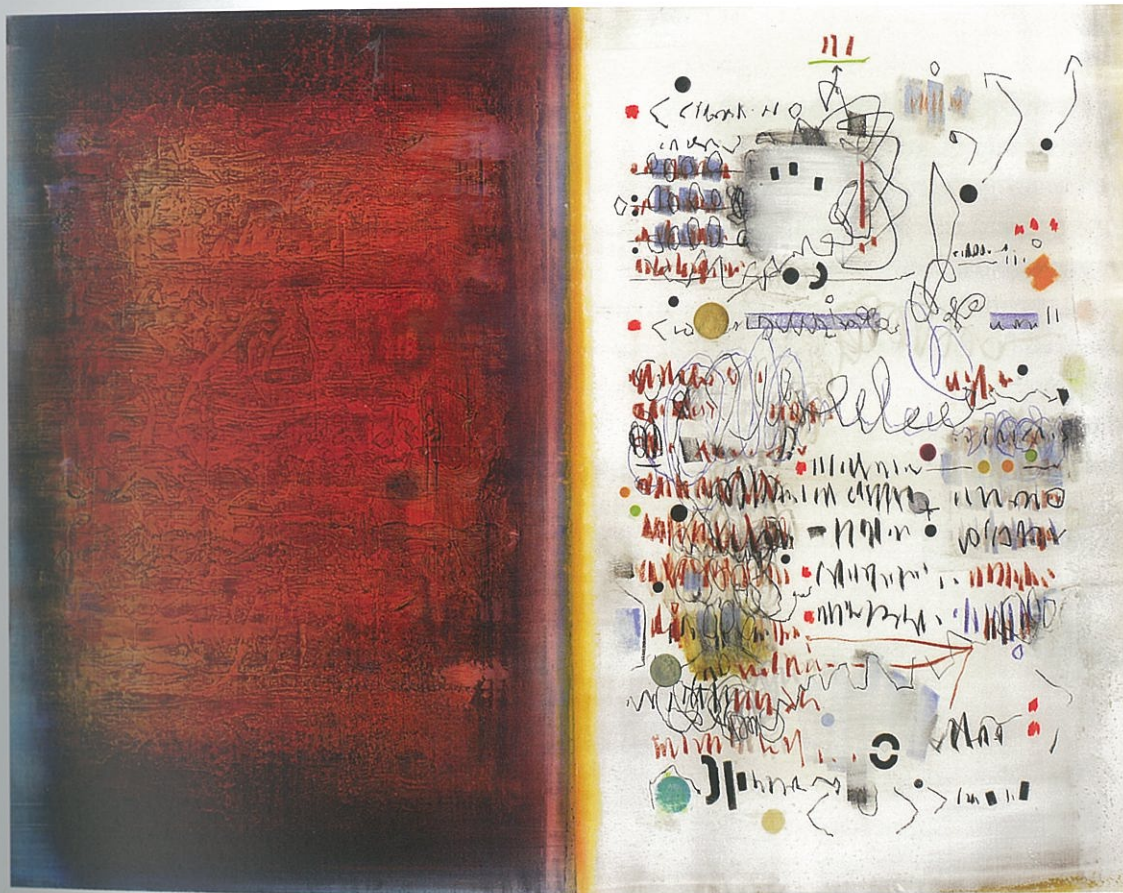
With a quick glance to the right, one quickly realized that this symphony would continue. In the 2012 acrylic and crayon on canvas, *ConText*, we again sense bands of interlaced colour, although not quite as clearly delineated as in *Prosody*. These float on (or is it within?) two diffuse colour forms, predominantly blue-aqua green at the top of the canvas, and rich red-purple-blue and crimson in the bottom third. Anchoring this audio-visual composition at the very bottom of the canvas is a thin



band of pale blue, encasing numerous, dashed notations of dark pigment. This compositional element reemerges in varied ways throughout the show, interconnecting the works as pages in a richly illustrated musical score. "A dot. A line. A type. Traces by hand. Imprint in print. Gestures. Everything has a melody, a story." (5)

Another 2012 canvas, entitled *Parallel*, hung in the main gallery. It reveals and celebrates much. Fully 72 inches across, we immediately feel in the presence of a large, open book. Is it a soft, glowing yellow spine that separates text from accompanying visual? Both 'planes' are

charged with energy and movement. The left portion of the canvas reveals a warm, glowing field of colour, gently emitting an inner light. Imbedded within this 'field' is the skilled hand of the painter, through guided, yet also improvised (at times, the manipulated pigment choosing its own path) overlays of pigment and the reductive and additive presence of brush work and scraping. The right bears a dynamic array of line, notations, varied markings, multi-coloured spheres and directional arrows. In the notes, words, or the initial formation of words, much is left for us to interpret.



Alice acknowledges influence from 13<sup>th</sup> century illuminated manuscripts. On a pure and fundamental level, *Parallel* does indeed embody the essence of said manuscripts. Through rich colour and electric surface movement, one may indeed read the relationship of image and text, of visual and dialogue: Visual Poetry.



It was with clear intent that the artist set off for North America in 1984. Her early studies in Belgium included fine art, music, philosophy and print making were followed by a Diploma in fine arts at the Beaux-Arts in Valence, South of France. Her studies in philosophy and semiotics involved Roland Barthes, Jacques Derrida, Jean-Luc Nancy, and Gérard Genette. She was well armed before crossing the Atlantic, eager for first-hand encounters with past and recent movements in New York and Toronto. In a 2009 statement, the artist clearly summarizes the need for this journey, and its impact upon her life and work: “The work of New York abstract painters Mark Rothko, Hans Hoffman, Robert Motherwell and Helen Frankenthaler set examples for me to explore furthermore the energy, the sound of colour. Upon moving to Canada, the graphic approach in the oeuvre of painter Jack Bush, and my many conversations with poet bpNichol certainly left a powerful mark of inspiration for the development of my text paintings. Without this history, my body of work in concert between abstract painting and visual poetry could not have come together as it did.”<sup>(6)</sup> The artist also acknowledges profound

influence from French painter, Olivier Debré (1920–1999). Alice served as his studio assistant for a week, during her studies in Valence, in the early 1980’s. Cezanne and Matisse also hold lofty status for the artist, with the latter’s “Cut Ups” or “Cut Outs” (simplified, boldly coloured cut out shapes) of the 1940’s providing ongoing inspiration. During early years in North America, while pursuing independent studies in New York and Toronto, Alice benefitted from regular studio visits from prominent New York art critics, Clement Greenberg and Karen Wilkin, sharing their insights into her work.

The presence of some of the aforementioned giants may indeed be felt in certain elements of Alice’s work, however she has absorbed this ‘history’, and distilled it, made it her own. This is highly evident as you wander from piece to piece, from room to room. Although crafted, at times, through radically different materials and approaches, each piece and each ‘page’ is connected. One may also sense an affinity with German painter, Gerhard Richter, both in love of colour and music. In 1992, Richter completed a series of four large, vibrant canvasses, under the titles *Bach 1, 2, 3 and 4*. He too employs scraping tools (a large squeegee) to blend thick applications of colour. Alice’s works enter a broader vernacular through overlaid surface drawings and notations, through the presence of text.



The main gallery featured another tour de force entitled *Nuit d’Amour*, an expansive 2009 acrylic and crayon on canvas. Much is

happening on its lustrous surface. The now familiar translucent veils of colour float and undulate across 96 inches of canvas. This piece exudes a remarkable recession into imagined space. Rich reds, oranges, hints of white, yellow and blue float and intermingle like an atmospheric curtain. Endless possibilities emerge from these conscious overlays of colour. Are those diffuse hints of architectural ruins in the top left of the piece? In center left, is the circular suggestion, possibly, a solar orb? Our eye seems to seek, or create a horizon line. In the bottom portion of the canvas, we are captivated by an intriguing mass of colour, form, and linear notations. This 'mass' is underpinned by a dark horizontal line, itself broken by regular vertical dashes. Again, some form of a scraping tool has been employed, crossing and altering the pigment from right to left, resulting once more in a slightly blurred sense of motion. This 'mass' almost assumes the guise of a racing train, the 'track' beneath it floating in yellow-orange light.

Both main floor galleries shared another interesting exploration for Alice, with visual results largely determined by chance, time, and

the elements. The resulting images for these pieces were chromo archival prints mounted on di-bond aluminum. The original sources were resurrected manuscript pieces: "Inspired by my paintings I took another look at my manuscripts. Some of them had been exposed to the forces of Nature – rain, snow, heat, insects – pushing me to photograph and alter their images digitally to the language of associative colours and patterns; revealing a new visual language parallel to my paintings."<sup>(7)</sup> The result is truly compelling. In the 2007 piece *mmmmm*, segments of past manuscripts float within a gleaming aluminum 'mat'. Hints of letters, of fragmented text, are visible, as are the familiar horizontal 'bands' of a possible score. Both of these elements are blackened, blurred and distorted by time, and nature. Numerous past manuscripts were uncovered in an outdoor shed, having been there for three years. Moisture, mold, the presence of insects and their eggs, each had a hand in re-interpreting these manuscripts. Bleeding ink had expanded and altered the words, fused paragraphs into softened, floating shapes. As Alice observed, "Nature painting, composing while decomposing".



Our small main floor gallery featured a captivating suite of eight serigraphs, produced in collaboration with Atelier GF, Toronto, in 2008. The pieces were hung in progression, with the exception, in the centre of the room, of a mixed media on mylar piece, completed in 2011 and entitled *from A to B*. Another work employing this technique hung in the main gallery, *et la quinte*, here mixed media on mylar over a mono print. A recession into space is indeed real in these works. Rich, gestural black or colour notations were drawn or painted on the mylar, with works on paper floating beneath the mylar surface, a palpable intermediary space. The forms below emerged softly through a ghostly haze. In *et la quinte*, a colourful manuscript, perhaps an ornamental frame, a cartouche, appears to float on that mylar veil, itself surrounded by rapid arrows, dashes, parenthesis, and directional arrows. The blurred, darkened forms of the mono-print below seem to frame those notations, making a segment of a continuous scroll.

The suite of eight serigraphs are entitled *The Text is Still Unwritten*. In discussions with Alice, she often stated that her works are “open ended”, ongoing, evolving. Indeed, the learning journey

expands with repeated viewing. Like a novel that one refers to as “an old friend”, we are enticed to re-visit, and hence, re-interpret. The serigraphs inspire this. The range in coloured inks and composition is as varied as the textual and gestural notations on each. Different, yet surely connected, perhaps even progressive, sequential. It is as if the artist has separated the pages of a book, individually framed each page, re-presenting them for us to ‘rebind’, if we so wish.

In the corner of our small gallery, we encountered a compelling fusion of Alice’s explorations of word, of printed text, and of visual symbiosis of each. The 2002 acrylic and crayon on canvas, *est-ce cela*, hung above a glazed exhibit case. Within that case lay two copies of her 2003 publication, *j’œux*. The painting provided the cover of the book, with that single, meaning-laced word floating above. One copy of the book revealed this cover, the other lay open to a double page revealing a dancing array of letters, words, and possible words. *j’œux – texte peinture* was published in an edition of 1,000 copies by CB & Compagnie, France, in 2003.

In the Autumn of 2000, The Russell Gallery in Peterborough, Ontario, presented an



exhibition entitled *"The Art of Alice Teichert"*. In the accompanying catalogue, Lola Lemire Tostevin recalls seeing this text come to be, and provided the following wonderful summary: "I remember looking over a manuscript she was preparing called *j'eux*, a play on words between the first pronoun singular je (I) and the third pronoun plural eux (them) which she turned into a trialogic game (jeu) or many games (j'eux) between the self and others, mainly between the three languages she speaks fluently: French, German and English, a lingual exploration of different heritages. Heritage plays an important role throughout Teichert's work. One etymological root that recurs throughout *j'eux* derives from the Greek prefix "ana-" meaning to go back again. The writer/artist figures,

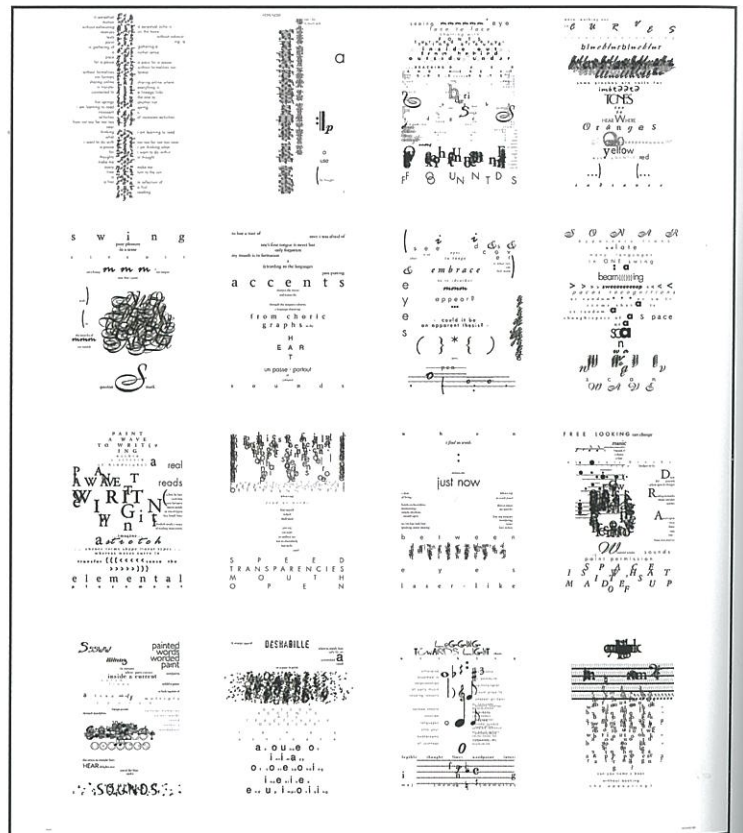
literally, as the one who returns. The writer/artist's past becomes a locus of cross-references, one language echoing another. She transposes letters of a word or phrase as an "ana"gram. She transposes and mutates. The nearly-formed letters of the drawing of lines between missing words become "ana" morphic images that only make sense when viewed from a different point of view or through a new perception."<sup>(8)</sup> Lola's rich observations reveal much. Just as Alice's paintings are "open ended", so is this book. It is indeed a journey into past lives of the artist, lives immersed in the written word, the spoken word, the musical note, the drawn line, and the open spaces that float between each, but also an enticing nudge to enter, ponder, piece together, and welcome a "new perception."



Also hanging in our small gallery, another pivotal work for the artist, entitled *s'pos)in* and completed in 2009, provided the source for numerous inter-disciplinary sound performances. Mounted within two large frames are sixteen digitally-printed 'pages', thirty-two in total. They are precisely placed in four rows of four within each frame, with that all-important 'space between', carefully calculated by the artist. Viewing multiple pages simultaneously, we are able to encounter what Alice refers to as "the topography" of a book. We encounter the pages of a 're-organized' book, each page right-side-up, presented, framed on a wall, as a poster. There is no text on the back of these sheets; all is before us. This fundamental decision sets off an intriguing intellectual exercise. We are comfortable with casually turning the pages of a book, one by one, to continue exploring its treasures. In this diptych, we now view thirty-two pages simultaneously. The artist has emphasized the visual posting of pages that could inhabit a book. Alice further jars our pre-conceived notions, our perceptions, of what a book should be, by composing each of these individual pages with dynamic variation. Segments of sentences and thoughts emerge. Musical notes dance up and down. Groupings of multiple

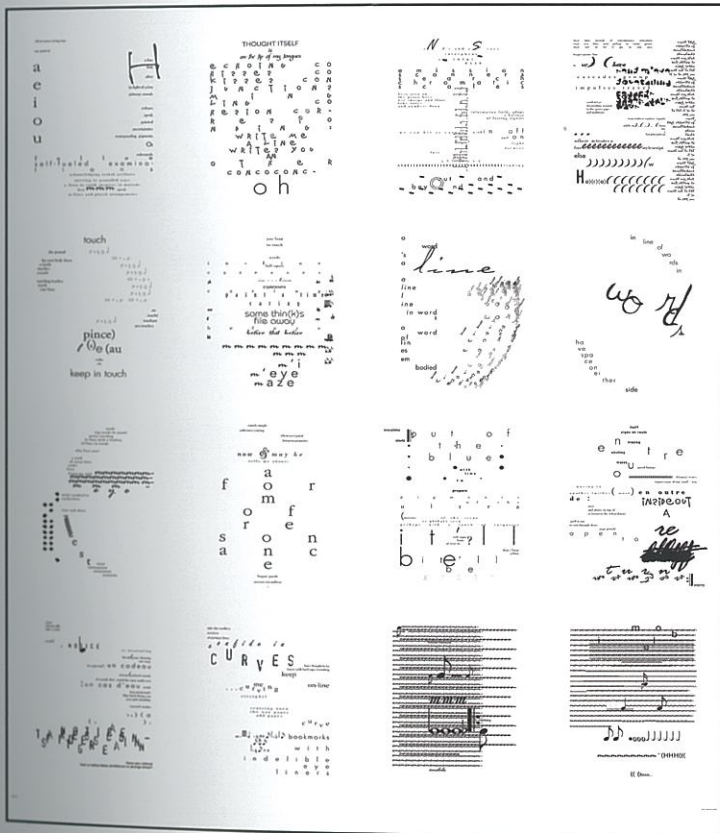
letters, in varied fonts, pulsate across each 'page'. The human brain cannot help but attempt to coalesce, to make sense, to bring order to these seemingly jumbled symbols. As we seek and link letters and words that relate to our context, the artist allows us to become the poets. We create a very personal Visual Poetry. This piece leaves us with an invitation of sorts, an invitation to ascend to the loft gallery.

James Campbell  
Curator and Executive Director  
Visual Arts Centre of Clarington



Endnotes

1. Herschel B. Chipp, "Theories of Modern Art" (University of California Press, 1968) p. 348.
2. From the Artist.
3. From the Artist.
4. From the Artist.
5. From the Artist.
6. From the Artist.
7. From the Artist.
8. Lola Lemire Tostevin, "The Art of Alice Teichert" (The Russell Gallery of Fine Art, Peterborough, ON, 2000) p. 4.

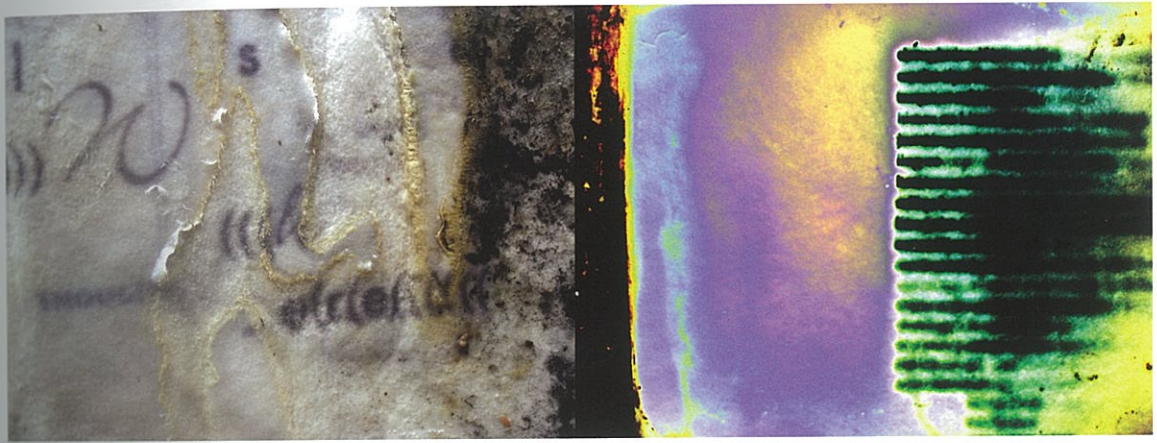


# Solace and Reflection

WORKS IN THE EXHIBITION



*mmmmm no. 4/7 (Limited Edition of 7). 2007*  
Manuscript exposed to Nature. Digitally altered photograph.  
Chroma archival print mounted on di-bond aluminum  
15 ½ x 37 inches/ 40.6 cm x 95.4 cm



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*Nuit d'Amour, 2009*  
acrylic and crayon on canvas  
30 x 96 inches / 76.2 cm x 244 cm



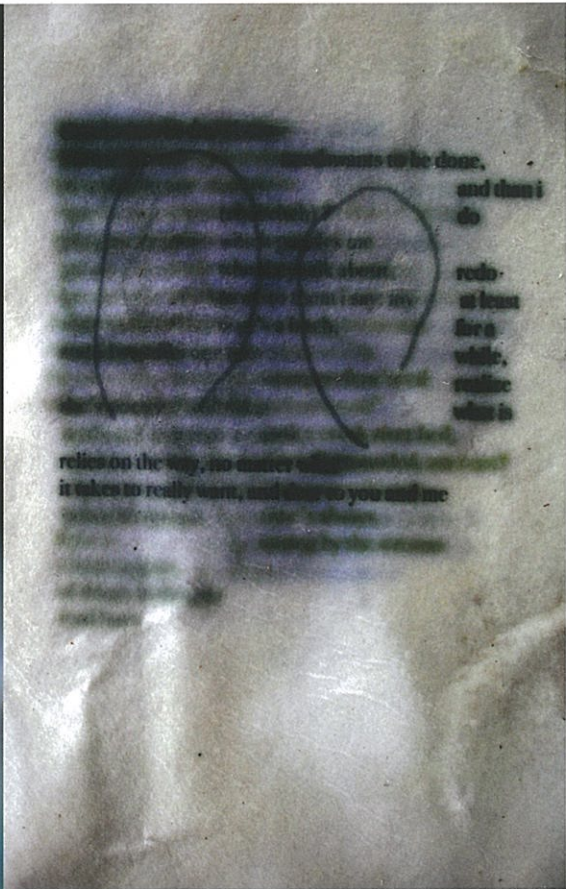
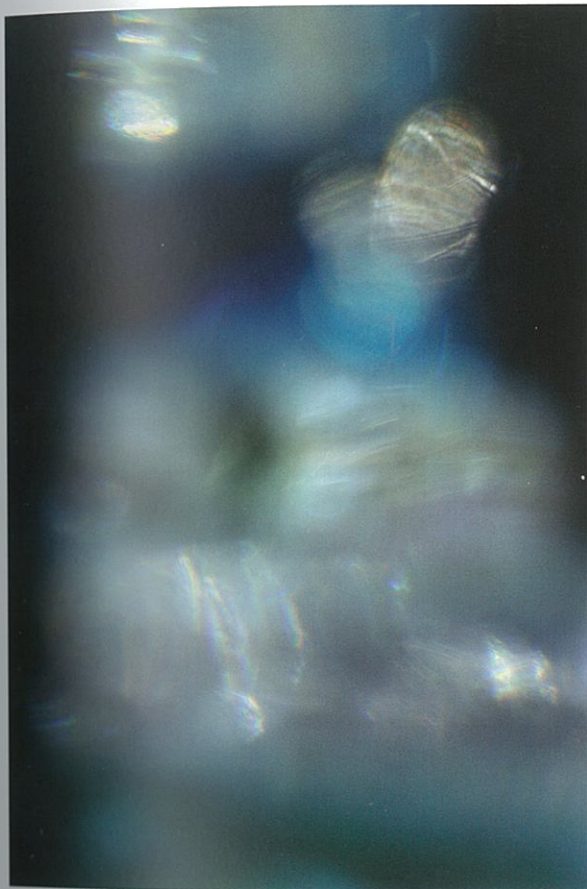
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*By Air*, 2010  
acrylic and crayon on canvas  
40 x 80 inches / 101.5 cm x 203.2 cm



*Dear Time*, 2013 1/1 single edition  
Chroma archival print mounted between two layers of acrylic sheets  
23 1/2 x 30 1/2 inches / 58.5 cm x 76.3 cm



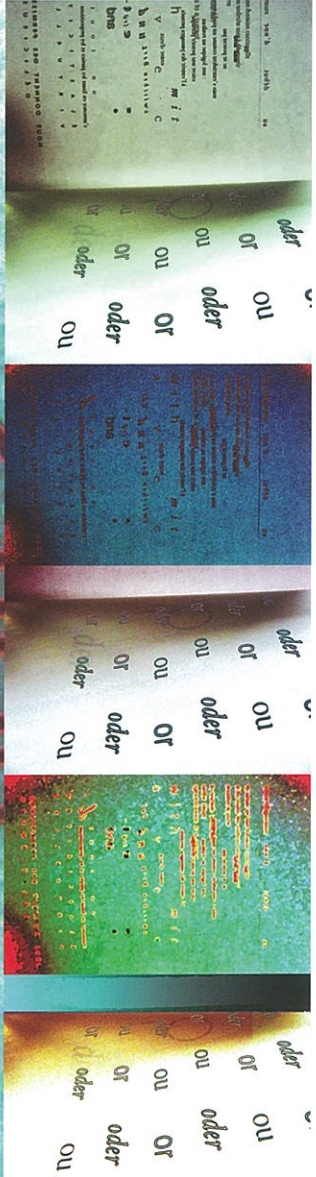
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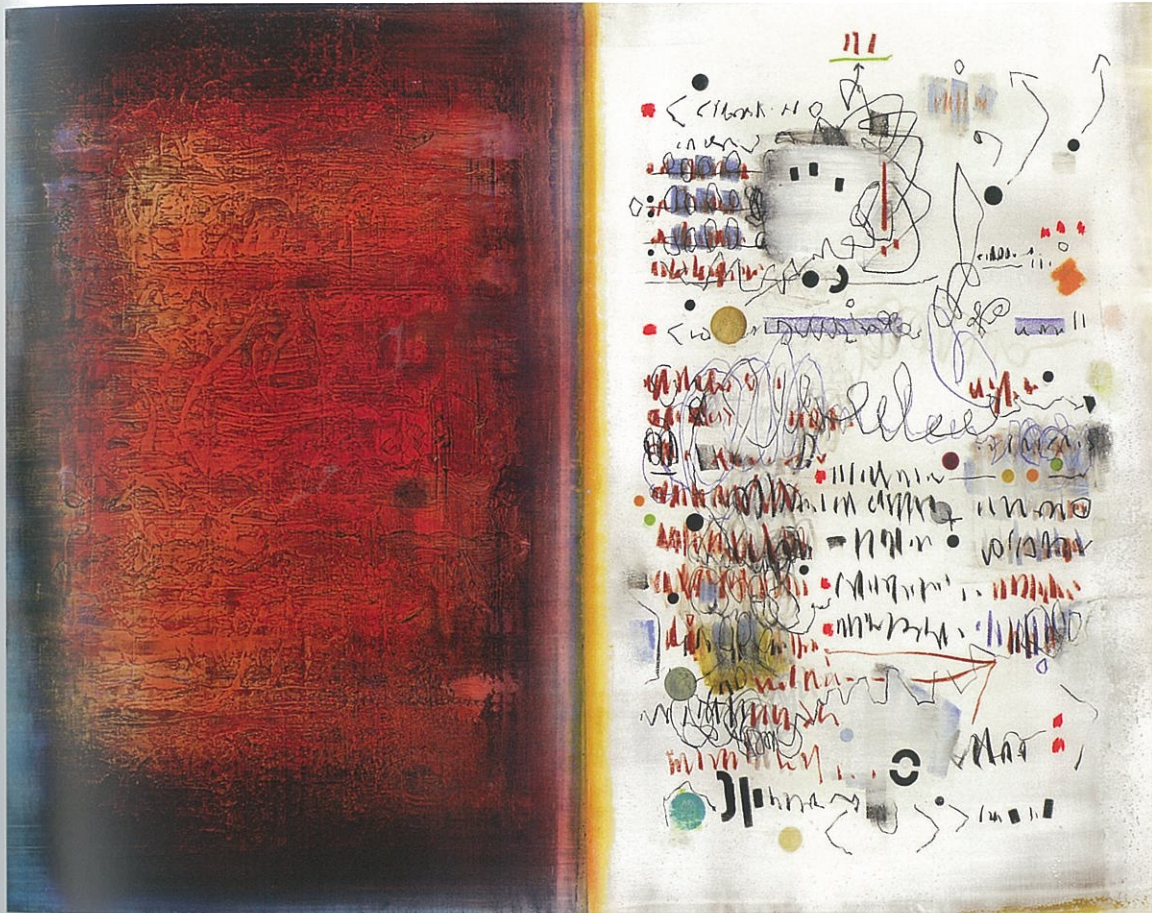














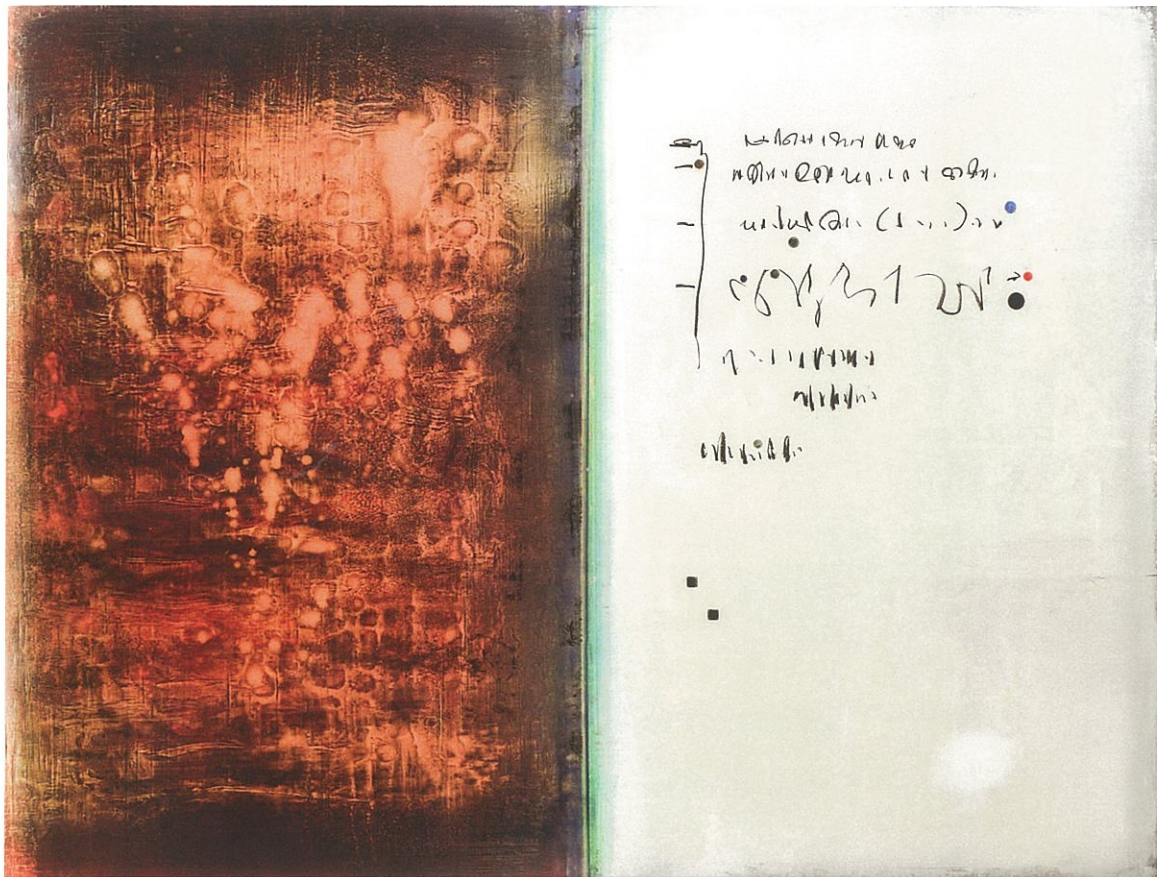










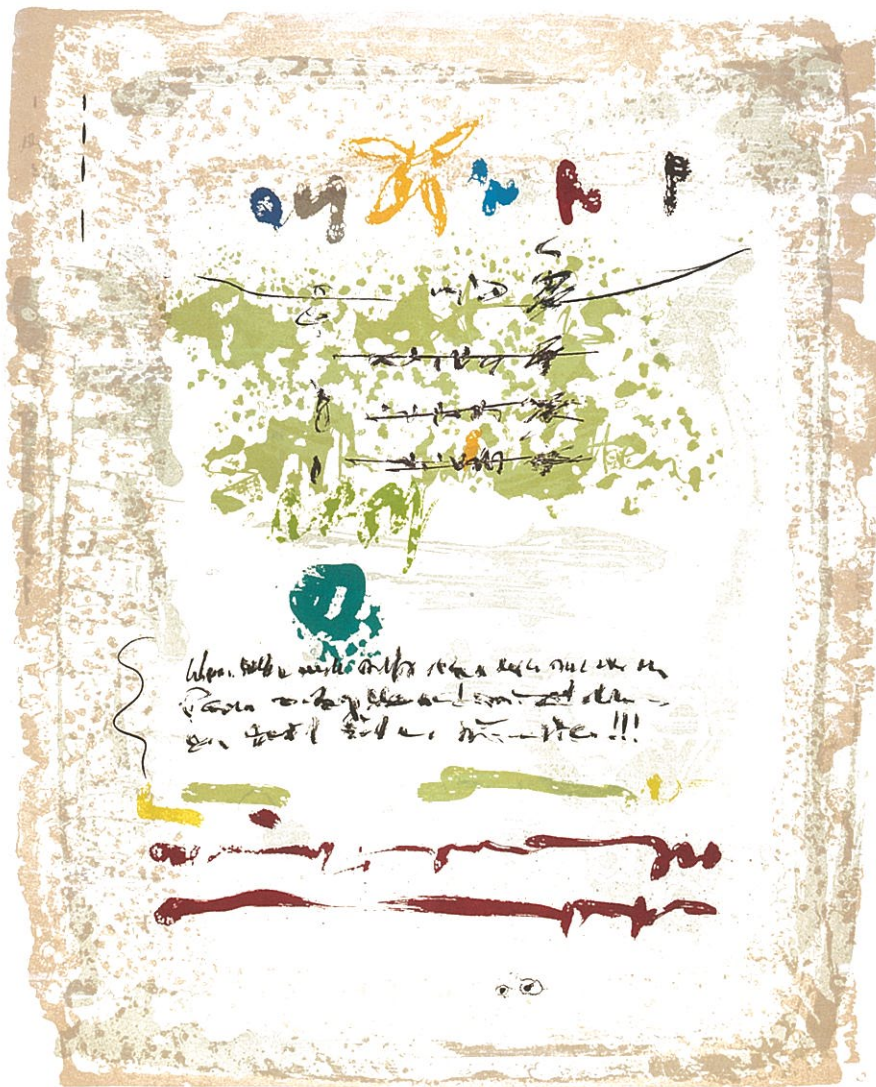




Sympatque, no. 27/ 29, *The Text Is Still Unwritten*, 2008

Serigraph on archival paper

30 x 22 inches / 76.2 cm x 55.9 cm



*Amour*, no. 27/38, *The Text Is Still Unwritten*, 2008

Serigraph on archival paper

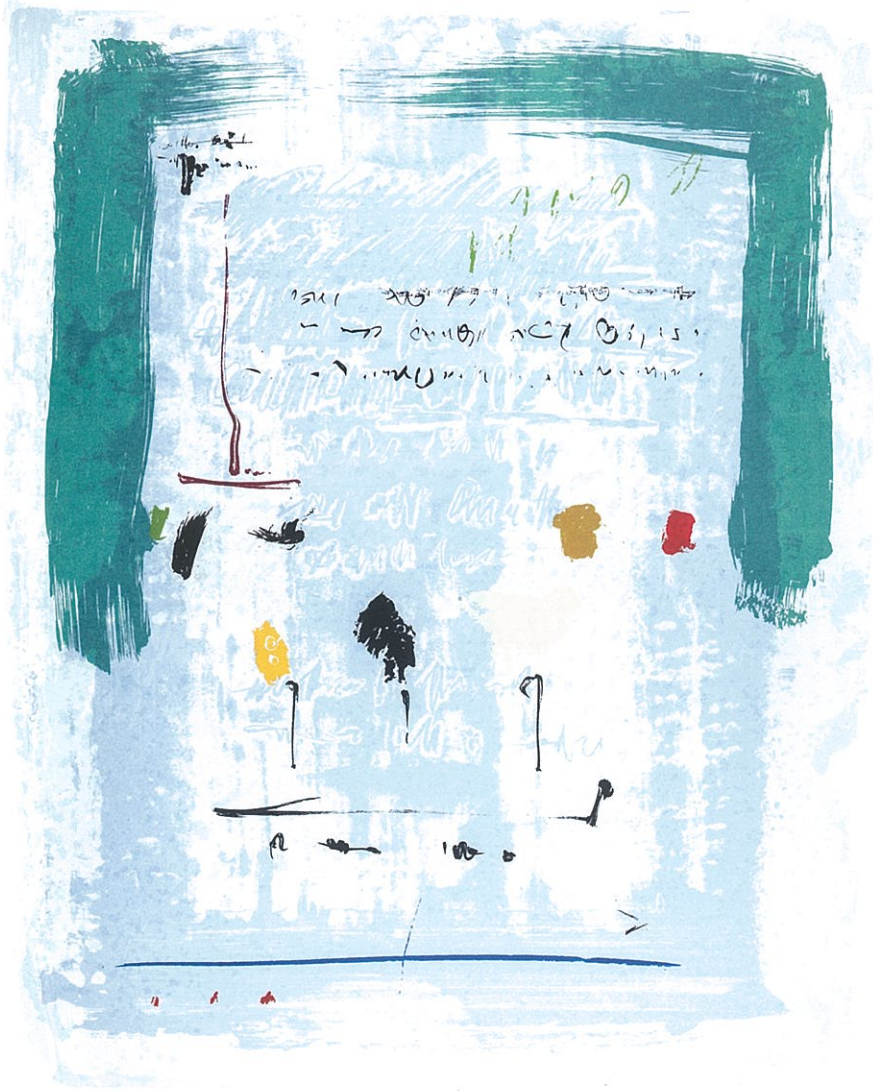
30 x 22 inches / 76.2 cm x 55.9 cm



*Whistle, no. 27/ 36, The Text Is Still Unwritten, 2008*

Serigraph on archival paper

30 x 22 inches / 76.2 cm x 55.9 cm



*Overture, no. 27/36, The Text Is Still Unwritten, 2008*

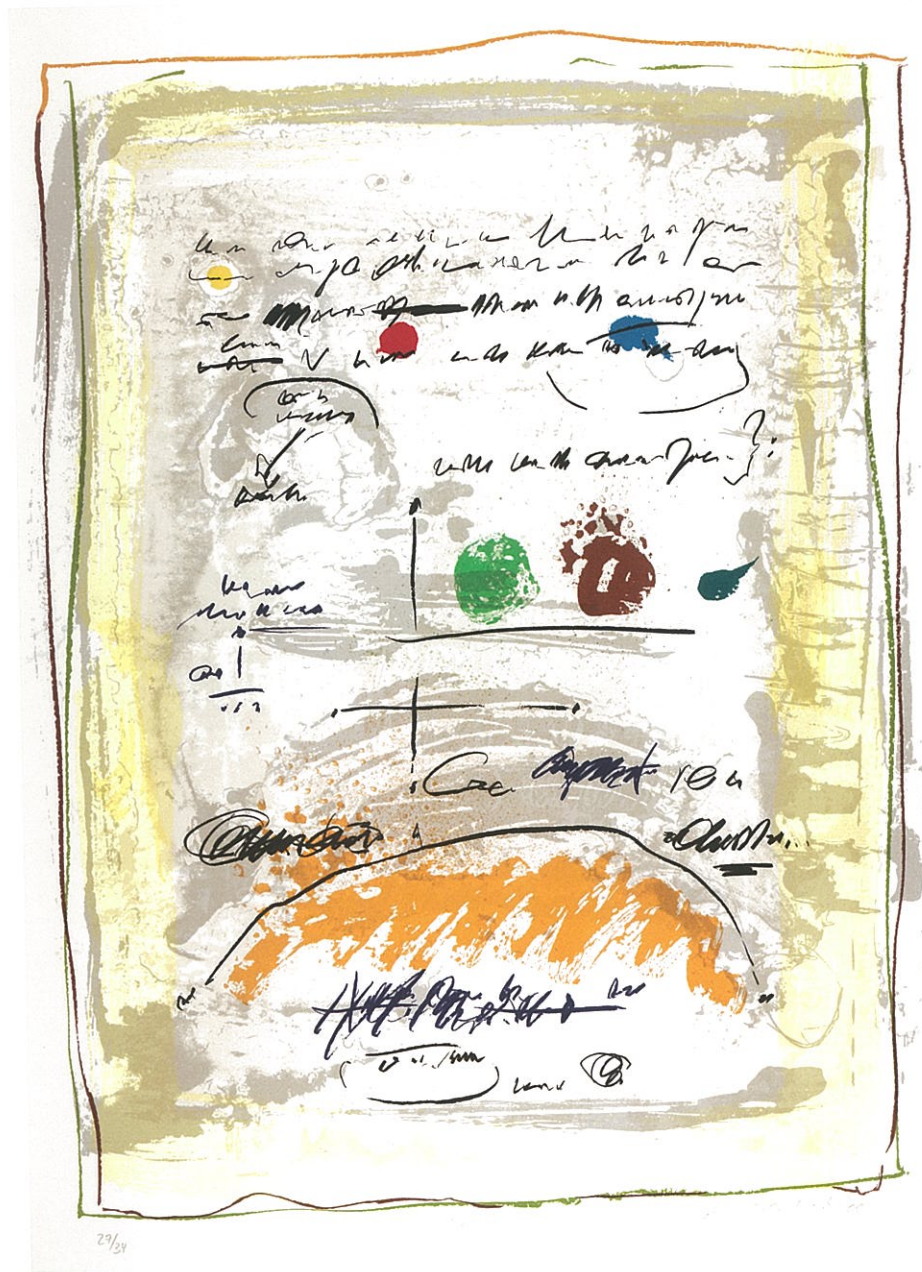
Serigraph on archival paper

30 x 22 inches / 76.2 cm x 55.9 cm





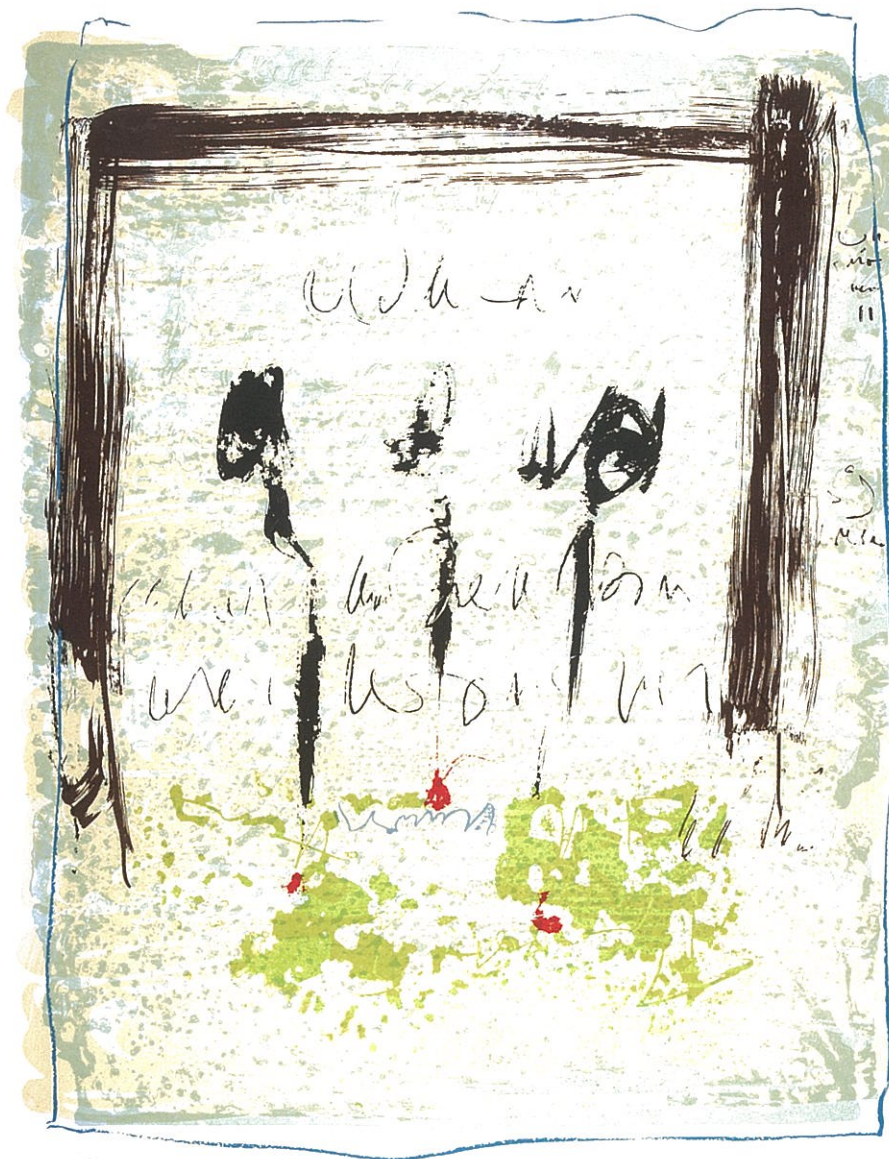




Hum, no. 27/34, *The Text Is Still Unwritten*, 2008

Serigraph on archival paper

30 x 22 inches / 76.2 cm x 55.9 cm



*Tango, no. 27/37, The Text Is Still Unwritten, 2008*

Serigraph on archival paper

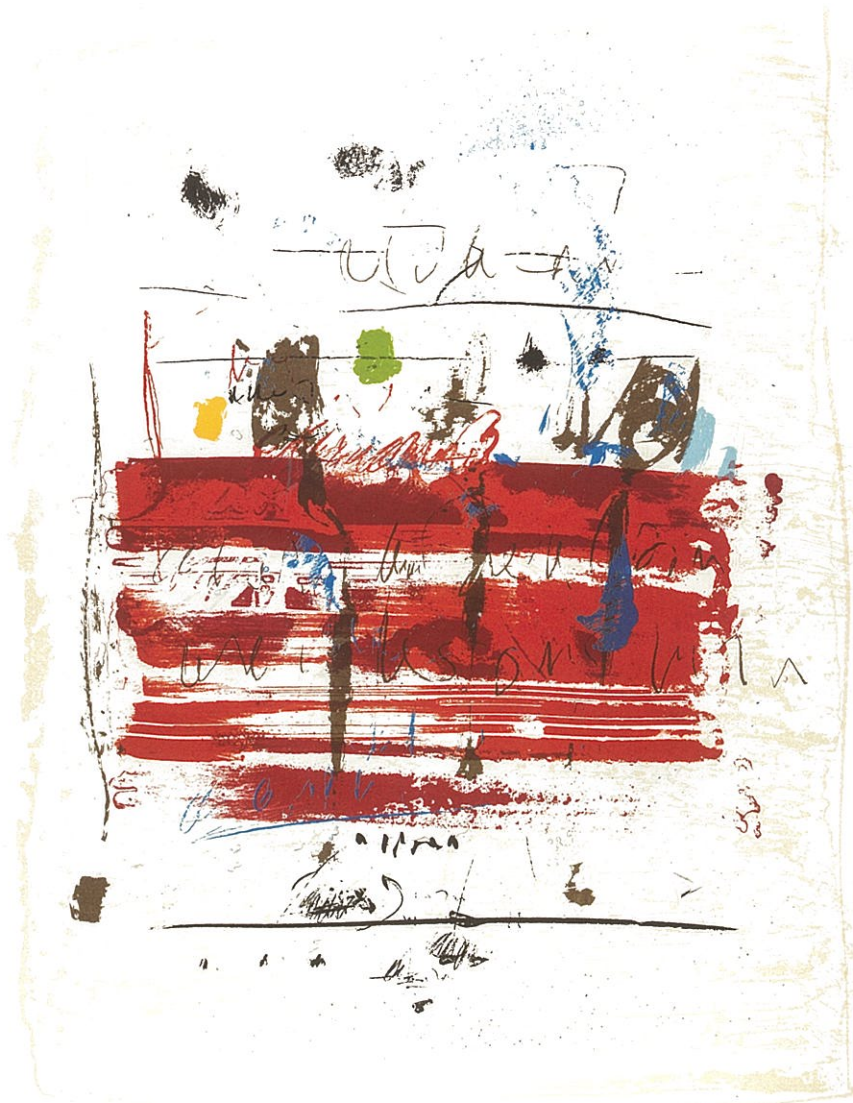
30 x 22 inches / 76.2 cm x 55.9 cm



Solid Bass, no. 27/ 35, *The Text Is Still Unwritten*, 2008

Serigraph on archival paper

30 x 22 inches / 76.2 cm x 55.9 cm

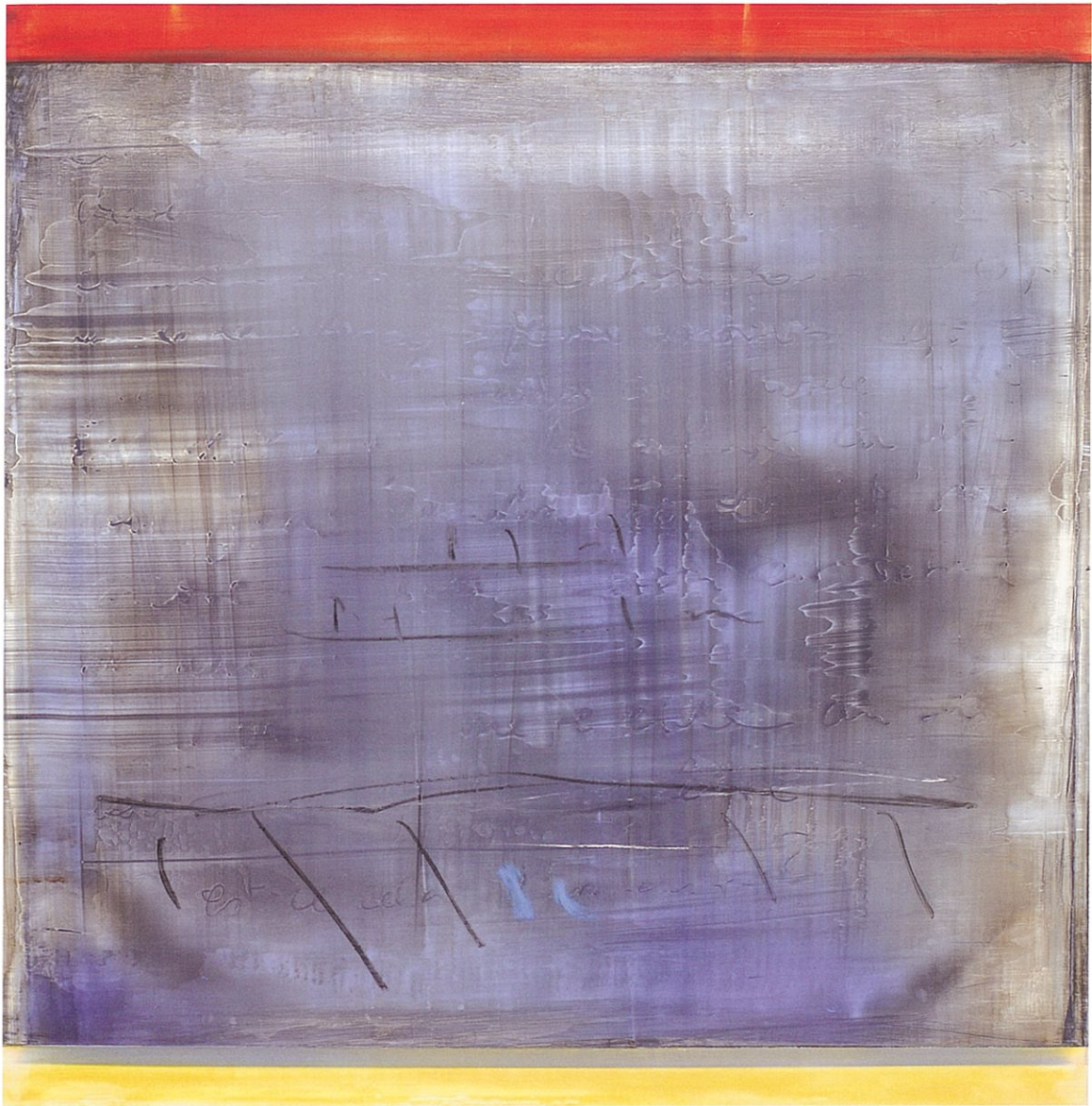


*Fantastique, no. 27/ 27, The Text Is Still Unwritten, 2008*

Serigraph on archival paper

30 x 22 inches / 76.2 cm x 55.9 cm









*j'eux – texte peinture.*

by Alice Teichert, ©2003 134 pages

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j' pars d'une conjonction  
à part suivie d'une  
autre séparément

ME OR TOGETHER  
REACHING INVITING  
OUT accordant au son  
c o n t e x t e

FOR EACH CONJUNCTION

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OR A  
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STILLNESS MOVES ME'

en variation focale ou vocale

vers 'eux T H E M

52

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une partie est un jeu

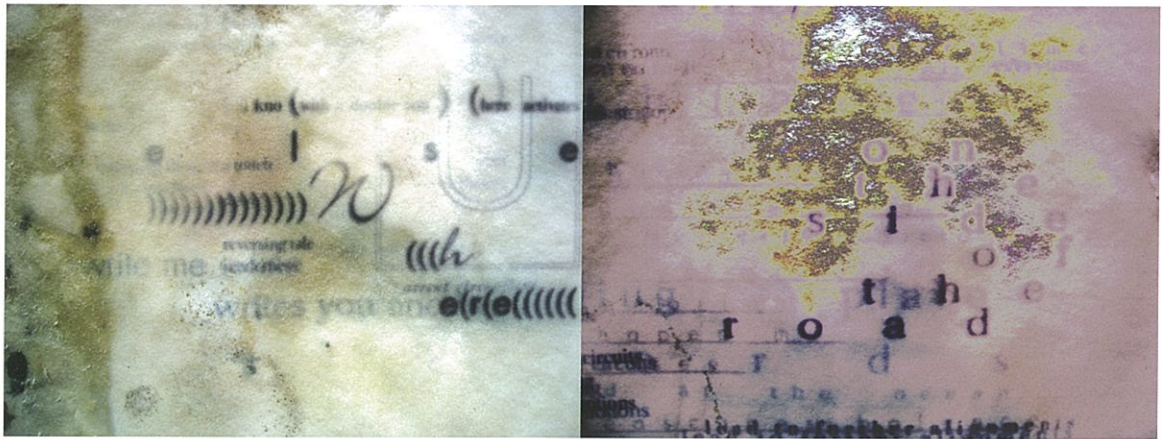
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I S A J U N C T I O N

nous parlons plus qu'une  
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nous peignons sans cesse  
dans l'infini autour des  
langues  
pensant qu'on les parle  
nous échangeons des alphabets parmi  
les probabilités  
c o n f i g u r a t i v e m e n t  
t a b l e a u x

53



*w)HERE no. 5/7 (Limited edition of 7) 2007*  
Manuscript exposed to Nature. Digitally altered photograph.  
Chroma archival print mounted on di-bond aluminum  
15 ½ x 37 inches / 40.6 cm x 95.3 cm



*INTERPLAY no. 5/8 (Limited edition of 8) 2007*

Manuscript exposed to Nature. Digitally altered photograph.

Chroma archival print mounted on di-bond aluminum

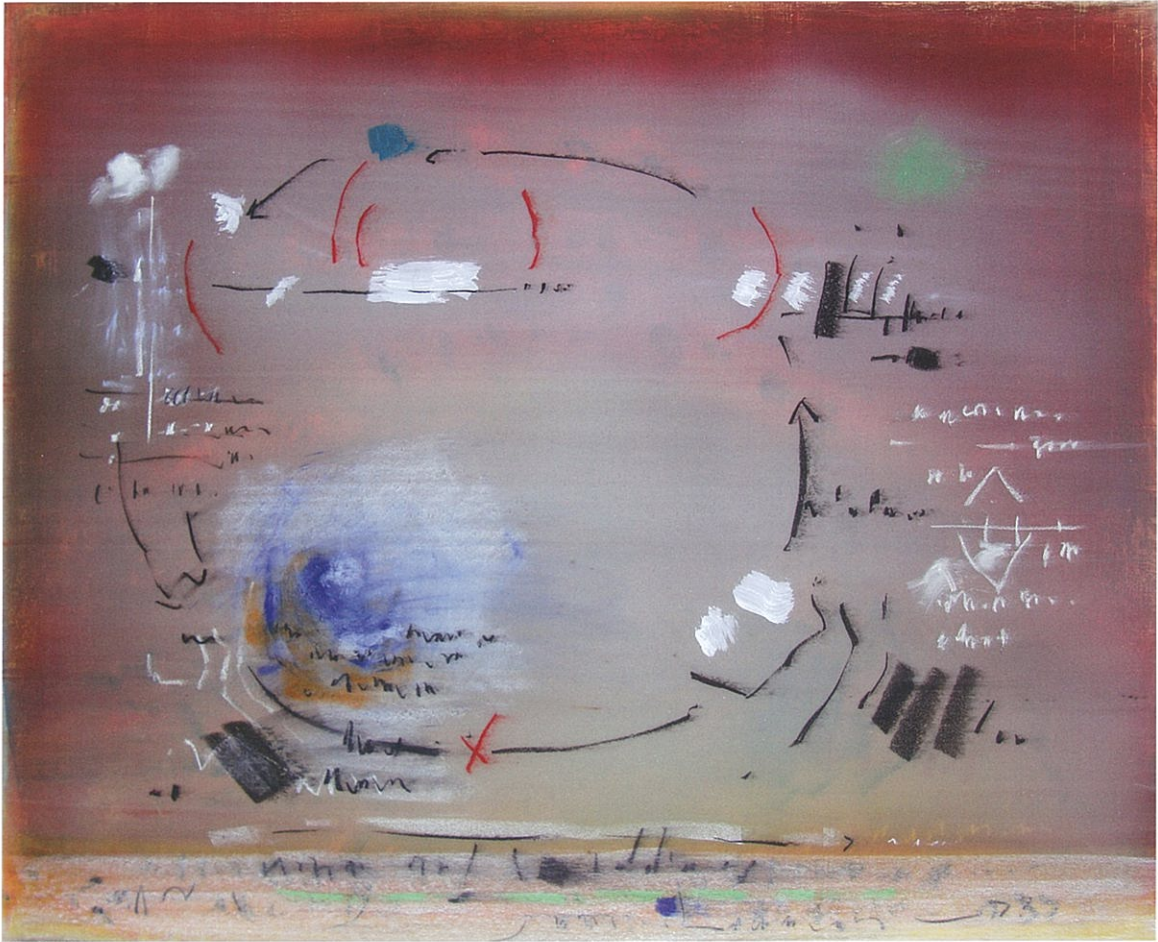
17 5/16 x 46 inches / 44 cm x 117 cm





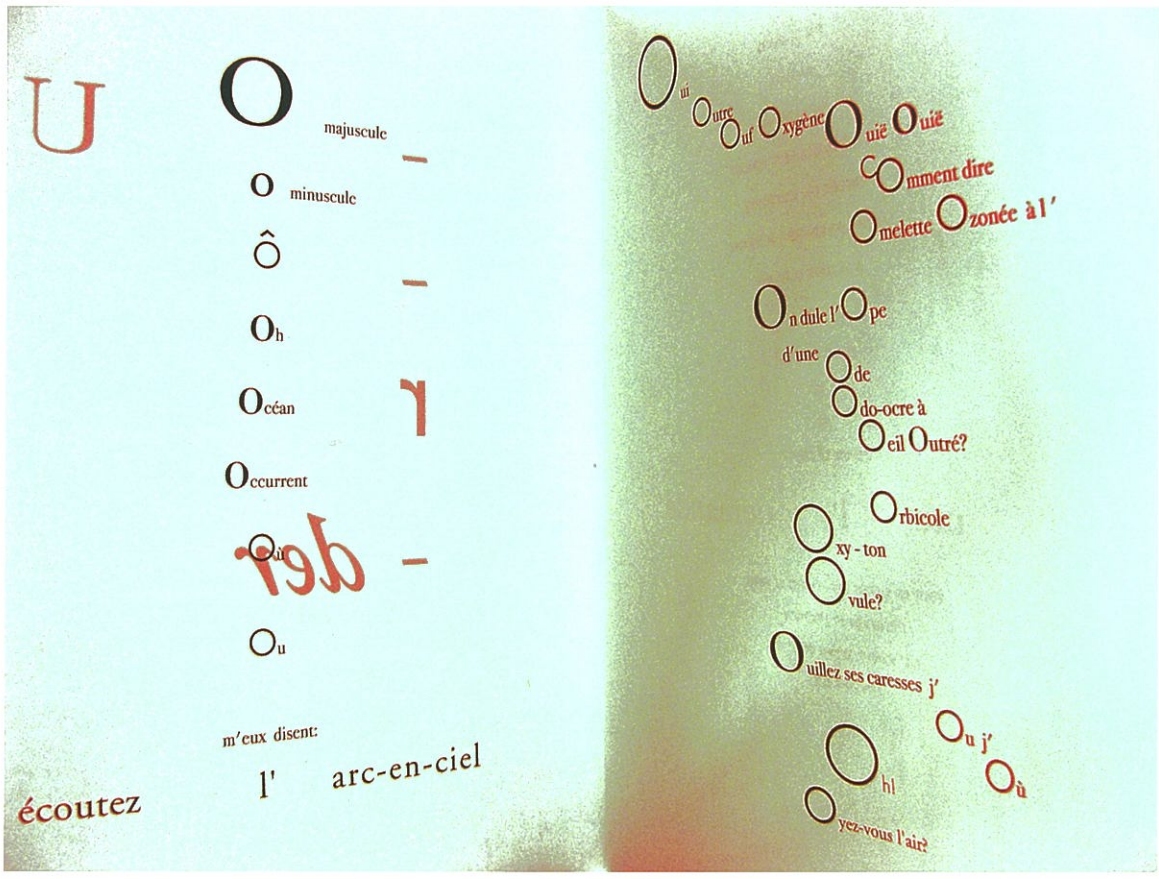
s'pos)in( text'painting – double composite (right) AP, 2009  
 digital print, archival ink on archival paper  
 49 1/4 x 4 inches / 124.5 cm x 101.6 cm











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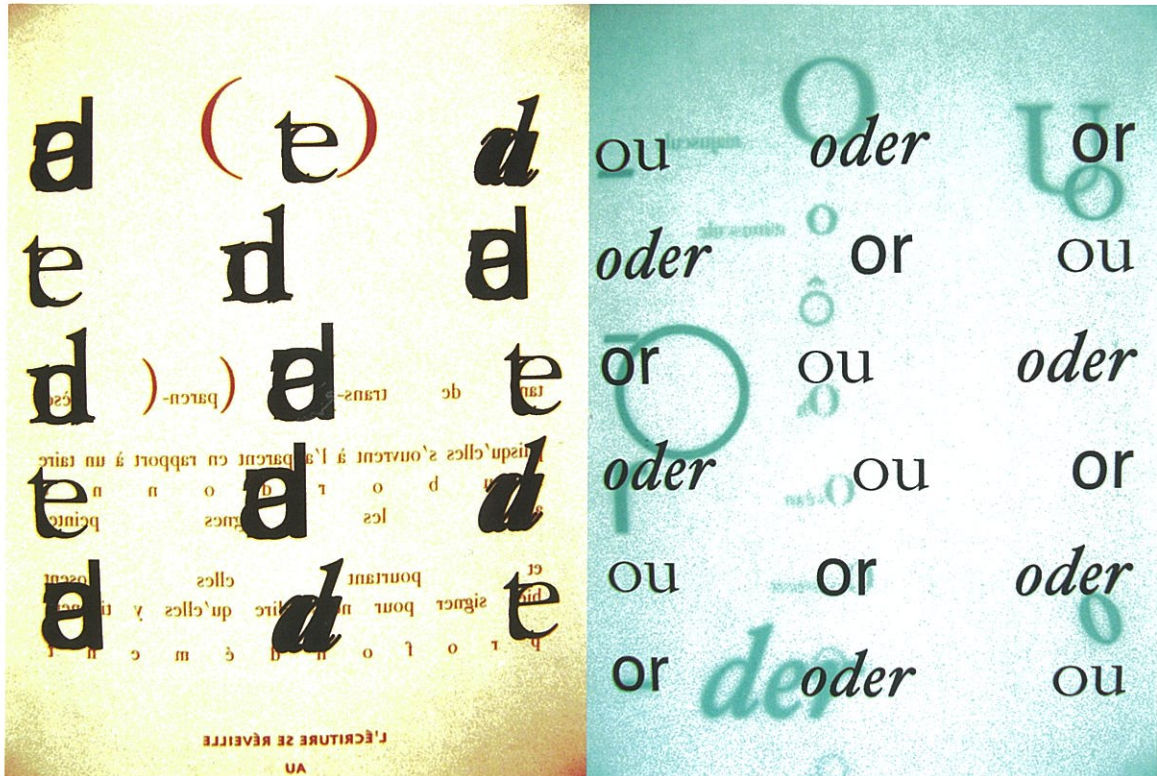
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Omelette Ozonée à l'

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O vule?

O uillez ses caresses j'  
O u j' Oû  
O hl  
O yez-vous l'air?

*Et Ou*, 2013 1/1 single edition  
Chroma archival print mounted between two layers of acrylic sheets  
24 x 35 3/4 inches / 61 cm x 90.8 cm





*Now And May Be, 2015* <sup>(10)</sup>

# THE LOFT, A ROOM IN FORMATION

“It is through art, and through art only, that we can realize our perfection;  
through art and art only that we can shield ourselves from the sordid perils of actual existence.”<sup>(9)</sup>

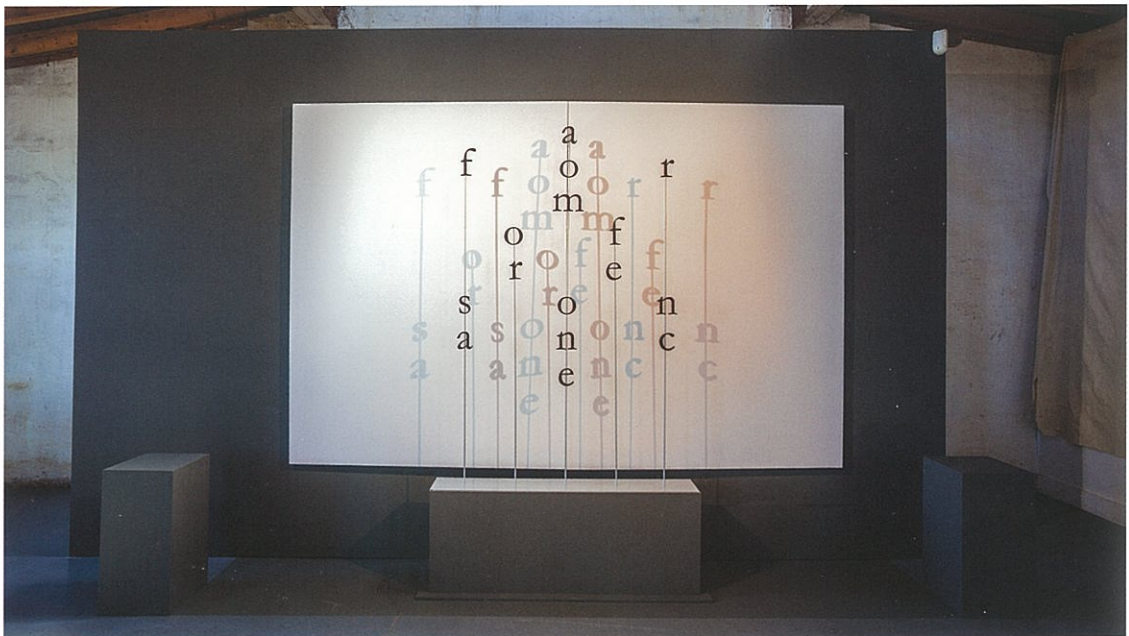


As the installation piece, *Now and May Be*, received its final touches, I stood with Alice in our third floor gallery and felt compelled to share the preceding words from Oscar Wilde. The hypnotic tableau of letters, shadow, space and light before me caused me to simultaneously reflect, to ponder, and to acknowledge some serene form of reassurance, a shield, perhaps, or a temporary and welcome removal from some of life's daily rigours.

This multi-media conception was created for this exhibition, specifically for that magical space. In the words of the artist, "the space told me what to do." The concept also had roots from the past, in this instance, monumental roots. Alice remembers hearing of a sculpture competition for an outdoor piece for the Burlington Library. She did not submit, however her forming vision of suspended letters casting shadows on a wall had its initial inception. Indeed, this

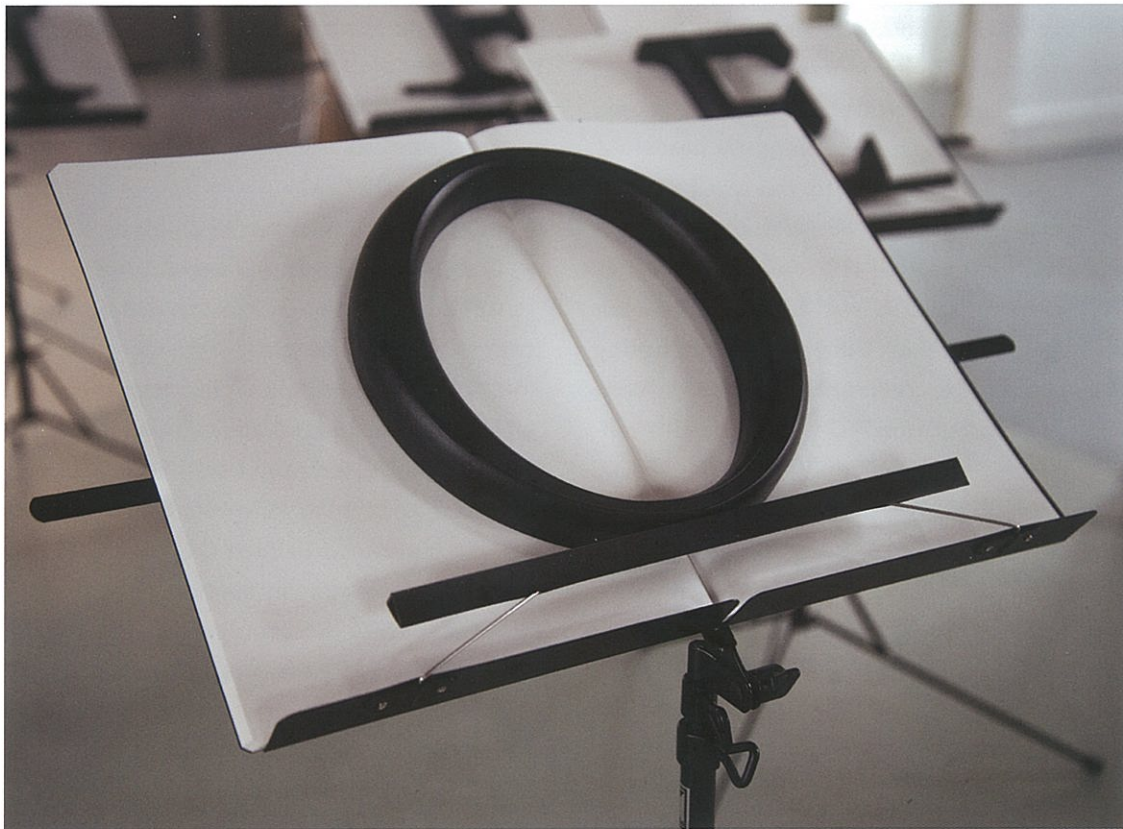
incarnation may yet one day be realized. What she eventually did in our loft was wonderful, and was, as worded by the artist, a 'culmination' of ideas and concepts, set in motion through the survey of pieces in the main floor galleries.

At the opening of the exhibition, I had the privilege of ascending the stairs to view the piece (having enjoyed the entire process of it coming-to-be) with Alice's husband, Bobby, for what would be his first viewing. As we entered the space, some 16 to 18 guests were absorbing the work, in total silence. A feeling of reverence seemed to pervade the space. An aesthetic, intellectual, and emotional moment, at once communal and individual, was being absorbed. While standing at the West end of the loft, looking east, one encountered sixteen music or note stands, each supporting a single, black capital letter, resting on an open book, the letter centered on the double



pages. The stands were exactly arranged within a painted rectangle of grey/green between the vertical beams of the Mill. The 'composition' of these stands, their placement, mirrored the placement of sixteen letters on one of the pages from *s'pos)in(* in our small gallery, but here, in three-dimensional form. The stands became ever so slightly higher as they proceeded toward the east wall of the loft, a subtle ascension. Beyond the stands, some six feet away, we encountered the same sixteen letters, this time in lower case. Arranged in the exact disposition as the letters on the stands, these were pierced by gleaming silver rods (car antennae's, as it turns out!) which were anchored on a simple base.

The letters rose in varied heights, with roughly a foot between them and two connected, large, glowing canvasses hung on a deep grey wall behind them. As described by the artist, these canvasses were coated with a "specially formatted, highly reflective acrylic coating, designed specifically for the video projection industry." The artist brought light and shadow, serenely, into play. Two special lights were mounted on either side of this sculpture, secured to the beams of the loft, at roughly 45 degree angles to the piece. One shone a 'cool' light upon the letters, the other, a 'warm' light. Thirty-two shadows of ethereal beauty resulted on those glowing, reflective canvasses. They danced over





and beside one-another, sixteen cool blue, sixteen warm brown-red. They seemed to embrace the solid letters that created them.

Any number of “new perceptions” were made possible in this space. Any number of words could be formulated from those sixteen letters. The artist herself shares one particularly compelling possible ‘reading’ of the piece. Upon entering the space, one immediately realizes that the stands are set quite low, as if for children, a music class in session, sixteen young minds looking forward, and upward. As mentioned, the music stands rose slightly as they neared the lit wall; they ascend toward it, a journey. We sense that these letters, these ‘children’, will indeed pass that space between them and the wall beyond, a journey of growth to be completed. Capital letters for children, symbolizing the ego-centric priorities of the young: I am the most important thing in my world. They ascend, travel, toward the small case letters floating before and above them, the warm and cold light casting thirty-two more letters in shadow on a white void beyond. The adult world is in lower case, our ego-centrism having been replaced by communal interaction, acceptance, and integration.

Music seemed to float from those stands, upward, into the clerestory level of the loft. Music, and words, with equal and sustained resonance, a symphony beginning on the main floor, ascended upward, reaching an ongoing crescendo. Perhaps it was in this upper space that the title of the exhibition, Solace and Reflection, seemed most poignantly relevant. The occupants of that space were silent and reflective. And it is possible, some might have felt a form of comfort, or solace, from a message consistent in the work of Alice Teichert, and so beautifully trumpeted in that loft: for all of us, the text is still unwritten.

James Campbell  
Curator and Executive Director  
Visual Arts Centre of Clarington

#### Endnotes

9. John Bartlett, “Bartlett’s Familiar Quotations” (Little and Brown, Boston, 10<sup>th</sup> Edition, 1919) entry 8097, p. 836.
10. *Now And May Be*, 2015
  - 2 LED photo lights plus tripod stands. Double panel screen (video projection paint on stretched canvas, two panels: 72 x 55 inches / 183 x 139.7 cm each). Plinth stand – birch plywood painted (H, W, D : 18 x 52 x 13 inches/ 45.7 cm x 132.2 cm x 33 cm ). Lower case 16 letter sculpture maquette: (H, W, D : 66 x 48 x 8 inches/ 167.7 cm x 122 cm x 20.4 cm ). 16 note stands. 16 Upper case letters MDF and metal, black, each 9 inches tall. 6 note books. Magnets.

## NOTES IN FORMATION

A survey show is quite the different experience from an exhibition that presents the new or latest work. A survey show draws attention to a much longer memory which over time became part of the works' foundation, as opposed to new work, which often still needs to dry, in other words mature into a deeper level of understanding in relation to one's initial foundation.

In the exhibition, I experienced both aspects of their differences. Together with a well-prepared presentation of a selection of works showcasing the different media I have been exploring a way to take shape inline and between the notion of text and painting.

For the presentation on the first floor of the gallery, James Campbell's invaluable sense of curatorship helped me bring forth the one thread we can find in all the different media of works. While facing each other it appeared to me as if 25 works from the years 2002 to 2013

in two rooms were whispering back and forth. This allowed me to perceive yet further new or different relationships between them I had not seen before.

The assignment for the third floor of the Cream of Barley Mill was to create an installation in situ. After a long and record cold winter, the unheated conditions of the top floor presented me with a very interesting challenge to use the different media from the once I have been working with, since none of the delicate work of the first floor would have been suitable to withstand the severe winter temperatures, or the daily invasion of countless cluster flies. I welcomed the great opportunity to bring together other objects of the worlds that shaped my creative understanding in line between text, light, shadow play and music to create and assemble an installation in situ from the very core of my artistic journey.

After an unforgettable week upstairs, working in subzero temperatures cleaning and

clearing up the loft from the winter debris, I got to know this unique space inside out, nail by nail, cracks included. Timing the painting of the outlines for my new installation space during the warm spells of the day was crucial so to avoid the freezing of the fresh paint applications. I learned to make friends with the cluster flies, as I noticed them crawling over my freshly painted surfaces and over my work without any hesitation. The whole process continued to feel in formation, for I never knew in advance how the symmetric structure of the loft would react to the focal points of interests that I had in mind.

Here came together the various component that brought sense within the extreme temperature fluctuations: a gathering of music stands, open books, letters, lights and screens, all placed in relation to a typographic composition taken from my text painting composition *s'pos)in(.*

A room within the room became a new environment reflecting a page that gradually turned into an installation placed in situ, all in response to the loft. A new journey began for me once the installation had found completion two days after the show's opening.

Feeling intrigued and eager to examine about now what? and about what I have done?, I spent hours of quiet time sitting up there on that note with my new installation titled 'now and may be'.... looking around the new puzzles that keep telling me about so many more resourceful levels of sound notes of a process in formation learning to connect further dots ...

During the five weeks the exhibition SOLACE and REFLECTION took place, I experienced stolen moments from my daily life in formation, filling me with self-examination

and further questioning that keep informing my creative journey.

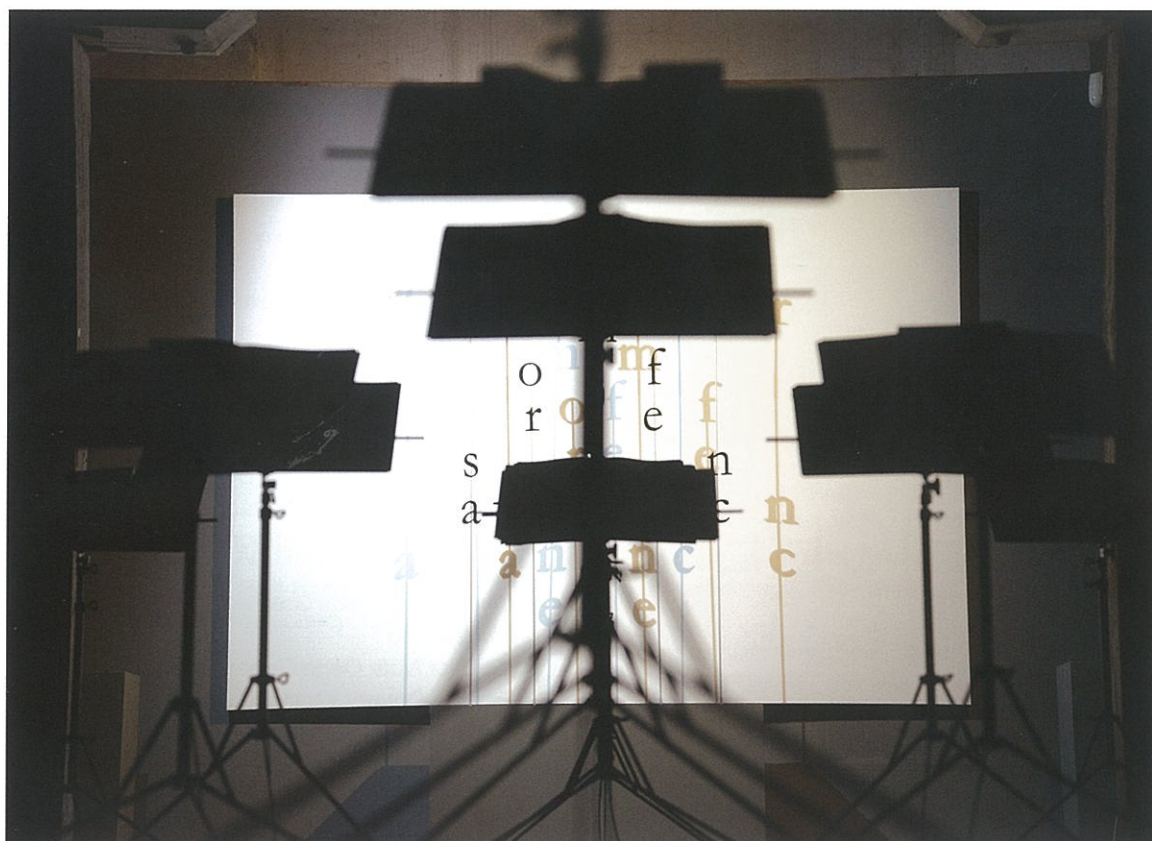
With this in mind, I wish to express my gratitude for the opportunity I was given to create a new installation in response to the

rough beauty of the special loft of the Visual Arts Centre of Clarington.

Alice Teichert

April 2015







# ALICE TEICHERT

## CURRICULUM VITAE

### Born

in Paris, France

### Lives

in the Northumberland Hills

### Works

from her studio in Port Hope, Ontario, Canada

### Contact

[www.aliceteichert.com](http://www.aliceteichert.com)

### Media

- Acrylic and crayon on canvas + paper / print-making / digital archival media and spoken word/ live visual performance

### Education

- Arts Appliqués, Lycée de Berkendael, Brussels, Belgium (1977-79)
- École Régionale des Beaux-Arts de Valence, Valence (Drôme), France (1979-84) D.N.S.E.P.
- Moved to Toronto (1984)
- 1985 -1989 independent studies in Toronto and New York, during transition phase from France to Canada: received continuous studio visits in her Toronto studio of art critics: Clement Greenberg, Kenworth Moffett, Karen Wilkin.

### Selected solo exhibitions

2015

- *Solace and Reflection - a survey exhibition*, Visual Arts Centre of Clarington, Bowmanville, Ontario

2013

- *Decibel* - Oeno Gallery, Bloomfield, Ontario
- *Visual Poetry - Glyph Graphs* - Peter Robertson Gallery, Edmonton, Alberta

2011

- *Crescendo*, Halde Galerie, Widen (Zürich), Switzerland
- *On That Note* Oeno Gallery, Bloomfield, Prince Edward County, Ontario

2010

- *Texting*, Peter Robertson Gallery, Edmonton, Alberta

2009

- *Visual Poetry*, Oeno Gallery, Prince Edward County, Ontario
- *Klangbild*, Halde Galerie, Widen, Switzerland
- *Celebrating the 20th anniversary with Gallery One*, Toronto, Ontario

2008

- *The Text Is Still Unwritten*, Russell Gallery, Peterborough, Ontario, inaugural launch: 8 serigraphs / a limited edition in collaboration with Atelier GF of Toronto.

2007

- *Visual Poetry/Breathing Space*, Peter Robertson Gallery, Edmonton, Alberta

2006

- *Visual Poetry/Breathing Space*, Gallery One, Toronto, Ontario
- *Leuchtkraft*, Halde Galerie Widen, Switzerland
- Indo Art Gallery, Double Bay, Australia

2005

- *Colourist Paintings*, Maggie's Gallery, London, Ontario
- *A Twenty-three Year Journey: Text Paintings – Paper Works*, Art Gallery of Northumberland, Victoria Hall, Cobourg, Ontario

2004

- *synchronicity*, Gallery One, Toronto
- *Alice Teichert*, Antonio Ruggerino Galleria, Sydney, Australia
- *back to music*, Russell Gallery, Peterborough, Ontario
- *poesie*, Halde Galerie, Widen, Switzerland
- *simple light*, Colborne Art Gallery, Colborne, Ontario

2002

- *resonance*, Russell Gallery, Peterborough, Ontario
- *Sound of Colour*, Art Gallery of Northumberland, Port Hope, Ontario
- *transparency / translucency*, Gallery One, Toronto,

2000

- *The Art of Alice Teichert*, Russell Gallery, Peterborough, Ontario
- *The Visual Poetry of Alice Teichert*, Gallery One, Toronto, Ontario

1999

- *Fluid Abstract Paintings*, Millbrook Gallery, Millbrook, Ontario

1998

- *New Work*, Gallery One, Toronto, Ontario

1984

- *poésie visuelle*, Musée Beaux-Arts de Valence, Valence (Drôme), France

## Selected Group Exhibitions

2014

- *TIME* - permanent collection - Art Gallery of Northumberland, Cobourg, Ontario
- *The Print Makers*, Ferneyhough Contemporary North Bay, Ontario
- *IDS2014* - Oeno Gallery featuring Alice Teichert, Convention Centre, Toronto, Ontario
- Thielsen Galleries, London, Ontario

2013

- *Abstraction* – Oeno Gallery, Bloomfield, Ontario
- *Sommertraum*, Halde Galerie, Widen, Switzerland

2012

- *RED On The Walls*, Studio Beluga at the Segal Center, Montreal, Quebec
- *Found In Translation/ Form (and Colour)*, MacLaren Art Centre, Barrie, Ontario
- *Texture and Text*, a two-person show with Caitlin Erskine-Smith, Durham Art Gallery, Durham, Ontario
- *Abstraction revisited*, Oeno Gallery, Prince Edward County, Ontario
- *OSA 140th Anniversary*, Aurora Cultural Centre, Aurora, Ontario
- *Inaugural Triennial*, Art Gallery of Peterborough, Peterborough, Ontario

2011

- *3rd Anniversary Show*, Oeno Gallery, Prince Edward County, Ontario

2010

- *Being On Time*, Gallery Stratford, Stratford, Ontario
- *100 Prints*, Open Studio, Toronto, Ontario
- *Jack Bush, Hans Hofmann, Wolf Kahn, Jean-Paul Riopelle, Lawrence Poons, Jules Olitski, Helen Frankenthaler, Douglas Haynes, Stanley Boxer, Anthony Caro, Alice Teichert, Graham Peacock, Roy Lerner*, Gallery One, Toronto
- *Oeno Gallery at Interior Design show*, Convention Centre, Toronto,

2009

- *Peter Robertson Gallery*, Edmonton, Alberta

2008-9

- Oeno Gallery, Prince Edward County, Ontario

2008

- Canadian Embassy, Bern, Switzerland
- Peter Robertson Gallery II, Edmonton, Alberta
- *D. Haynes, L. Olitsky, P. Service, A. Teichert*, Gallery One, Toronto, Ontario

2007

- *Printmakers*, organized by Atelier GF Toronto, Muskoka Place Gallery, Port Carling, Ontario

2006

- *Selected Artists: J. Bush, S. Boxer, C. Ellis, H. Feist, H. Frankenthaler, D. Haynes, H. Hofmann, W. Kahn, L. Olitsky, P. Latwin, P. Soria, A. Teichert, D. Sultan* - Gallery One, Toronto Ontario
- Indo Art Gallery, Double Bay, Sydney, Australia
- *Voices*, Art Gallery of Woodstock, Woodstock, Ontario

2004-9

- Halde Galerie, Widen, Switzerland

2004

- Antonio Ruggerino Galleria @ the AAshow, Sydney, Australia
- *Worship*, OSA 130th Open Juried Exhibition, J.B. Aird Gallery, Toronto Ontario
- *Current 2004, selected OSA exhibition*, Lieutenant Governor's Suite of the Ontario Legislature, Queen's Park, Toronto, from January to November 2004

2003

- *OSA 2003/ 2004*, J.B. Aird Gallery, Toronto Ontario
- *The Art of the Book '03'*, international juried exhibition celebrating the 20th anniversary of the Canadian Bookbinders and Book Artists Guild - York Quay Gallery, Harbourfront, Toronto Ontario

2003-9

- Thielsen Galleries, London, Ontario

2003

- *About Water*, John B. Aird Gallery, Toronto
- *Water Works*, Art Gallery of Northumberland, Cobourg, Ontario
- *About Water*, Varley Art Gallery of Markham, Markham, Ontario

- *all things bright and beautiful*, AGN/ Upstairs Gallery, Port Hope, Ontario

2002/2003

- *The Art of the Medal*, Canadian War Museum, Ottawa Ontario - (catalog available)

1999-2009

- The Russell Gallery of Fine Arts, Peterborough, Ontario

1998

- *Abstraction Now* - curated by Karen Wilkin, Gallery One, Toronto Ontario

1998-9

- Group Shows, the Millbrook Gallery, Millbrook, Ontario

1996-7

- Loretta Pompilio Fine Arts Ltd., Millbrook, Ontario

1994-2009

- Gallery One, Toronto, Ontario

1982-1983

- *Département Art & Autour*, Théâtre de Privas, Privas, France
- *Semaine de la Poésie contemporaine*, Salle des Trinitaires, Valence, France
- *Département Art et autour*, Valence, France

## Performances

2015

- *s'pos)in(* performance in collaboration with Hri Neil and Glyn Roberts - Cultural Studies, Trent University, Peterborough, Ontario

2014

- *Analog/ Digital Collage* by Alice Teichert, Hri Neil and Glyn Roberts (aka. First Thought collective) in collaboration with the Gatineau Ensemble Prisme - New Music Now III - Chamberfest 2014 - Ottawa International Chamber Music Festival, Ottawa, Ontario

2013

- *Analog/ Digital Collage* by Alice Teichert and Hri Neil - Core Series III, Process/Failure - a collaboration between PAVED ARTS and the Saskatoon Symphony Orchestra, two evenings of contemporary sound and video works featuring the SSO Chamber Players, Saskatoon, Saskatchewan

2010

- *s'pos)in(* - Prince Edward County Jazz Festival: Multi-media performance of *s'pos)in(* (text painting, co-directed and co-produced with Carlyn Moulton, performed at the Regent Theatre, Picton, Ontario. Performed by vocalists Christine Duncan and Alex Samaras, bassist Bram Gielen, saxophonist Verne Dorge, together with dancers John Ottmann, Francine Liboiron, Martine Lusignan, Victoria May, Light design: Rasmus Sylvest, Live video: Hri Neil

2009

- *s'pos)in(* - Prince Edward County Jazz Festival: premiere performance of *s'pos)in(* (text painting, with bassist Bram Gielen, vocalist Alex Samaras, Oeno Gallery, Bloomfield, Ontario

#### Selected Public Collections

- Musée de la Ville de Valence, Valence, France
- Art Gallery of Northumberland, Cobourg, Ontario
- Foreign Affairs, Ottawa, Ontario
- MacLaren Art Centre, Barrie, Ontario
- Government of Ontario Art Collection, Toronto, Ontario

#### Selected Corporate Collections

- Longview Strategic Incorporated - Vancouver, British Columbia
- Krüger Brothers, Wilkesboro, North Carolina
- Ingerman Smith, LLP - New York, New York
- Ontario Nature -Toronto, Ontario
- Arts Inter Alia - Toronto, Ontario
- Colossus Minerals Inc. - Toronto, Ontario
- Carter Interior Design -Toronto, Ontario
- Base Hospital - Lakeridge Health Oshawa - Oshawa, Ontario
- Hughes Medical Limited, Peterborough, Ontario
- Muller Design -Toronto, Ontario
- Manulife Financial -
- Valenart & Associates Inc.- Toronto, Ontario
- Tri-Art Acrylics - Kingston, Ontario
- Spiegelburg - Münster, Germany

- EK3 - London, Ontario
- ATCO Pipeline, Alberta
- AMFO Partners AG, Zürich, Switzerland
- DBA Communication, Toronto, Ontario

#### Private Collections

- Canada, USA, France, Belgium, Germany, Netherlands, Spain, Luxembourg, Switzerland, Australia

#### Grants:

2010

- Ontario Arts Council, Interdisciplinary Arts, Toronto, Ontario

2006

- Ontario Arts Council Exhibition Grant

2004

- Canada Council Travel Grant

#### Artist in Residence

2013

- *SDVA Collaborative Print Program* - Visiting Artist at Georgian College, Barrie, Ontario

#### Jury Member:

2013

- *mind&matter* - Station Gallery, Whitby, Ontario

2012

- *Art and Healing Show*, Peterborough Regional Health Centre Foundation, Peterborough, Ontario

2010

- Ontario Arts Council, Interdisciplinary Arts, Toronto, Ontario

2008

- Selected Jury Member - Varley Art Gallery - Unionville, Ontario
- Selected Jury Member - OSA Open Juried Exhibition - Surfaces

2005

- Selected Jury Member - OSA Open Juried Exhibition - Metamorphosis

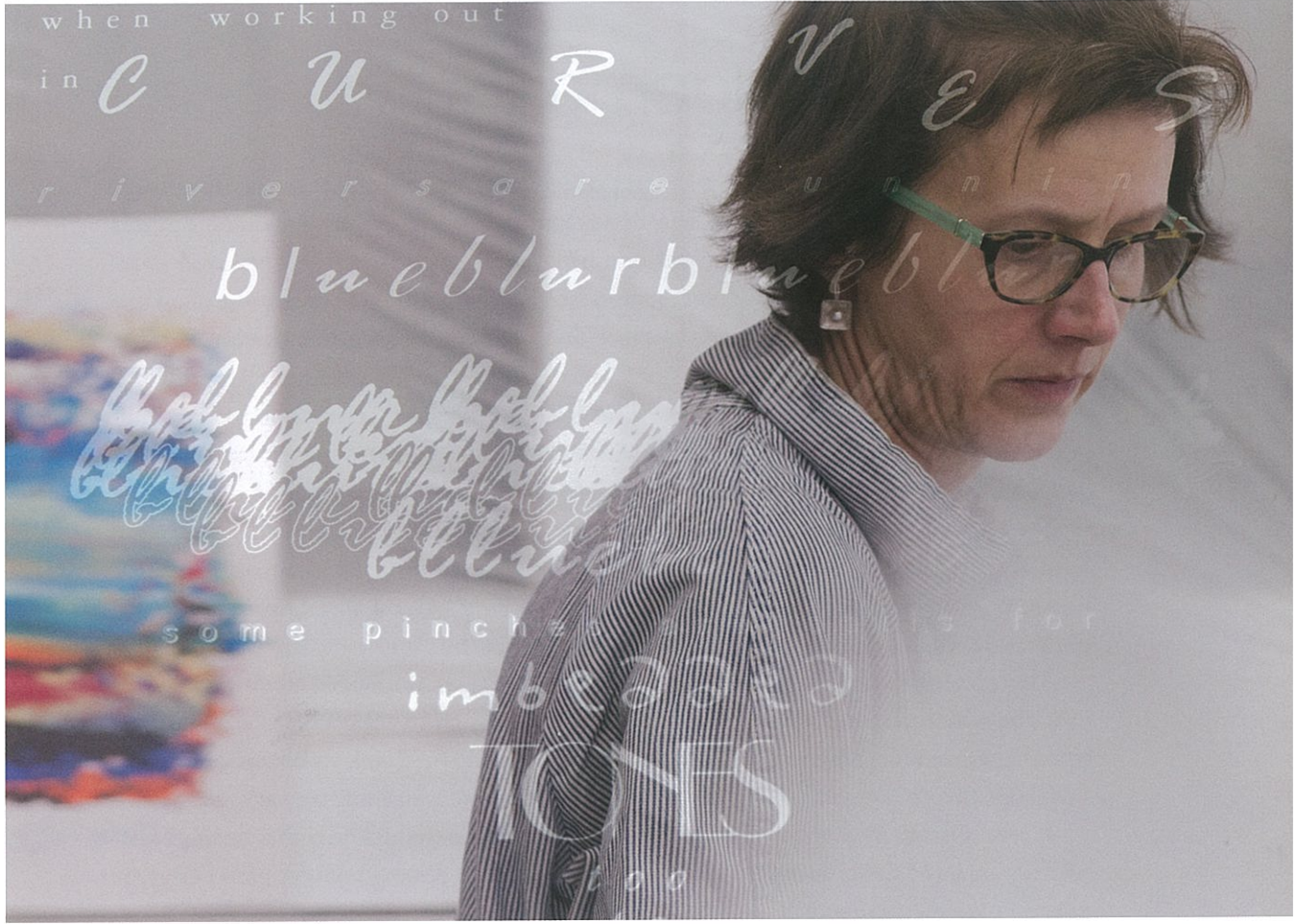
2000

- Member of Jury: 8<sup>th</sup> Annual Art& Healing Show, Peterborough Regional Health Centre Foundation, Peterborough, Ontario



### Media & Publication

- *Review*: <http://yxeart.wordpress.com/> Dec. 3, 2013 Core Series III "Process/Failure" at PAVED ARTS, Saskatoon, Saskatchewan, November 2013
- *Arabella, Spring Awakening 2011*, Artist To Collect, <http://www.arbelladesign.com>
- *Review: A dot, a figure and a breath*, by David Simmons, Wellington Times, 2009, Prince Edward County, Ontario
- *Alice Teichert – s'pos)in(text'paintings – composition – limited first editions © 2009*
- *Alice Teichert Visual Poetry* - Catalog, Oeno Gallery, 2009 Bloomfield, Ontario ISBN 978-0-9812758-1-9
- *Review: "Recent Paintings By Alice Teichert"*- Edmonton Journal - Published: 7/18/ 2008, Author: Gilbert A. Bouchard <http://www.canada.com/cityguides/edmonton/story.html?id=791807cf-16b1-4833-b156-846a6d2ef85a>
- *Alice Teichert - Visual Poetry*, LOUNGE No. 21, style-design-living-interiors-art-bilingual magazine, September/ October 2006, CH-1042 Assens, Switzerland
- *Guest artist*, p.45-46 in THE NEW ACRYLICS, complete guide to the new generation of acrylics paints, by Rheni Tauchid, 2005, Watson, Guptill Publication, New York, USA
- *Alice Teichert- A 23 year journey: Text'Paintings- Paperwork*, text by Melanie Brown, 2005, Art Gallery of Northumberland, Victoria Hall, Cobourg, Ontario
- *j'eux – texte peinture*. by Alice Teichert, ©2003 - 134 pages, Edition CB & Compagnie, Rue du Vercors, F-26750 Chatillon Saint Jean, France. ISBN 2-914184-03-4
- *Painted/ Letters/ hence the North/ SEE* by Alice Teichert, 'ghostworks' edited by Jody Castricano, West Coast Line, no. 37. 36/1. Spring 2002, Simon Fraser University, Burnaby, British Columbia
- *touch* by Alice Teichert, Queen Street Quarterly, Vol.5, No.4 / Vol.6, No.1 Special 20th Issue, Toronto, Spring 2002
- *Visual Poetic*, Open Letter, no. 2, Summer 2001, a Canadian Journal of Writing and Theory (499 Dufferin Ave., London Ontario, N6B 2A1, Canada). ISBN 0048-1939
- *The Art of Alice Teichert*, exhibition catalog, with an introduction by writer/poet Lola Lemire Tostevin, October 2000, The Russell Gallery of Fine Arts, Peterborough, Canada ISBN 0-9682230-3-6
- *The Visual Poetry of Alice Teichert* by Ken Carpenter. Artfocus Magazine Vol.8 / No.2, Issue no. 69, August 2000, Toronto, Canada ISBN 1192 -7712
- *Je dirai que le mélange...* Livre d'artiste, Alice Teichert, 1983. Texte extrait de *Ceci est mon corps* par Mathieu Bénézet, gravures et photocopies, par Alice Teichert. Couverture muette, non paginé, format à l'italienne, 16 cm x 25 cm. Tirage à 3 exemplaires. Référence cataloguée dans 'Mathieu Bénézet' par Bernard Delvaile. Collection *Poètes d'aujourd'hui*, Éditions Seghers, Paris, France, 1984



# Acknowledgements

Thank you, James, for inviting me to present a survey exhibition at the historically designated Cream of Barley Mill in Bowmanville, a special building and home to this beautiful public gallery, that I have been admiring for so long.

A warm thank you to the staff members of the VAC. From the very beginning on, while checking out the space and getting the exhibition organized, your professional assistance became obvious to me:

Dionne Powlenzuk, thank you so much for the meticulous design work of the invitation.

David Gillespie, thank you for the precise installation and lighting work and for your patience and for your dynamic sense of exactitude.

Thank you Linda Ward, for the office assistance and the twice daily climbs to the third floor to set-up the projector lights for my installation piece during the week.

Thank you Theresa Cansdale and Marnie Packman for your tender care and attention to my work during the busy week-ends.

After the installation of the exhibition, I witnessed James' undivided attention while interacting with each piece on display at the VAC. His essay truly reflects his amazing way to bring light into his perceptions and interpretations of my work. Thank you, James, for giving such high energy into your magic of words, which compose your essay on my visual poetry.

It was a great pleasure working with Jean-Michel Kormanicki on the catalog. Jean-Michel, un grand merci à vous pour toute votre expertise en photographie et pour l'élégante mise en page du catalogue.

My deepest gratitude goes out to my family, friends and patrons who have supported me over the years. The long list of people always reminds me that whatever I do is in connection to us all and everybody alongside.

To my beloved husband and partner Bobby Tamo, a special thank you for your daily support, for holding the fort at home while letting me focus on my daily creative studio practice, and for assisting me in my business when necessary. I am forever grateful for our teamwork.

I shall always remember our collaboration at the Visual Arts Centre of Clarington and acknowledge all components that made such an exhibition possible.

Thank you!

Alice Teichert

April 2015

I wish to extend warm personal thanks to Alice Teichert for her passion, generosity of spirit, and intense commitment to her work as this exhibition came to be. Her openness, honesty, and consistent ability to articulate her work and vision during numerous studio “visits from the Curator” was deeply appreciated. This spirit continued as her catalogue evolved, as we both worked in unison with photographer/designer, Jean-Michel Komarnicki; thank you, Jean-Michel.

Thanks also to fellow staff mates David Gillespie, for typically superb installation and lighting, to Dionne Powlenzuk for her skilled handling of the invitation and ongoing social media promotion, and to Linda Ward for collating lists and producing the labels for the show. Thanks also to my Editor, Leita McDowell, for her ever sensitive touch with my words for the essay. Hearty thanks as well to Alice’s husband, Bobby Tamo, for piloting the van full of paintings and helping unload at the VAC! A final thank you to our Board of Directors, our membership, and our various funding supporters; without you, wonderful experiences and moments such as this exhibition and catalogue would not occur.

James Campbell,  
Executive Director/Curator  
Visual Arts Centre of Clarington

ALICE TEICHERT

Solace and Reflection

A Survey Exhibition

Publication to accompany the exhibition

Alice Teichert, *Solace and Reflection – A Survey Exhibition*

at the Visual Arts Centre of Clarington, March 8 to April 12, 2015.

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Curator/writer:

**James Campbell**

Editor:

**Leita McDowell**

Photography:

**Jean-Michel Komarnicki**

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**Bobby Tamo**

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**Alice Teichert**

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ALICE TEICHERT



# Solace and Reflection

A SURVEY EXHIBITION  
James Campbell, Curator