

Paul Kelly



A RETROSPECTIVE

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James Campbell, Curator

The Visual Arts Centre of Clarington / Nipissing University



The Visual Arts Centre of Clarington



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SHAPE IN NATURE

Paul Kelly's drawings and paintings add to a lineage of historical works that have become the international hallmark of Canadian painting and drawing. His subjects and processes reference the works of his teachers; Charles Goldhamer, Doris McCarthy, Virginia Luz, and Bob Ross, themselves students of the Group of Seven. Like these artists, Kelly's practice is influenced by principles of modern design as much as it has been through the developments of painting. The distinction, however, is in his use of modernist graphic communication and gestural marking to describe landscape and figure. Kelly treats these subjects as untidy substances, describing them through an equally unfixed process mediated by form, line, and colour that, as art critic Gil McElroy writes, "hovers at the edge of teetering over into abstraction." In images of rock tumbles, rushing water, storm torn trees, and the bridges and buildings that intrude upon these scenes, as well as in drawings of figures that drip human gestures, there is a material directness: Kelly's paint is applied to allegorize the toughness and resilience of landscapes and bodies.

PAUL KELLY :

THE ARTIST AS TEACHER

THE TEACHER AS ARTIST

When one envisions and conjures up a mental picture of an artist, many people imagine an individual who presents him or herself as being slightly odd, somewhat different, strange, or an eccentric sort in personality and temperament. It may relate to their manner of dress, how they carry themselves, the way they talk, or their general demeanor when they interact with those with little aesthetic sensibility or a compelling passion for pursuing a creative lifestyle. It may well be the lingering notion of the Bohemian or the starving and suffering artist so often portrayed in Hollywood films that fabricates such imagery. In other words, the general public often sees and classifies these individuals as “artsy” types inasmuch as this generalization is obviously erroneous in its stereotyping as is usually the case with most abstractions. And rightly so, because this would be the last way you would ever describe Dr. Paul Kelly. In fact, he is a scholar, teacher, designer, mentor, critic, historian, and an artist, but more importantly a gentleman who is indeed, a gentle and generous man. Unassuming, confidently yet quietly knowledgeable, soft-spoken, and an

attentive listener, Paul Kelly is very pleasant company for just about anyone who has had a connection with him. Never haughty or arrogant, Dr. Kelly has always let his talents, skills and accomplishments shape his public persona.

I first met Paul in the fall of 1990 when he came to Nipissing University College in North Bay Ontario to teach studio fine arts. The college at the time was an affiliate of Laurentian University in Sudbury and fine arts courses were only offered there on an ad hoc basis. When the college received its own degree granting charter in 1992, it was Dr. Kelly's goal to make Fine Arts a recognized concentration or academic major in the university's general B.A. program. It was a goal he almost single-handedly realized a few years later and then one he even further advanced when he spearheaded the establishment of the four year Bachelor of Fine Arts degree for the institution. This was a major coup and significant achievement for such a small university in the Carolinian forests of Mid-Northern Ontario. Students from the region wishing to pursue rigorous fine arts training no longer had to go to Southern Ontario or elsewhere for their development as visual artists.

While at Nipissing University, Dr. Kelly was a relentless advocate not only for the visual arts but all of the fine and performing arts in the city of North Bay and the larger surrounding area. His name and advocacy work in the arts was recognized and acknowledged throughout the region from Bracebridge to Kapuskasing and beyond.

In addition to his talents as a Fine Arts curriculum designer, Paul Kelly has achieved recognition as an artist through numerous exhibitions of his work and his dedication to his craft.

His own development as an image-maker was forged under the tutelage of some very gifted and well recognized Canadian artist-teachers in his early years as a student at Central Technical School in Toronto. I could name names but the best way to identify and understand the influence of these individuals on Paul's career is to speak to Paul directly and to listen to his recollections of those transformative moments and experiences that in large part shaped the man as many know him to be today.

Looking at Paul Kelly's work, it becomes immediately apparent that his "eye" for design and composition has been refined through his many career experiences. This may be a consequence of his early training but more likely to be inherent in his unwavering attentiveness to the world around him and the visual cues that he garners from nature and the human made world. While many artists learn the basics of visual organization by often emulating or reformulating the work of those that came before them, some artists like Paul Kelly, have acquired the acute sensitivity to locate and isolate these design truisms as they negotiate the visual plethora that exists before them every time they open their eyes and really pay attention to what they see. It was this very same approach he often took and encouraged with all of his students.

Furthermore, artists who have coupled together both solid formal training and a natural inclination for design awareness often produce very successful work but there is one remaining ingredient needed to actualize the production of significant artwork in their creative lives. The final additive is passion. In this instance, an overwhelming passion

to communicate their ideas, thoughts and emotions via strong task commitment and hard work. This ingredient is a critical requirement to realize work that will convey its own sense of necessity or inevitability for coming into being by means of an artist's skillful hands and active mind. Paul possesses such passion and we all have benefited from his unwavering urge to create.

Unlike most of his art school classmates, Paul Kelly is still producing art. Others may have opted out of the exercise or endeavor and changed life paths, but Paul has not. When he was working in the North Bay area, it was not unusual to see Paul out somewhere, with his easel erect, brushes and palette in hand, painting en plein air like Van Gogh, Gauguin, Monet, and especially Canada's own Group of Seven painters.

Scanning Paul Kelly's paintings and drawings reveals all of the aspects of his talent and skills as an artist. It is easy to recognize the influences of his academic training by seeing the familiar subject matter of the Canadian landscape addressed so fervently. Many artists of our nation have eagerly pursued this subject matter with vigor and joy in an attempt to capture the splendor of its beauty on canvas or panel. Paul has done so with the same adroit aplomb and focused intent.

In addition to his landscapes and figurative works, Paul Kelly has produced some very large formally designed paintings which exhibit compositional features that show how his innate understanding of visual organization emanates from his attentive viewing of the world around him and what he finds intriguing about it from a purely imaginative viewpoint. His interaction with these fundamental elements and principles of design that he finds in his surrounding environment have become the foci of many of his artworks.

In his landscapes, the vigorous brushwork in the paintings convey his energy and enthusiasm to quickly capture the atmospheric mood of the setting and the fleeting light of the scene at any one given moment in time. While the passion he finds in creating his larger, more formal paintings is witnessed through their carefully managed and orchestrated color and smoother paint applications. These bold graphic ideas and concepts that he finds so appealing are a consequence of identifying shapes, forms and space in the environment and are ones that impact his world view while some others simply overlook or are oblivious to them.

Despite many personal and recent difficult setbacks to his health, he still maintains an active painting regimen and consequently, his continued work has justly earned the recognition afforded to it.

In fact, his ardent dedication to his craft is really a reiteration of the dedication he employed when he was teaching and mentoring his students before he retired. His dedication to painting is reflected in the same type of dedication he devoted to making the art program at Nipissing University a reality. And his dedication to his family, friends, colleagues, and the communities in which he served via the sharing of his art knowledge, talents and skills will continue to be gratefully remembered and acknowledged. As I said earlier, Paul Kelly is a gentle man, and a generous and talented one in all things he has pursued throughout his career.

So, I congratulate Paul on achieving this state of recognition through his exhibition at the Visual Arts Centre of Clarington and I hope he has many more opportunities to share his work with the public because I know it will be equally well received wherever it is shown.

His range of expression and output will continue as long as Paul Kelly is able to follow his passion for art making and I, for one, will watch such goings-on with interest as I have done so in the past, much to my benefit and my own enrichment as an artist myself. I wish him good health and a continued long and happy creative life. Congratulations Paul!

Jim Mroczkowski, MFA
Associate Professor (Retired), Nipissing University
Windsor Ontario
May 7, 2014

REFLECTIONS FROM A COLLEAGUE IN THE HAT

Paul Kelly came to Medicine Hat College as the program was starting to grow and evolve. He was an experienced graphic designer who held a graduate degree in his discipline. Out west these qualifications were hard to come by at that time. The coordinator was supportive of Paul even though I pointed out Paul was more qualified! His faith proved astute as Paul's input, ideas, guidance and direction formed the basis for what became the Visual Communications program. This unique blend of art and design allowed it to grow into an applied degree shortly after Paul completed his PhD and assumed a position with the University of Nipissing in North Bay. However without Paul's leadership it might not have happened because although others had ideas they did not have Paul's expertise, vision, and dedication.

It would be easy for many to take credit for this unique program but it was Paul who put it in place. And it was Paul who took the lead to make it a quality design program during the time he taught and was its first department chairman.

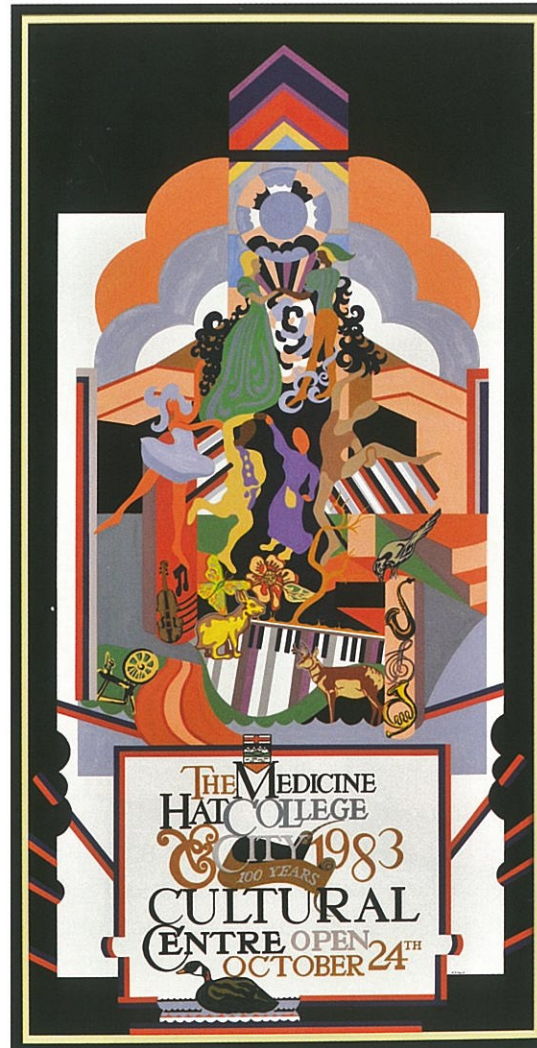
To say I remember Paul as a unique individual is understatement. He came from a very large family in Peterborough, Ontario which resulted in a treasure trove of stories that helped one understand life in general. Teaching in relation to a critique or review can have a serious side but Paul always took an approach that would make everyone laugh and

see the humor in their efforts ... especially when they were misdirected. While guiding students, Paul always orchestrated moments to laugh with them, to remove the edge. After thirty seven years of teaching I still consider him a master at human interaction. It came naturally because he was truly interested in others. What is harder to fathom is how he did this? Perhaps similar to his art he was just emotionally creative with people.

He had the utmost respect for his design profession and art practice in general. Because of this Paul set extremely consistent and high standards. His consistency with projects was the first aspect that helped me as a young instructor. If one set goals and directions, that were equally applied, students knew what to expect and any critique or review reflected it.

He is a caring and respected colleague whose move out east left a friendship hole that I can only peer down in his absence but which reminds me of the depth and echo of his notions, voice and laughter.

As I write this I can glance at one of his paintings we purchased from his last exhibition at the college Cultural Centre gallery. This area which incorporates the college's conservatory of music, dance and drama and community arts activity groups is now being extended to house the Visual Communications program. In it resides a piece Paul did celebrating the opening in 1983. To say that Paul left a stamp on Medicine Hat College is an understatement. He was one of the founders of this program.



Michael McClary, BA, BFA, Prof. Cert. Ed.
(University of Calgary), MSc, MFA (RIT)
May 30th 2014





PAUL KELLY

A RETROSPECTIVE

In the milieu of the Art Museum, the term 'Retrospective' has become synonymous with an exhibition that provides a comprehensive survey of an artist's work over a substantial span of time. As individuals wander such an exhibit, they are taken on a journey, a journey that reveals and celebrates the creative evolution and sustained passion of the artist. In the last 50 years, Paul Kelly's journey as artist and teacher has been a compelling and fruitful one.

In his exhibition at The Visual Arts Centre of Clarington, forty-three works, dating from 1965 to 2013, were shared by the artist and adorned our three gallery spaces. The landscape, the human figure, still life, graphic work and architectural forms were all brought to life through a skillfully handled array of media: oil, watercolour, ink, chalk pastel, conté, charcoal, mono-prints, serigraphs, lithographs, and etching. Common to every piece is a charged picture surface, born of the artist's sureness with his materials, and his deep affinity with the chosen subject. All of his works exude a strong grasp of design – a consistent understanding of the elements of line, form, composition, and the power of colour. This understanding accompanies the artist every time he sets his easel before a subject, whether in the studio, or within the land. These skills, absorbed by the artist over time, were fostered through the instructional influence of historical giants in Canadian art and art education, and through his professional experience as a graphic designer.

Kelly was born the sixth of sixteen children, part of the fifth generation of his family in Dummer Township, near Peterborough, Ontario, and Rice Lake. With so many mouths to feed, Kelly was put to work early in the family Saw Mill. Artistic passion was evident at a young age, but was frowned upon by siblings and school peers who may not have felt it an appropriate pursuit for a rural boy. His elementary studies occurred in Dummer Township, and Haldimand Township, south of Rice Lake; his High school studies were at Cobourg District Collegiate East, and in Toronto in the early 60's. The two earliest works in the VAC exhibition were completed in 1965, shortly after high school graduation. In 1968, Kelly graduated from Toronto's Central Technical School with a Diploma in Art. It was here that Paul studied painting under Doris McCarthy (1910 – 2010), and printmaking and design under Charles Goldhamer (1903 – 1985). Both artist/teachers had a profound impact upon a generation of Canadian art students, and were exhibited and collected widely throughout their lives. Both experienced repeated interaction with, and influence from our Group of Seven. Also at CTS, Paul studied under Robert (Bob) Ross (1902 – 1984) who had apprenticed under Fred Varley. "In the fall term at CTS, Bob Ross had Mr. Varley visit our drawing class and Mr. Varley asked me if he could sit down and work with my charcoal study of still life..." Further: "... he told me that blacks were the most important as they grounded your design... certainly today I practice this notion." ^(v) As an eighteen year-old, Kelly acknowledges that he was as yet unaware of who this Mr. Varley was!

Post Secondary studies at institutions in England and the United States would follow, with Kelly earning Diplomas/Degrees in Visual Communications and Art, and Art History. These studies would culminate with an M.A., Fine Arts, from Wayne State University, Michigan, and eventually a Ph.D in Curriculum and Instruction from The University of Oregon. For over 35 years, Paul Kelly taught at the Post Secondary level in Visual Arts, Art History, and Design and Colour. His first posting was in the Fashion Department at Ryerson University, Toronto, teaching design, colour and life drawing. This was followed by a 12 year stint at Medicine Hat College, Alberta, eventually becoming Chair of Visual Communications and Drama. There, Paul was instrumental in establishing the three-year diploma program in Visual Communications, and laid the foundation for university accreditation for the four year degree. In 1990, it was on to North Bay, Ontario, where he established the Visual Arts program at Nipissing University, and became the first full-time art professor in the Faculty of Arts and Science, serving as head of the art program for 12 years. The program and faculty expanded under Paul's guidance, until his retirement from Nipissing University in January, 2014.

Paul's achievements as a teacher, and the profound impact he had on so many, students and colleagues alike, is wonderfully summarized by Michael McClary and Jim Mroczkowski in this catalogue. Synchronized with this impressive and demanding academic journey was the ongoing creation of art.



The Human Figure

Throughout his artistic life, working from the human form has been a cornerstone in Kelly's creative output, as was well summarized by Gil McElroy in his catalogue essay for a 2011 exhibition of life drawings, at The Art Gallery of Northumberland: "In art that spans the course of his entire career – from his early studies with Bob Ross at the Art Centre of Central Technical School in Toronto (which historically links him to Group of Seven member Fred Varley), through his years teaching art in Canada and the U.S. and exhibiting his work internationally – the figurative has remained decidedly front and centre."⁽²⁾

The human form was indeed 'front and centre' in the VAC exhibition. Fifteen life drawings occupied our main floor small gallery, and our third floor loft gallery. These works spanned some 42 years, from 1968 to 2010. Once more to the words of art critic and independent curator, Gil McElroy: "Despite an art history that, in the West, virtually hinges on the human form, the nude remains a culturally ticklish thing."⁽³⁾ When confronted with the unclad human form, even if that form appears on a canvas or piece of paper, some find



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the experience uneasy, as if voyeurs within the gallery walls. This feeling can be further heightened when those human forms are rendered with total honesty. It is just such an honesty that Kelly brings to his life drawings. The drawings capture a specific individual, in a specific light and moment, with no superficial editing.

Seven life drawings, in varied media, occupied our main floor small gallery. The earliest of his large figurative works in the exhibition was *Helen*, a watercolour of 1968. *Tony*, from 1979, greeted viewers as they entered the space. We were at once captivated by a figure who sits casually, almost indifferently, on a stool, right arm resting on her uplifted legs, left arm supporting her chin and face, an almost 'get it over with, already!' expression achieved with a clarity borne of minimal means. The contour of her body is beautifully rendered. Within that contour is a living, human being. We feel her weight upon the stool, the weight of her head within her left hand. Bone and muscle structure are palpable. Yet this structure is captured with loose washes of watercolour and ink, an internal volume given within that lyric outline.

Hanging next to *Tony*, was a 2009 chalk pastel entitled *Carol*. A recurring and favoured model for the artist, she emerged six times throughout the show. Here the figure is in a reclining position, lying on a bed, head uplifted above folded arms. Her torso and legs recede into space, legs crossed at the ankles. Again a graceful contour is immediately evident, and immediately real. The artist chose a varied palette with his chalks, applied with gestural notations and minimal cross-hatching. Greens, purples, yellows, blues, crimson and varied browns – all are interwoven to give mass and a tangible 'feel' to supple rolls of flesh. *Carol* sinks into, merges with, the bed on which she reclines. On the wall opposing *Carol*, hung a tour de force. Entitled *Rita*, from 1986, the piece fused watercolour and ink. The figure sits astride a simple chair, exuding strength rather than boredom. With legs apart, her left hand is firmly planted on the left thigh, elbow jutting confidently outward. She almost seems to dare the artist to capture her. Washes of purple and green hint at loosely-defined attire, applied as a dripping veil of ink and watercolour, streaming down like threads over the chair and portions of her left leg. Yet through this veil remains the stabilizing presence of line. Her face is beautifully rendered, with the slightest touch of the brush.

Eight additional life drawings occupied our loft gallery, fusing with its unique, unfinished textured surfaces in compelling ways. In a captivating study entitled *Niki*, of 1993, the artist worked the chalk pastel more heavily than he did with *Carol* a decade later, with equal success. Again the figure reclines on a bed, this time her head receding back into the picture plane, to a dynamic convergence of compositional forms. Her left arm supports her head, aligning vertically with the adjoining points of the walls and headboard. Strength in design and composition give an intriguing tension to the picture surface; we are pulled 'into' that shadowy face, her eyes closed. The somewhat muted chalks cover the entire picture surface with a uniform strength. Yet we are once again caught and focused by the beautiful, sure, contour line of the figure. Within that contour, strong areas of dark recede between limbs and torso, between body and bed, giving weight and volume to this corporeal form. As with all of Paul's life drawings, gravity

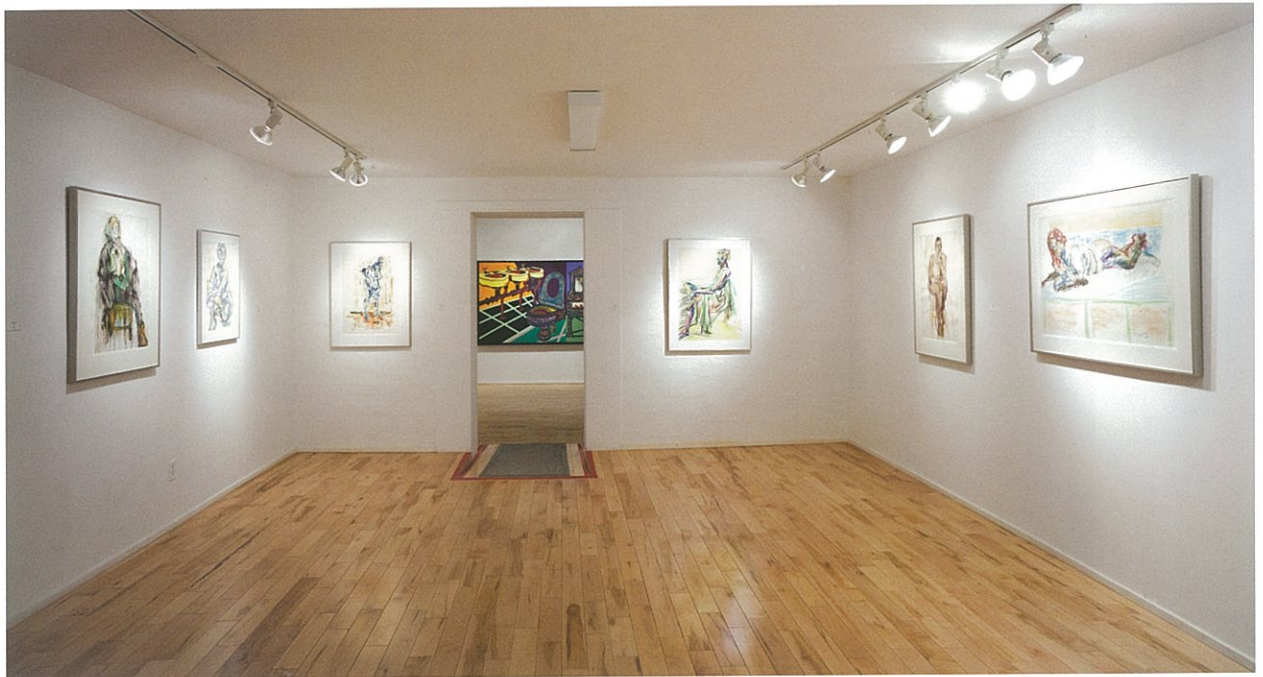


has the flesh of this figure; she too sinks softly into the bed on which she lies.

Carol appeared on five more occasions in the loft, in varied media. A 2009 ink and watercolour rendering had particular resonance in the loft. Yet again, line immediately grasps us and pulls us to the piece. As with Rita, ink is allowed to drip through parts of the form and the barely discernible support on which she sits. Very minimal washes of blue and red watercolour dance over the form. Much of the body is defined by untouched paper. It was in the particularly strong, black contour line, and spotty areas of black on the figure, that the piece reached out to the rough-textured, chipped plaster walls of the loft. There is no superficial creative licence here. This person was rendered as she is, with honesty and dignity, from artist and sitter.

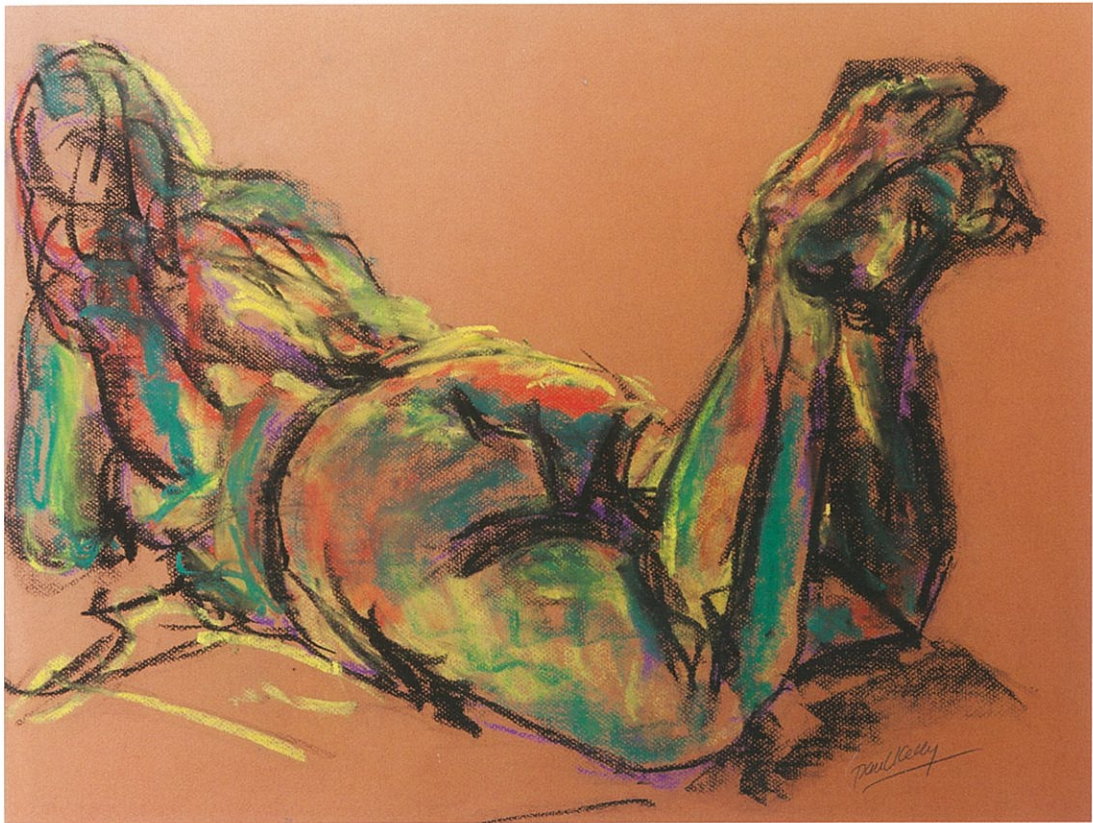






9 Trevor, 1999
Installation view, small gallery





11 Niki, 1993
12 Carol, 2004



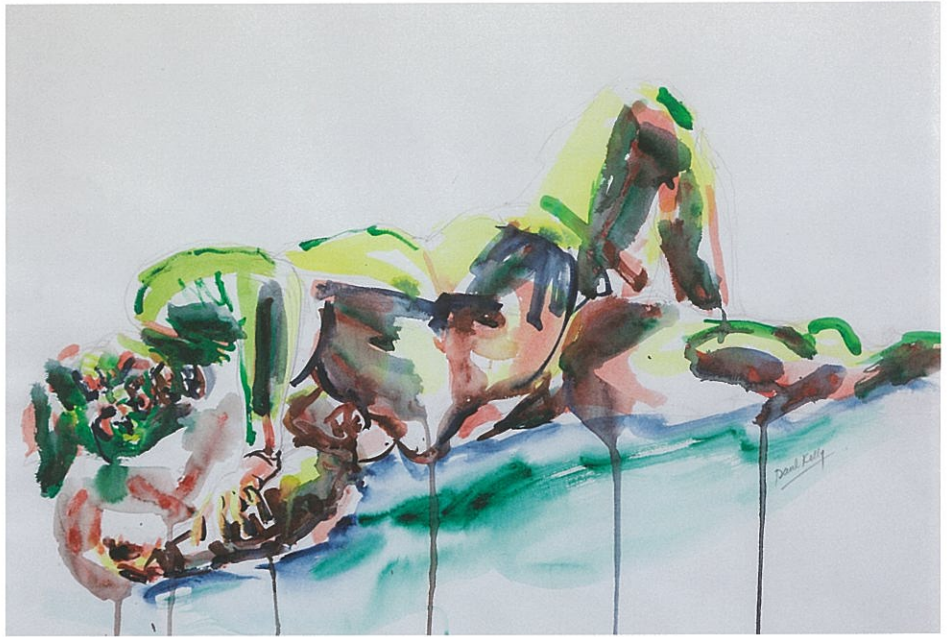






22 November, 2004
Paul Kelly





18 Carol, 2005
Installation view, loft gallery

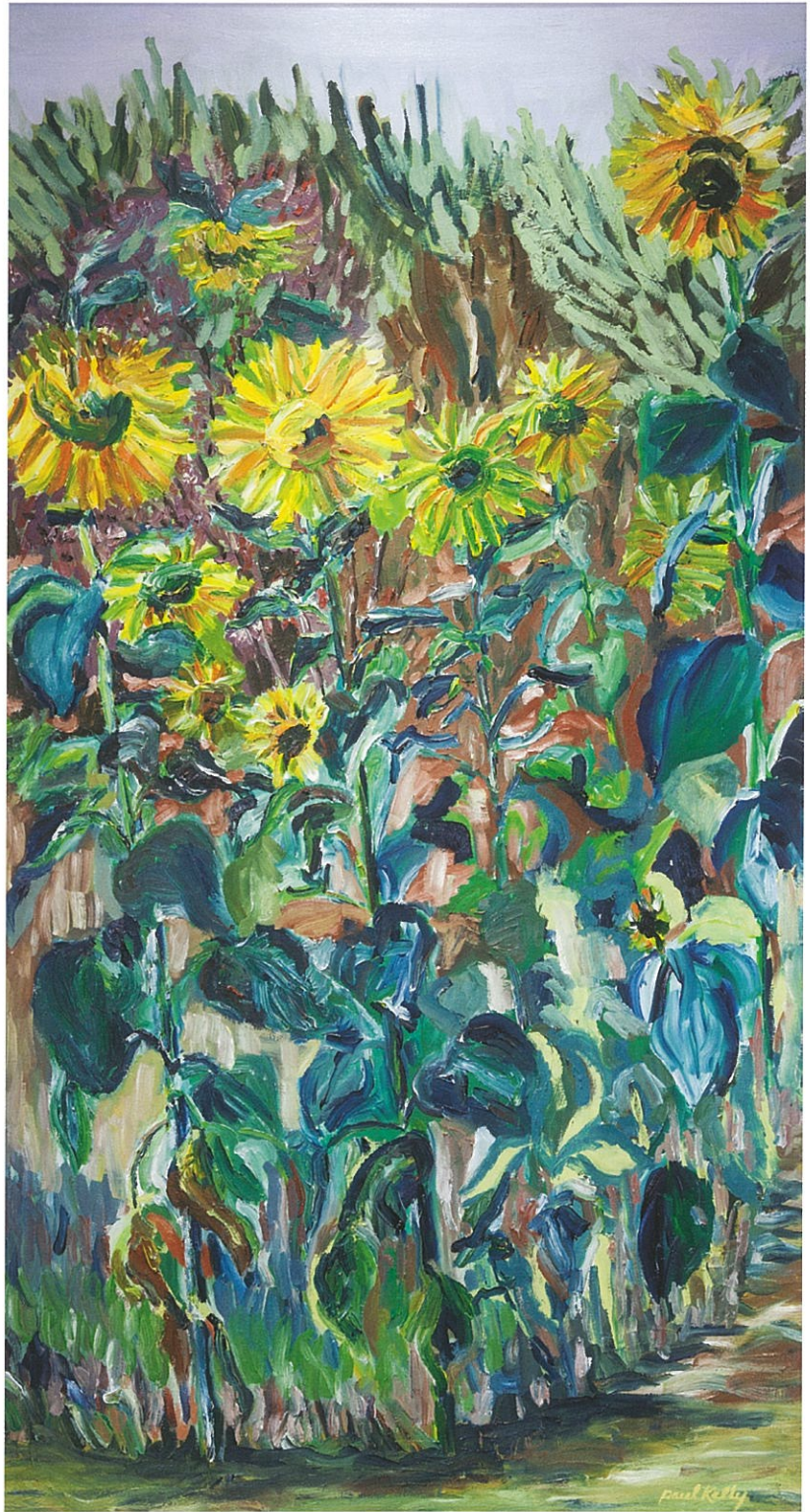


The Landscape

This same honesty, this same visual acumen, is brought to bear when Paul paints from the land. Five major landscape works, executed between 1995 and 2003, occupied our main floor galleries. As guests entered the main gallery, two captivating, large oils greeted them on the east wall: *Russian Sunflowers*, of 2002, and *High Falls, Muskoka*, of 1995. Kelly alludes to his works as possessing 'a material directness'. They do indeed. The presence of the artist

is palpable through the gestural choreography of the brush. Fourteen-foot high sunflowers are animated through broad strokes of pure colour, juxtaposed in a varied array. This bold and sure application of thick, textural pigment reveals Paul's admiration for the so called 'Fauves'. These Post-Impressionist painters, such as Maurice de Vlaminck and André Derain, reveled in the optical power of pure, unblended colour. Kelly's large canvas exudes and celebrates sunlight and organic life. This is no studio exercise; with brush in hand, the artist stood before these brilliant, massive flowers. Yet, through this explosive symphony of colour, there is an underlying compositional 'sense' in the artist's chosen picture surface. Kelly allows us a glimpse of sky above the array, and a minimal but strong presence of shadowed earth and grass beneath. This lush botanical grouping is indeed rooted in the earth.

High Falls, Muskoka River reveals an alluring multi-sensorial experience. This canvas is full of sound and movement. With familiar gestural zeal in the brushstrokes, and bold colour, the artist has here brought us in close to the cascading waters. One can easily imagine the sound of rushing water over rock, perhaps even feel the spray, smell the dampened vegetation that reaches to-



ward the water. Apparently, the artist had set his easel on a small island in the stream beneath the falls to capture the scene. As Paul worked away with total absorption, unbeknownst to him, an upstream dam had been released, quickly flooding his island vantage point! The artist fled the scene, materials saved, to return and finish the piece the next day.



Upon leaving High Falls, Muskoka River and turning left to enter the small gallery, viewers were immediately transported to Quebec through the large, panoramic oil, *Ville-Marie, Quebec*, of 2003. The artist carries us believably into the pictorial world, receding into space over rocks, tree line, down to distant village, and eventually across the lake to hills and horizon beyond. In his essay for the exhibition catalogue of the show "Paul Kelly – Along the Roads of the Cambrian Shield, Present and Past 2004 - 2006", Dermot Wilson shared the following eloquent reading of this oil: "It took Kelly four trips out to this windswept slope above Ville-Marie to capture the silence and simplicity of this place. Ville-Marie, Quebec, may be the one image that most connected the artist (and in turn the viewer) to this spot. Here is the expansive view that reaches out to a wide, undulating horizon and the sense of peace that one might expect from such a place, but as well there is the distant sound of village life and the sense of harmony between land and community. Kelly notes that as he stood there painting with his canvas tied to a tree and his dog, Bean, sniffing about at his feet, he could hear the people in the village below, the carpenter's hammers and hum of farm machinery in the surrounding fields."⁽⁴⁾ As he had done with High Falls, Paul has captured the essence of a particular place, at a particular time. And through his conscious placement of easel, the vantage point from which he would observe

and paint, compositional strength of design is allowed to subtly shine through again. That strong, vertical tree, so centrally placed in the composition, connects all five planes of the picture surface, from foreground rock, to distant sky.

With *The Lone Pine*, of 2000, a strong, vertical tree again emerged in the small gallery, this time through an expressive application of watercolour. With the challenging medium of watercolour, Paul has here achieved the same vitality exuded in his oils. Loose, translucent veils of pigment flow over the paper, giving life to a wind-twisted tree reaching to the sky. In handling of material, this piece is reminiscent of *Rita*; with wet brush application, the watercolour is allowed to drip downward, linking branches and colours like free flowing threads. Kelly allows the areas of untreated paper to become critical parts of this composition. Those uncluttered areas of white cause the organic forms to resonate with movement and life, becoming a 'charged surface'.





South River Below Rapids, of 2002, the final landscape on the main floor, teeters on the edge of abstraction with its 'Fauvist' explosion of colour, texture and movement, but this work is indeed readable as landscape. We again stand in a stream, water cascading toward us. There is a stand of trees to the right, and background centre, perhaps a rudimentary cabin of some sort. The rich, gestural application of paint, and resulting surface texture from the heavily laden strokes, give this piece an explosive presence. Interestingly, if one were to 'quarter' this composition, that is break it into four separate compositions with bisecting vertical and horizontal lines, each of those resulting panels embrace gestural abstraction.

One small, richly treated landscape was alluded to before as the earliest work in the show, a small oil on board from 1965 entitled *The Old Village*. This engaging little piece hung in the stairway to the loft gallery, leading people upstairs. It was painted when the artist was just 18, about to begin studies at CTS under the guidance of the aforementioned powerhouse faculty. It is one of the start points for Paul's 50 year journey. At 18, and prior to post-secondary training, the young artist-in-the-making seized some of the very elements that he celebrates and hones to this day, gestural application of pure, strong colour, resonating through the underlying armature of solid composition, of design.





25 Still Life with Flowers, 1965
26 Form, 1968



27 Still Life, 1965

28 My Arrangement, 1966



Still Life and Graphic Work

As with his ongoing exploration of the human form, the realms of still life, of genre subject, and graphic work in his capacity as designer and teacher of design, have been a career-long focus for Kelly. It is also in these realms that the artist shares and celebrates personal and familial history. Four of the most recent works in the exhibition hung in our main gallery: large, vibrant canvasses, with objects drawn from the artist's life, floating upon flattened, hard-edged planes of brilliant colour. In *Nostalgia*, of 2000, three richly painted articles embody important moments in the artist's life, and his life and travels with his wife, Susan. These life mementos cast their shadows upon six sharply delineated geometric shapes of pure colour. Reference to some of the Pop Art icons of the 1960's may be read in this fusion of everyday objects within graphic application of colour.

The push lawnmower (which the Kellys still own) cut the grass at the couple's first home, in the Upper Beach area of Toronto. The bicycle recounts Paul's time at The University of Oregon in the late 1980's. In 1985-86, Paul was granted a one year sabbatical from Medicine Hat College to complete his doctoral residency year. He was then off to Eugene to begin his Ph.D in Curriculum and Instruction. After his sabbatical year, he returned to full-time teaching in Alberta, traveling back to Oregon on his own each spring and summer to continue Ph.D work. With the unflinching support of his family, he would do this for three years to conclude course work and his doctoral dissertation. Needed by her to transport their children, Mary and Jean-Paul, to and fro, the one car the Kellys owned remained with Susan, in Medicine Hat. The bike

was Kelly's sole mode of transportation in Eugene, as he worked on his dissertation! The doll's pram reaches far back into Susan's life, acquired when her family lived in England for two years after World War Two. As with the mower, this pram is still a family possession.

The Privy Council, of 2011, brings us very near to the present, however, it too reaches back. In the late 1960's, Kelly attended the Bolton College of Art and Design in Lancashire, England. There he earned an Associate Diploma in Visual Communications. The subjects depicted in The Privy Council were revealed to the artist, his charcoal and sketchbook in hand, as an old hotel outside of Manchester was being torn down. More than 40 years later, this painting sprang from that moment. Both subject and title make it impossible to view this work without some degree of humour. The objects of the 'latrine' are bejeweled with the bold palette of the artist. Again, these objects float on or above flattened planes of colour, with the geometric shapes here divided by rectangular or angled grids, painted with hard-edge precision. And again, it is a surface highly charged.



Susan's past emerges again in *Jars*, of 2012. Painted with beautiful translucency, three large glass jars leap from the canvas, jars that have been in Susan's family for nearly a century. The 'Horlicks Malted Milk' jar dates to 1895, and is flanked by jars dating from 1918 and 1920. Susan's 'Grandmother Murphy', stored



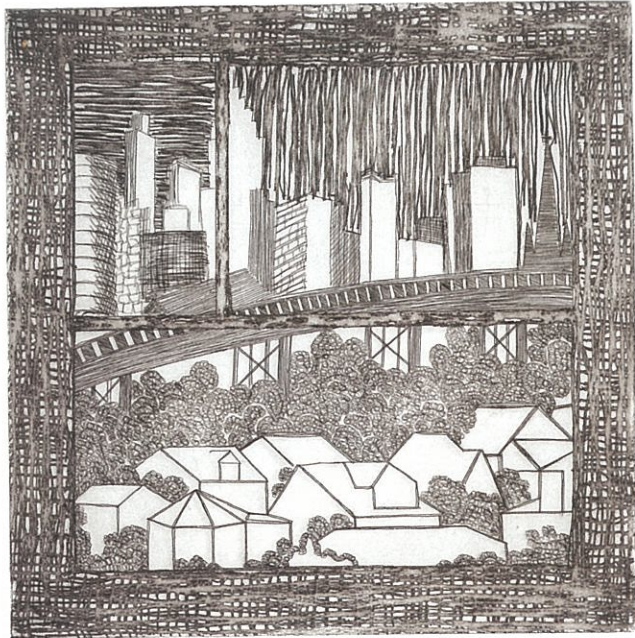
food in these in the 1930's. A colourful wallpaper pattern provides a backdrop, along with flattened lines and shapes of pure colour. The jars truly occupy space within this silhouette. All three of the preceding paintings present a common, and very conscious, design element. Each depicts three objects. Paul acknowledges that "this has much to do with my Roman Catholic religion, that is the Holy Trinity."⁽⁵⁾ Kelly further explains that the 'three' also represents the family: man, woman, and child. In these large works, history, family, life journeys, all emerge through the artist's keen grasp of the synonymous presence of calculated composition, and design.

Family history and passage of time leap forward in the most recently completed work in the show, *Time*, of 2013. Several wrist watches are painted with full-frontal clarity, bisected by, or floating over, the now familiar hard-edged shapes of unblended pigment. It is, perhaps, another nod to the ghosts of Pop giants. To the artist's words: "As for *Time*, every watch that would stop or break down in our nearly 40 years of marriage I would save and put them in a box..."⁽⁶⁾ A four decade journey through life and time, embodied in the inanimate objects that mark it's passing.

As gallery guests entered our third floor loft gallery, they were greeted by the already discussed life drawings, and also a multi-media sampling of some of Paul's graphic work, from the 1970's and 80's. The inclusion of these works provided a key element to the 'Retrospective', for they round out the sweeping sphere of Kelly's oeuvre, and perhaps most revel in fundamental clarity of design. In the 1988 serigraphs, *Sunrise*, and *Aesthetics*, this clarity is revealed through minimal means, and the crisp colour of printing inks. In the 1977 lithographs, *Canada Goose*, and *Dalvay-by-the-Sea*, the presence of the draughtsman is more evident, thanks to the gestural approach of grease based crayon on lithographic stone.



32 Jars. 2013
Installation view, loft gallery



2/5

'The Ambassador'

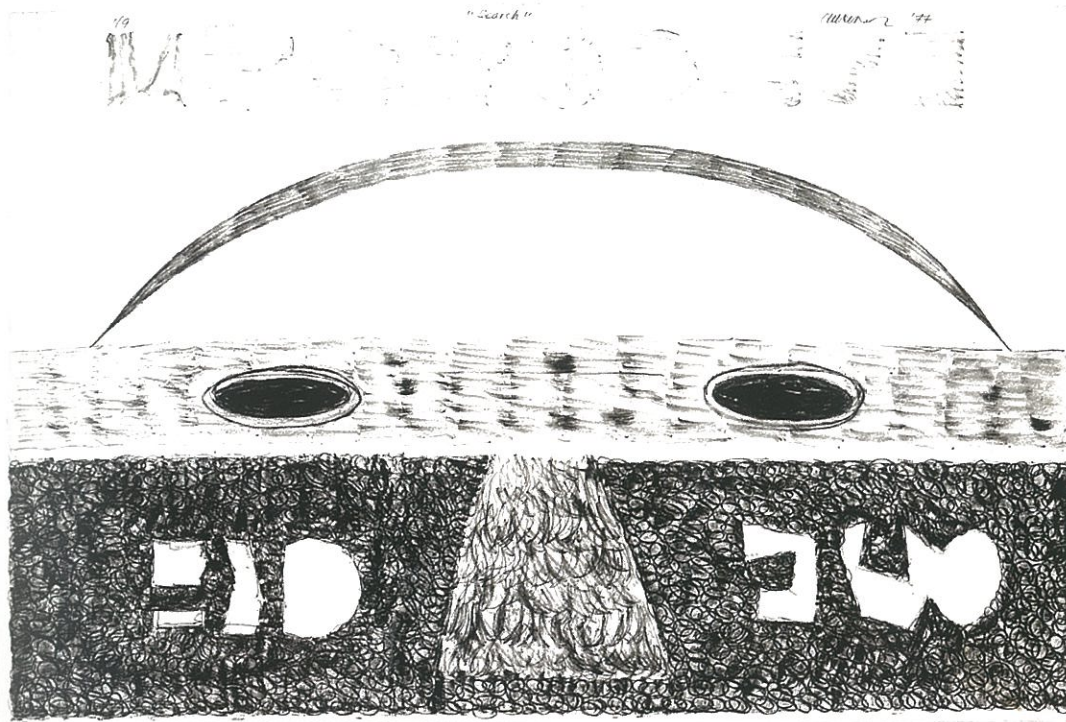
MR. COLMAN '77



1/5

'Dalvay-By-The-Sea' / Mr. Prince Edward

BRUNNEN '77



35 Search, 1977
36 Canada Goose, 1977



"Sunrise"

Cecily '80



1/9

'AESTHETIC SOURCE'

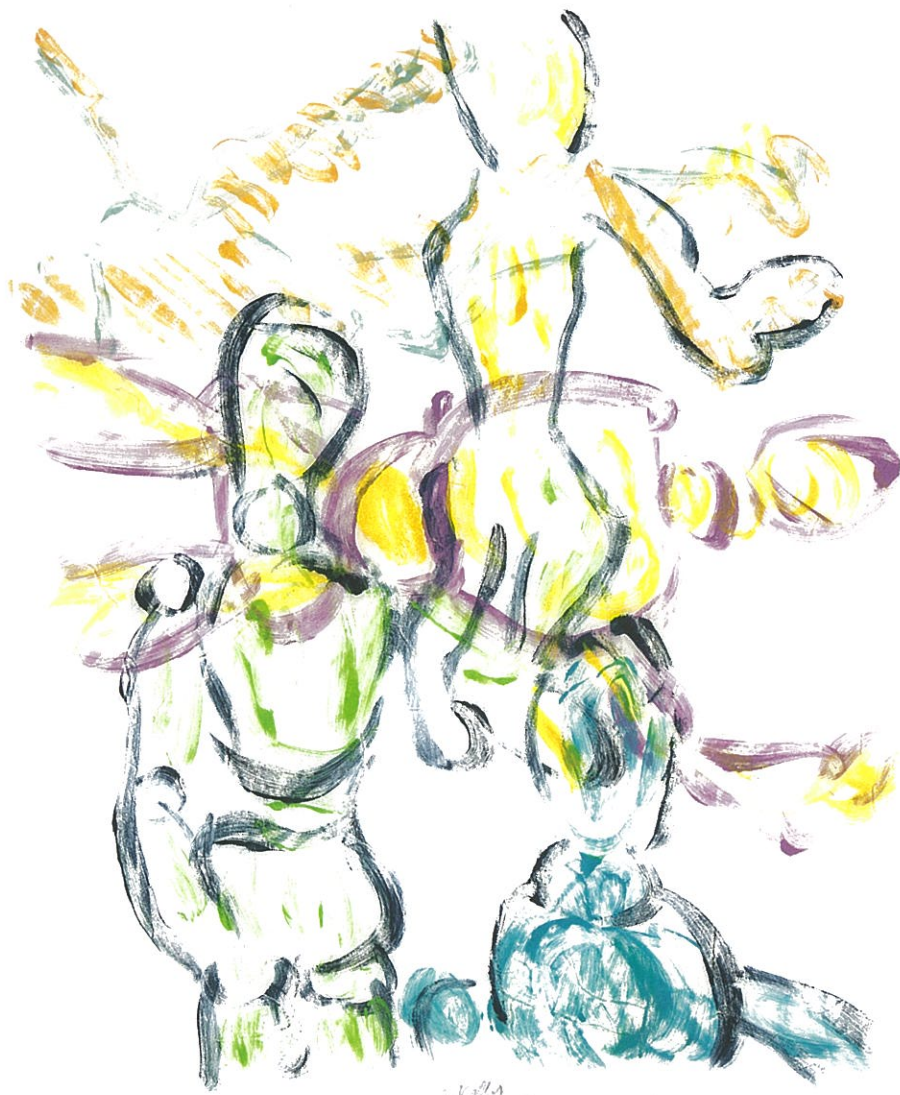
allan kaprow 80



2006

"Mini-mannequins"

Paul Kelly



Paul Kelly



This journey will close with a work here reproduced, yet one that did not appear in the exhibition. It is a 1967 charcoal sketch of Paul's childhood friend, Joe Roddy. They attended elementary and secondary school together, the sketch being completed during their time in high school in Cobourg. Roddy later went to England to visit Paul during his studies, and the two traveled about together. They have remained in touch ever since. Another life journey, remembered through the artist's hand. As with all of Paul's works, it is rendered with honesty, and it preserves a moment, a specific time and place, a specific person, or object, within that time. His works reach back, and then reach forward. Paul Kelly's 50 year journey continues.



James Campbell,
Curator

1. From the Artist.
2. Gil McElroy, "Paul Kelly - Skin Deep". Essay for the exhibition brochure "Paul Kelly - Life Drawings", Art Gallery of Northumberland, March 26 to May 7, 2011.
3. Gil McElroy, "Paul Kelly - Skin Deep".
4. Dermot Wilson, "Place as Palette: The Stories and Paintings of Michael Paul Kelly" Essay for the exhibition catalogue "Paul Kelly - Along the Roads of the Cambrian Shield, Present and Past 2004 - 2006." W. K. P. Kennedy Gallery, 2004, p. 24.
5. From the Artist.
6. From the Artist



1985
1-18-85

RÉSUMÉ

EDUCATION

Doctor of Philosophy, 1989, Curriculum and Instruction; University of Oregon,
Eugene, OR, USA

Dissertation Title: "Theories of Semiotic Structuralism as Deeper Coded Cultural
Messages in Relation to Form in Textbook Design"

Post-graduate Studies, 1980, Communication Design, New School for Social Research,
Parsons School of Design, New York, NY, USA.

Master of Arts, 1977, Art and Art History Department, Wayne State University,
Detroit, MI, USA.

Associate Diploma in Art and Design, 1971, Art and Design Department, Bolton College of
Art and Design, Bolton Lancashire (Greater Manchester), England.

Art Diploma 1967 Art Centre, Central Technical School, Toronto, ON

ACADEMIC AND PROFESSIONAL EXPERIENCE

Chair and Professor

Fine Arts Department, Nipissing University, North Bay, ON. 1991-2006.

Professor

Fine Arts Department, Nipissing University, North Bay, ON. 1991-2014.

Chair and Instructor

Department of Visual Communications, Medicine Hat College, Medicine Hat, AB. 1979-
1990.

Instructor

Fashion Department, Ryerson University, Toronto, ON. 1978-1979.

Graphic Designer:

The University of Western Ontario, London, ON. 1977-1978;

University of Windsor, Windsor, ON. 1974-1976;

Department of National Defence, Ottawa, ON. 1973-1974;

Bell-Northern Research, Ottawa, ON. 1972-1971.

Gould Outdoor Advertising, Brantford, ON. 1970-1971;

Marshall, Macklin and Monaghan, Toronto, ON, 1970.

Hunter, Straker, Templeton Studios, Toronto, ON. 1969.

EXHIBITIONS

Paul Kelly: Shape in Nature

The Patrick House Art Studio and Art Gallery, Aurora, ON. November 3 to 30, 2014.

Paul Kelly: A Retrospective

The Visual Arts Centre of Clarington, Bowmanville, ON. May 25 to June 22, 2014.

Paul Kelly: Shape in Nature

Gallery M, Contemporary Fine Art, Toronto, ON. May 1 to May 24, 2014

Paul Kelly: Echoes of the Past

WKP Kennedy Gallery, North Bay, ON. February 16 to March 14, 2013.

Paul Kelly: Life Drawings

Bartlett Gallery, Alton Mills, Alton, ON. May 12 to June 12, 2011;

Art Gallery of Northumberland, Victoria Hall, Cobourg, ON. March 26 to May 7, 2011;

John M. Parrott Art Gallery, Belleville Public Library, Belleville, ON. January 6 to January 27, 2011;

Timmins Museum, Timmins, ON. January 4 to March 11, 2010;

Temiskaming Art Gallery, Haileyburg, ON. October 23 to December 4, 2009.

Group Show

Alex Dufresne, Gallery, Callander Bay Heritage Museum, Callander, ON, October 15 to November 30, 2006.

Paul Kelly: Along the Roads of the Cambrian Shield Present and Past, 2004 – 2006

Paul Kelly : Le long des routes du bouclier cambrien, présent et passé, 2004 – 2006

WKP Kennedy Gallery, North Bay, ON, October 9 to November 12, 2004;

Art Gallery of Algoma, Sault Ste. Marie, ON. November 18, 2004 to January 3, 2005;

Salle Augustin – Chenier, Ville Marie, QC, February 6 to March 13, 2005;

Timmins Museum, National Exhibition Centre, South Pocupine, ON, May 4 to June 15, 2005;

Maison de la culture, Notre-Dame-De Grâce, Montréal, QC, June 23 to August 27, 2005;

Art Gallery of Northumberland, Victoria Hall, Cobourg, ON, September 10 to October 29, 2005;

The Campus Gallery, Georgian College, Barrie, ON. November 4 to December 4, 2005;

Thames Art Gallery, Chatham Cultural Centre, Chatham, ON, March 24 to May 7, 2006;

Centre culturel de Dorval Art Gallery, Montréal, QC, May 17, June 14, 2006;

Medicine Hat Cultural Centre, Medicine Hat College, Medicine Hat, AB. October 1 to November 30, 2006.

Group Show

Woodland Gallery, South River, ON, July 10 – August 17, 2001.

Paul Kelly: Paintings and Drawings

Joan Ferneyhough Gallery, North Bay, ON, November 10 to December 10, 1998.

Paul Kelly: artist and teacher: design, drawing and painting.

Nipissing University, North Bay, ON. January 10 to March 11, 1996;

Temiskaming Art Gallery, Haileybury, ON, April 1 to May 13, 1996;

Museum of Northern History at the Sir Harry Oakes Chateau, Kirkland Lake, ON. May 27 to July 8, 1996.

Group Show, Watercolour and Painting

Medicine Hat Cultural Centre, Medicine Hat College, Medicine Hat, AB. 1990.

Group Show, Mixed Media and Poster Design

Medicine Hat Cultural Centre, Medicine Hat, AB, 1988.

AWARDS AND HONORS

Initiatives Research Award, 2013-2014, \$5000, Nipissing University, North Bay, ON.

Publication Grant, 2012; \$2500, Nipissing University, North Bay, ON.

Research Achievement Award, 2009 – 2010, \$5000, Nipissing University, North Bay, ON.

Publication Grant, Nipissing University North Bay, ON, 2004; \$5000 for the publication of *Paul Kelly: Along the Roads of the Cambrian Shield Present and Past, 2004 – 2006 / Paul Kelly : Le long des routes du bouclier cambrien, présent et passé, 2004 – 2006.*

Ontario Arts Council Touring Grant, 2004; \$6000 towards the exhibition *Paul Kelly: Along the Roads of the Cambrian Shield Present and Past, 2004 – 2006 / Paul Kelly : Le long des routes du bouclier cambrien, présent et passé, 2004 – 2006.*

OAC Exhibition Assistance Award, 2012, 2011, 2009, 2008, 2005, 2004, 2002, 1995.

Honorarium, Cultural Affairs Committee, Nipissing University, North Bay, ON, 1996

Honorarium, Cultural Affairs Committee, Nipissing University, North Bay, ON, 1995

Staff Development Award, Medicine Hat College, Medicine Hat, AB, 1987

SELECTED PUBLICATIONS

Paul Kelly: *Paul Kelly: Along the Roads of the Cambrian Shield Present and Past, 2004 – 2006 / Paul Kelly : Le long des routes du bouclier cambrien, présent et passé, 2004 – 2006,* exhibition catalogue, 78 pages, W.K.P. Kennedy Gallery: North Bay, ON. 2004.

Michael Paul Kelly, Guest Curator, *Doris McCarthy: Past and Present,* Catalogue of an exhibition held at the W.K.P. Kennedy Gallery, North Bay Arts Centre, North Bay, Ontario, November, 1996 – January 1997.

Michael Paul Kelly, *Theories of Semiotic Structuralism as Deeper Coded Cultural Messages in Relation to Form in Textbook Design;* Doctoral Dissertation, 275 pages, The University of Oregon, Eugene, OR., USA, 1989.

SELECTED ARTICLES

- 2011 Gil McElroy. "Paul Kelly at the John M. Parrott Gallery", Belleville. AKIMBO, January 25, 2011.
- 2011 Susan Holland, "Paul Kelly: Life Drawing in Gallery One", Umbrella, Belleville, ON, January/February 2011. Vol. 20. No.6. p. 9.
- 2010 Luke Hendry. "Unique show to be held in January at the John M. Parrot Art Gallery", The Intelligencer, Belleville. ON. Thursday, December 30, 2010.
- 2007 Brandi Cramer. "Art Teacher Leaves Inspiring Legacy," North Bay Nugget, Friday, August 24, 2007. Cover page and "Teacher"/A5.
- 2006 Teresa Falk. "Exhibit Captures Canadian Shield", Medicine Hat News, Medicine Hat, AB. October 6, 2006, p. 14.
- Danyelle Brodeur. "Paul Kelly, along the roads of the Cambrian shield, Present and Past" Dorval Cultural Centre Newsletter, Dorval, PQ. May 17 to June 15, 2006. May 18, 2006, p. 30.
- 2005 Léo Charbonneau, "Brush strokes and bug bites," University Affairs, Ottawa, ON. June – July, 2005, p. 12.
- Heather Spadafore, "Depicting the North through Art," The Daily Press, Timmins, ON. Monday, May 16, 2005.
- Véronique Marseille. "À la SAC, une culture illustrée!," Le Reffet, Ville-Marie (Québec). Édition du 25 février 2005, vol. 15, no. 8 p. 3.
- 2004 Maria Calabrese. "Northern landscape on a grand scale," The North Bay Nugget, Saturday October 9, 2004, p 1-2.
- Bob Pipe. "Along the Cambrian Shield with Paul Kelly," Nipissing Review, Volume 10. Issue 2, Fall, 2004.
- 1996 Marjie Smith. "Dr. Kelly a Big Draw: 350 people showed up to the opening of Dr. Kelly's January Art Show," Nipissing Review, Volume 2 Issue 1, March, 1996.
- Bruce MacFarlane. "Major art exhibition opens January 10," The North Bay Nugget, Thursday, January 4, 1996.
- 1995 Kennedy Gordon. "North Bay artist decides to go solo." The Sudbury Star, Sunday, December of 1995.

SELECTED TALKS AND PRESENTATIONS

- Paul Kelly: Some Thoughts on Being an Artist*, Guest Speaker, Headwater Art Association, AGM, Alton Mills, Alton, ON. May 26, 2011.
- Paul Kelly: Importance of Life Drawing over Thirty years*, Belleville Art Club, John M. Parrott Art Gallery, January 14, 2011.
- Paul Kelly: Talk and Walking Tour*, Thames Art Gallery, Chatham, ON. April 20, 2006; The Campus Gallery, Georgian College, Barrie, ON. November 4, 2005.
- Paul Kelly: My Art from Cobourg to North Bay*, Public Lecture/Slide Presentation, Northumberland Art Gallery, Victoria Hall, Cobourg, ON. September 24, 2005.
- Paul Kelly; Inspiration, historical and social impact on my work in Northern Ontario*. Timmins Museum, South Porcupine, ON, Sunday, May 15, 2005.
- Paul Kelly: Artist, designer and teacher*, Public Lecture/Slide Presentation, W.K.P. Kennedy Gallery, North Bay, ON, November 12, 2004; Art Gallery of Algoma, Sault Ste. Marie, ON., December 9, 2004.
- Canadian Design and Landscape: From the Group of Seven to Paul Kelly*, The Inter-American Studies Committee, The University of Northern Iowa, Cedar Falls, IO, USA, August 30 – September 5, 2001.
- An Overview of the Group of Seven: Influences and Impact on Canadian Art and Design*, 15th Association for Canadian Studies in the United States Biennial Conference, Pittsburg, PA, USA, November 17 – 21, 1999.
- Celebration: The Group of Seven*, Public Lecture and Slide Presentation, Temiskaming Art Gallery, Haileybury, ON, April 1, 1996.
- 75th Anniversary: An Overview of the Group of Seven*, Public Lecture and Slide Presentation, Fine Art Department, St. Francis Xavier University, Antigonish, NS. March 21, 1996.
- Theories of semiotics in popular print culture: Coded Cultural Messages in textbook visual socialization*. University Art Association of Canada (UAAC Conference). Queen's University, Kingston, Ontario, November 9, 1991
- The art of graphic semiotic: The popular print culture*. Colloquia lecture series. Department of Humanities and Social Sciences, Medicine Hat College, Alberta, February 16, 1990

SELECTED JURIES

- 2005 Level Three Jury, Grants to artists, Ontario Arts Council, 151 Bloor Street W., Toronto, ON, July 26-28, 2006.
- 2002 Juried Poster Art Competition, Children Grades 1-4; 5-8 and 9-12, Forest Sustaining Community/Communities Sustaining Forests, Ontario Ministry of Natural Resources, North Bay, ON June 24, 2002.
- 1999 Juried Poster Art Competition, Children Ages 5-7; 9-12,) Monitoring Salamanders Workshop, Ontario Ministry of Natural Resources, North Bay, ON, October 26-29, 1999.
- 1994 Muskoka Arts and Crafts Spring Members Show, Muskoka Art Club Bracebridge, ON.

COLLECTIONS

- Chancellor House, University of Regina, Regina, SK.
- Conestoga – Rovers and Engineering Associates, Waterloo, ON.
- Culture Centre, City of Medicine Hat, AB.
- Great Western Life Insurance, Winnipeg, MN.
- W.K.P. Kennedy Public Gallery, North Bay, ON.
- Medicine Hat College, Medicine Hat, AB.
- Nipissing University, North Bay, ON
- North Bay Regional Health Centre, North Bay, ON.
- Northern Credit Union, North Bay, ON.
- Redpath, Canada, North Bay, ON.
- Temiskaming Art Gallery, Haileybury, ON.
- Timmins Museum, Timmins, ON.
- Toronto Public Library, Toronto, ON.
- Utopian Frontier Financial Group, North Bay, ON.
- Venasse Construction, North Bay, ON.
- Works in a host of private collections across Canada.

WORKS IN THE EXHIBITION

Cover

Time

2013, oil on canvas, 58" x 86"

Back cover

Ville-Marie, Quebec

2003, oil on canvas, 39" x 54"

Collection of Sandra and Crawford Spencer

1. Geranium

2012, watercolour, 40" x 28 1/2"

2. Medicine Hat Cultural

Centre

1983, designer/gouache on

illustration board, 36" x 17"

Collection of Medidine Hat

College

3. Installation view, main gallery

Time

Nostalgia

4. Carol

2009, chalk pastels on Fabriano

paper, 32 1/4" x 40 1/2"

5. Tony

1979, watercolour and ink on

Arches paper, 38" x 27 3/8"

6. Rita

1986, watercolour and ink on

Arches paper, 37 5/8" x 27 3/4"

7. Karen

1995, chalk pastels and ink on

Conté paper, 39" x 24 1/4"

8. Carol

2010, ink and watercolour on

Arches paper, 34" x 28"

9. Trevor

1999, chalk pastels,

40 1/4" x 30 1/4"

Installation view, small gallery

10. Carol

2006, Conté on rice paper,

41 1/4" x 31 1/4"

11. Niki

1993, chalk pastels on

Stonehenge paper

23 1/2" x 27"

12. Carol

2004, chalk pastels, 24" x 33 1/2"

13. Helen

1968, watercolour on Saunders

paper, 38 3/4" x 28 3/4"

14. Carol

2009, ink and watercolour on

Arches paper

38 1/2" x 28 1/4"

15. Brenda

2005, pastel chalks,

28 3/4" x 18 3/4"

Collection of Sandra and

Crawford Spencer

16. Brenda

2004, charcoal on pastel paper,

30" x 20"

17. Carol

2004, mono-print on Rice paper

37 1/4" x 28 1/4"

18. Carol

2005, watercolour on Arches

paper, 27 1/2" x 35"

Installation view, loft gallery

19. High Falls, Muskoka River

1995, oil on canvas, 55" x 55"

20. Russian Sunflowers

2002, oil on canvas,

68 1/2" x 37 1/2"

21. Ville-Marie, Quebec

2003, oil on canvas, 39" x 54"

Collection of Sandra and

Crawford Spencer

22. The Lone Pine

2000, watercolour, 30" x 22"

Collection of Mary Kelly

23. South River Below Rapids

2002, oil on canvas, 43" x 55"

Collection of Sandra and

Crawford Spencer

24. The Old Village

1965, oil on canvas board,

13" x 15"

Collection of Peter and Suzanne

Sedgwick

25. Still Life with Flowers

1965, pastels, 15 1/2" x 18 1/2"

Collection of Peter and Suzanne

Sedgwick

Installation view, main gallery

26. Form

1968, linoblock print (oil on rice

paper), 12" x 12"

Collection of Bob and Catherine

Robertson

27. Still Life

1965, oil on canvas, 17" x 22"

Collection of Peter and Suzanne

Sedgwick

28. My Arrangement

1966, oil on canvas board,

20" x 24"

Collection of Bob and Catherine

Robertson

29. Nostalgia

2000, oil on canvas, 39" x 76"

30. The Privy Council

2011, oil on canvas, 57" x 85"

31. Jars

2012, Conté, 31" x 36 1/2"

32. Jars

2013, oil on canvas, 50" x 98"

33. Ambassador Bridge,

Detroit-Windsor

1977, etching, 15 1/4" x 16 3/4"

34. Dalvay-By-The-Sea

1977, lithograph, 22 1/4" x 29"

Installation view, loft gallery

35. Search

1977, lithograph, 22 1/4" x 29"

36. Canada Goose

1977, lithograph, 22 1/4" x 29"

37. Sunrise

1988, serigraph, 29" x 22 1/2"

38. Aesthetics Source

1988, serigraph, 29" x 22 1/2"

39. Mini Mannequin – One

Figure

2006, mono-print on rice paper

22 1/2" x 26 1/2"

40. Four Mannequins

2008, mono-print, oil on rice

paper, 25" x 21"

41. Still Life

2012, oil on canvas, 22" x 17"

42. Joe Roddy

1967, charcoal sketch, 12" x 9"

Collection of Joe and Pat Roddy

43. Boxes

1980, watercolour, 30 1/2" x 27"

ACKNOWLEDGEMENTS

I met James Campbell, Director/Curator of The Visual Arts Centre of Clarington (VAC) in March 2011 when I presented an exhibition, Paul Kelly: Life Drawings, at the Art Gallery of Northumberland in Cobourg. James graciously asked if I would be interested in having an exhibition at the VAC and I excitedly agreed. About a year later, he phoned and told me his idea to call the exhibition a retrospective. I thought that this was very nice, but felt all at once 'very old'.

The exhibition includes new paintings alongside work that marks important stages in my practice over the past 40-years. It has been invigorating to step back and see this overview and my growth and development as an artist. The three galleries at The Mill in Bowmanville have served as optimal and fortuitous spaces for such a wonderful profile of my work.

I wish to thank The Visual Arts Centre of Clarington and the people of the area for giving me the opportunity to share my work with you. My most important gratitude goes to my wife Susan M. Kelly, artist and teacher for her ongoing support, astute critiques and encouragement. A special thank you to the three writers for their thoughtful essays in the catalogue; James Campbell, who took the lead role of looking back at my work and brought it to a reality; Michael McClary, Art Professor, Medicine Hat College, Medicine Hat, Alberta; and Jim Mroczkowski, Associate Professor, Nipissing University, North Bay, Ontario.

A thank you to the staff of VAC, especially Dave Gillespie, Installer and Lighting; Dionne Powlenzuk, Programming and Linda Ward, Office Coordinator for their assistance during the exhibition. And another thank you goes to Jean-Michel Komarnicki, Photography and Graphic Design.

I would like to express my deep gratitude to the private collectors who lent works for the exhibition. I am grateful to the Ontario Arts Council, Nipissing University and the VAC for their support towards the production of this catalogue.

Paul Kelly
Toronto
July 22, 2014

I wish to extend warm thanks to Paul and Susan Kelly for their hospitality during my visits to their home, and for their many treks to the VAC for meetings during the formation of this substantial project. Their efforts in packing the works, and in assisting with uncrating and installation were considerable. Hearty thanks as well to the generous lenders of works for the show: Mary Kelly of North Bay, Ontario; Bob and Catherine Robertson of Peterborough, Ontario; Joe and Pat Roddy of Kingston, Ontario; Peter and Suzanne Sedgwick of Toronto, Ontario, and Sandra and Crawford Spencer of Toronto, Ontario. Your kind cooperation enhanced the show greatly.

On behalf of myself and our Board of Directors, deep gratitude to Nipissing University for their very generous donation to assist with catalogue production costs; this allowed the creation of a major publication for Paul, celebrating five decades of his work. Particular thanks to Craig Cooper, PhD, Dean of Arts and Science, and to Harley d'Entremont, PhD, Vice President, Academic and Research, for initiating and facilitating this donation. Thanks as always to my wonderful team at the VAC; Jean-Michel Komarnicki for superb catalogue design and photography, David Gillespie for exhibition installation and lighting, and Leita McDowell for sensitive editing of my essay. Thanks also to workmates Dionne Powlenzuk and Linda Ward for innumerable moments of assistance as the project took shape. The ongoing support of The Municipality of Clarington, The Ontario Arts Council, The Ontario Trillium Foundation, and the Bowmanville Rotary Club is deeply appreciated. A final tip of the hat to our membership and volunteers; you are the VAC.

James Campbell

Paul Kelly: A Retrospective

Publication to accompany the exhibition Paul Kelly: A Retrospective
at the Visual Arts Centre of Clarington, May 25 to June 22, 2014.

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Paul Kelly

A RETROSPECTIVE



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