



galleryHOUSE

HAROLD FEIST

SURFACE & COLOUR



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“The whole world as we experience it visually comes to us through the mystic realm of colour.”

-Hans Hofmann

Introduction by Jo Minhinnett

There is a conscious arbitrariness at play in the work of Harold Feist, in the way colours convene on the picture surface and just as unexpectedly diverge or transform into each other. Favouring intuition rather than calculation, Feist pours diluted paint directly onto the horizontal surface and tilts it gently from edge to edge between his hands in a motion akin to gold-panning. Through close observation of the wet canvas, as though searching for a shimmer among plain rocks, Feist adjusts his movements to the momentum of paint in real-time. The result is a seamless ground with a watery appearance, giving the effect of rivers and tributaries flowing by their own internal forces. It captures what art historian Roald Nasgaard describes as the “surface activity of

paint itself.” Freed from the gestural mark of the artist, each painting follows a course, although there is no prescribed outcome.

Feist, who was born in Texas, studied painting and Art History at the University of Illinois and went on to become a Hoffberger Fellow at the Maryland Institute College of Art, where he had hopes of apprenticing under the abstract painter Clyfford Still. However, after a year, a chance trip to Calgary with a friend landed him a teaching position at the Alberta College of Art, and with Still having become increasingly isolated in the latter part of his career, Feist immediately accepted. It was 1968, and by that time the Canadian prairies had already undergone a flourishing in abstract painting. Two

decades earlier, Regina, Saskatoon, and Edmonton had become the site of workshops, galleries, and university courses taught by well-known American abstract painters who garnered the praise of New York art critic Clement Greenberg. Unintentionally, Feist came to share a geography with these painters and spent the length of his career in Canada with numerous solo and group exhibitions across North America. He had his first solo exhibition at the Glenbow Museum in 1970 and was included in an important group exhibition at The Edmonton Art Gallery entitled *Prairie '74*, which focussed on an emerging set of promising abstract painters in western Canada.

While Feist's earlier works explored the build-up of paint on a

flat surface, he increasingly moved towards the thin, all-over texture that was championed by an earlier generation of American abstract painters. He credits his style to Jules Olitski, Morris Louis, and Helen Frankenthaler with whom his work was frequently exhibited alongside at Gallery One in Toronto where he moved to after a decade on the Canadian prairies. It was in fact at Gallery One that Feist first met Olitski, who became a life-long friend and mentor. They shared a concern with feeling in colour, and unburdened by line or theory they preserved a youthful curiosity in painting, unafraid to ask: What if? What if I put yellow? And now green? These questions became an opening to new and unpredictable territory, trusting that the result would come if one was simply willing to propose a dialogue. As Greenberg wrote, it is an approach that seeks to “address the picture surface consciously as a responsive rather than an inert object.”

The spoke paintings, which Feist started making in the mid-1970s, feature a simple wheel-spoke motif. Its radiating structure is a generative form, allowing for countless possibilities to explore the relationship between colours. In the strong simplicity and repetitiveness of these works, there is also an element of ritual. As though sustained by a primal impulse, the same figure arises each time and the paint always branches away from the centre with an invisible energy urging it outwards. The spoke paintings have a dual relationship to scale. Simultaneously conjuring a micro and macro effect, it is as though one was looking down at the dendrites of a single cell and at the same time, through the corridor of an infinitely expanding galaxy. The sense of chance and experimentation in colour is mirrored in the titles of the works—fragments of the every day pulled apart and mixed back together, a parallel mechanism of abstraction that Feist creates as he removes phonetic sounds from their frames of reference.

Feist describes his objective in painting through a metaphor of the body. While all humans are essentially the same—structures comprised of flesh, muscle, and blood—there are certain individuals who have a special quality. It manifests as a bright, assertive energy emanating from the centre of a person's being. This energy is a perceivable sensation, although without scent or tactility. Feist's paintings concentrate on this intangible element—a total presence—which can only be understood through experience rather than by concept, logic, or evidence. Mixing and co-mingling, the colours in Feist's work seem to naturally arrange and evolve in their own beingness, enabling the spectator to shed knowledge and detach from systems of thought, only to embrace perception.



Pannus, 2016
24 x 26"
Acrylic on canvas



Nidus, 2017
13 x 24"
Acrylic on canvas

Onus, 2016
49.5 x 43.5"
Acrylic on canvas





Folium, 2014
42 x 23
Acrylic on canvas



Limbus, 2014
42 x 23"
Acrylic on canvas



Vagus, 2017
54 x 116"
Acrylic on canvas



Maleus, 2016
26 x 24"
Acrylic on canvas



Missio, 2017
10 x 8
Acrylic on canvas



Hortus, 2017
54 x 96"
Acrylic on canvas



Untitled, 2016
16 x 13
Oil on Canvas

Nox, 2017
55 x 96"
Acrylic on canvas



Paior, 2016
55 x 96"
Acrylic on canvas



Passim, 2016
43.5 x 58"
Acrylic on canvas



Hibernus, 2018
15 x 24
Acrylic on canvas



Karisma, 2018
15 x 24"
Acrylic on canvas



Fons, 2017
8 x 10
Acrylic on canvas

Harold Feist

CV

Solo Exhibitions:

- 2018 'Surface & Colour' Gallery House, Toronto, Canada
2014 Scott Gallery, Edmonton, Canada
2011 Moore Gallery, Toronto, Canada
2007 'Works on Paper + Canvas, from the Collection of the Art Gallery of Algoma in Sault Ste. Marie, ON', Owens Art Gallery, Mt. Allison Univ., Sackville, NB, Canada
1981-2006 Gallery One, Toronto, Canada
1990 Galerie Elca London, Montreal, Buschlen-Mowatt Fine Art, Vancouver, Kathleen Laverty Gallery, Edmonton, Virginia Christopher Gallery, Calgary, Canada
1988 Galerie Elca London, Montreal, Eva Cohon Galleries, Chicago and Highland Park, Illinois, USA
1988-90 "Harold Feist: Genesis of an Image", Agnes Etherington Art Centre, Queens University, Kingston, Ontario, touring.
1986 Galerie Elca London, Montreal, Canada
1984 Buschlen-Mowatt Fine Art, Vancouver, Canada
1983 Galerie Elca London, Montreal, Canada
1982 Virginia Christopher Gallery, Calgary, Martin Gerard Gallery, Edmonton, Canada
1981 Martin Gerard Gallery, Edmonton, Canada
1980 Marcus-Krakow Gallery, Boston, USA
1975 Hart House, University of Toronto, University of Saskatchewan Gallery, Saskatoon, Canada
1974 Norman Mackenzie Art Gallery, Regina, Canada
1971 A.C.A. Gallery, Calgary, Alberta, Canada
1970 Glenbow Gallery, Calgary, Canada

Group Exhibitions:

- 2017 "UNTITLED 2011: Stanley Boxer, Jack Bush, Friedel Dzubas, Harold Feist, Marcelle Ferron, Paul Fournier, Jay Isaac, Rita Letendre, Ray Mead, Kim Neudorf, Jules Olitski, Sandy Plotnikoff, Larry Poon", Paul Petro Gallery, Toronto, Canada
2007 "Harold Feist: Works on Paper and Canvas", Art Gallery of Algoma, Sault Ste. Marie, Ontario, Canada
2004 "Douglas Haynes and Harold Feist", Gallery One, Toronto, Canada
2001 "Clement Greenberg: A Critic's Collection", Portland Art Museum, Portland, Oregon, USA
2001 "Triangle Workshop Artists at OCAD", Ontario College of Art, Toronto, Canada
1999-2000 "Abstraction: A Curator's Choice", Art Gallery of Algoma, Sault Ste. Marie, Ontario, Canada
1998 "Abstraction Now", Selected by Karen Wilkin"-, place: Gallery One, Toronto, Ontario, Canada, Featuring paintings by: Ann Clarke, Michele Drouin, Katja Jacobs, Harold Feist, Joseph Drapell, Douglas Haynes, Bill Kort, Bobby Tamo, Alice

- Teichert, and Carol Sutton. Lecture given by Karen Wilkin
1992 Doug Haynes, Harold Feist, Phill Mann, Kathleen Laverty Gallery, Edmonton AB, Canada
1988 "Curator's Choice: A Ten Year Retrospective — Feist, Drapell, Sutton", Buschlen-Mowatt Gallery, Vancouver, Canada
1987 "V.I.P...A Selection of Very Important Painters celebrating their work of the 80's", Gallery One, Toronto, Ontario, Canada, November 29 to December 17, (paintings by: Stanley Boxer, Joseph Drapell, Fridel Dzubas, Sam Francis, Helen Frankenthaler, Doug Haynes, David. Hockney, Katja Jacobs, Robert Motherwell, Kenneth Noland, Jules Olitski, Larry Poons, Frank Stella, and Carol Sutton)
1986 "Toronto 3", Eva Cohon Gallery, Highland Park, Illinois, USA
1985 "Abstraction X Four", Canada House, Canadian High Commission, London – toured Europe
1985 "The MFA (Boston) Hines Contemporary Art Collection", University Place at Harvard Square, Boston, Massachusetts, USA
1984 "15 Canadians from the Art Bank Collection", National Arts Centre, Ottawa, Canada
1983 Gallery One, Toronto, Canada
1982 "Selections from the Westburne Collection", Edmonton Art Gallery, Canaa
1980 "The New Generation: A Curator's Choice by Kenworth Moffett", Premiere- The Andre Emmerich Gallery, New York, New York, September 4 to 27 and then toured Europe in 1981 to; American Cultural Centre, Paris, France, Amerika House, Berlin, West Germany, Arzore Cooperative, Porto, Portugal, Sociedade Nacional de Belas Artes, Lisbon, Portugal
1980 Gallery One, Toronto, Canada
1979 "25 Canadians", Birmingham Arts Festival, Alabama, USA
1978 "Certain Traditions: Recent British and Canadian Art", Toured Canada & United Kingdom: Mostyn Gallery, Lhanducho, Wales, City Art Gallery, Aberdeen, Scotland, Herbert Art Gallery, Coventry, England, Commonwealth Institute, London, England
1977 Waddington Galleries, Montreal, Canada
1977-1978 Waddington Galleries, Toronto, Canada
1977 "Abstract Art Now", Edmonton Art Gallery, Canada
1975-1977 "Painting in the West: Emma Lake and After", National Gallery of Canada (toured Canada)
1975-1978 "Major Saskatchewan Artists", Mendel Art Gallery, Saskatoon (toured), Canada
1975 "Abstract Art On Paper", Edmonton Art Gallery (toured), Canada
1975 "Western Canadian Painting", Edmonton Art Gallery, Canada
1974-1976 "The Canadian Canvas", Time/Life (toured Canada)
1974 "Prairies '74", Edmonton Art Gallery, Canada

1974 “Western Canadian Painting”, the Bronfman Centre,
Montreal, Canada

1974 Espace 5 Gallery, Montreal, Canada

1974-1975 “Canada X Ten”, Edmonton Art Gallery (toured
Canada)

1973 “Art Bank Exhibition”, Canadian Cultural Centre, Paris,
France

1973 Galerie de l’Art, Paris, France

1973 “Alberta ’73”, Edmonton Art Gallery (award), Canada

1973 “Elliott and Feist: Paintings On Paper”, Peter Whyte
Gallery, Banff, Alberta, Canada

1973 “Elliott, Feist, and Sen”, the Pynch Building, Edmonton

1972-1974 “Survey of Canadian Art Now”, Burnaby Art Gallery,
Burnaby, B.C., Canada

1972 “12th Calgary Graphics Exhibition”, A.C.A. Gallery,
Calgary, Canada

1971-1973 “6th Burnaby Print Show”, Burnaby Art Gallery,
B.C, Canada

1971 “West ’71”, Edmonton Art Gallery (Award, toured),
Canada

1971 “Canadian Print and Drawing Show”, Canadian Society
of Graphic Arts, Toronto, Canada

1971 “11th Calgary Graphics Exhibition”, A.C.A. Gallery,
Calgary, Canada

1971 “Environment ’71”, Jubilee Auditorium, Calgary, Canada

1970 “All-Alberta Exhibition”, Edmonton Art Gallery, Canada

1970 4-Man Show, Allied Arts Centre, Calgary, Canada

1969 “Environment ’69”, Jubilee Auditorium, Calgary, Canada

1968 Maryland Regional Exhibition, Baltimore Museum of Art,
USA

1966 “Central Illinois Open Exhibition”, Champaign, Illinois,
(Award), USA

Publications:

Roald Nasgaard, “Abstract Painting in Canada”, Douglas and
McIntyre, 2008

The New Generation: A Curator’s Choice, by Kenworth Moffett,
1980

Karen Wilkin, Bruce Guenther:editor, Greenberg Collection: A
Critics Collection, Portland Art Museum, 2001

John Armstrong, “Harold Feist”, CanadianArt, Winter 2006



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Gallery House specializes in broadening the audiences of our artists and we develop relationships with dealers around the world. We ensure the dealers receive and rotate inventory; shelter works at certain times; drive traffic and new clients to them. We provide collectors assurance the price is standardized, transparent and can provide them alongside our partnered dealers detailed information about each of the artists works. Further we exhibit and build collections on important works by some of the most in demand contemporary artist today as well as new contemporaries. Founded in 2008, our artists have a history of breaking public attendance record at museums and at galleries.

Annually we curate exhibitions on site by facilitating discussion among artists, writers, curators, museums and private collections showcasing our artist or an invited artist. Gallery House artists assumes an ambitious presence at the following art fairs: Art Stage Singapore, Art Toronto, Hamptons Art Market, AAF Battersea, AAF Hampstead, AAF Amsterdam, Art Amsterdam, Scope Miami, Art Fair Tokyo, AAF New York, London Art Fair and Art Miami.

History

Gallery House has garnered attention from some of the top institutions including the Museum of Modern Art, New York; Bristol Arts Museum United Kingdom and numerous partnered galleries in over 9 countries and growing.

Since 2000 the founder, Belinda Chun has been professionally involved in the Fine Arts industry, working for commercial galleries and institutions: Christopher Cutts Gallery, Lonsdale Gallery, Art Gallery of Ontario, Royal Ontario Museum, McMichael Gallery, and The Power Plant.



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