

# MONICA TAP

*the pace of days*

**THROUGH PAINTINGS** that engage tropes of both representation and abstraction, Monica Tap systematically investigates time: the passage of time, how it is measured, and our understanding of it in the digital age. She does so by addressing the landscape with a contemporary eye. *the pace of days*, Tap's solo exhibition at the Macdonald Stewart Art Centre (Guelph) from January 23 to April 6, 2014, featured a series of vibrant new paintings, as well as selected works from the last 15 years of her practice.

This time period is significant in that it marks the anniversary of Tap's first exhibition in Guelph. *Contingency and Continuity: Negotiating New Abstraction*, curated by senior abstractionist Ron Shuebrook, brought together paintings by Jordan Broadworth, Cora Cluett, Gina Rorai, Monica Tap, Denyse Thomasos, and David Urban. In this context, Tap's earlier works were positioned as innovative and vital to an emerging dialogue in contemporary painting practice, one that engaged a conceptuality that was not common to painting's known vocabulary. Tap continues to use the motif of landscape to push at the perimeters of what we know and understand of painting, performed in collusion with both abstraction and the process and aesthetic of time-based media (principally, digital photography and video).

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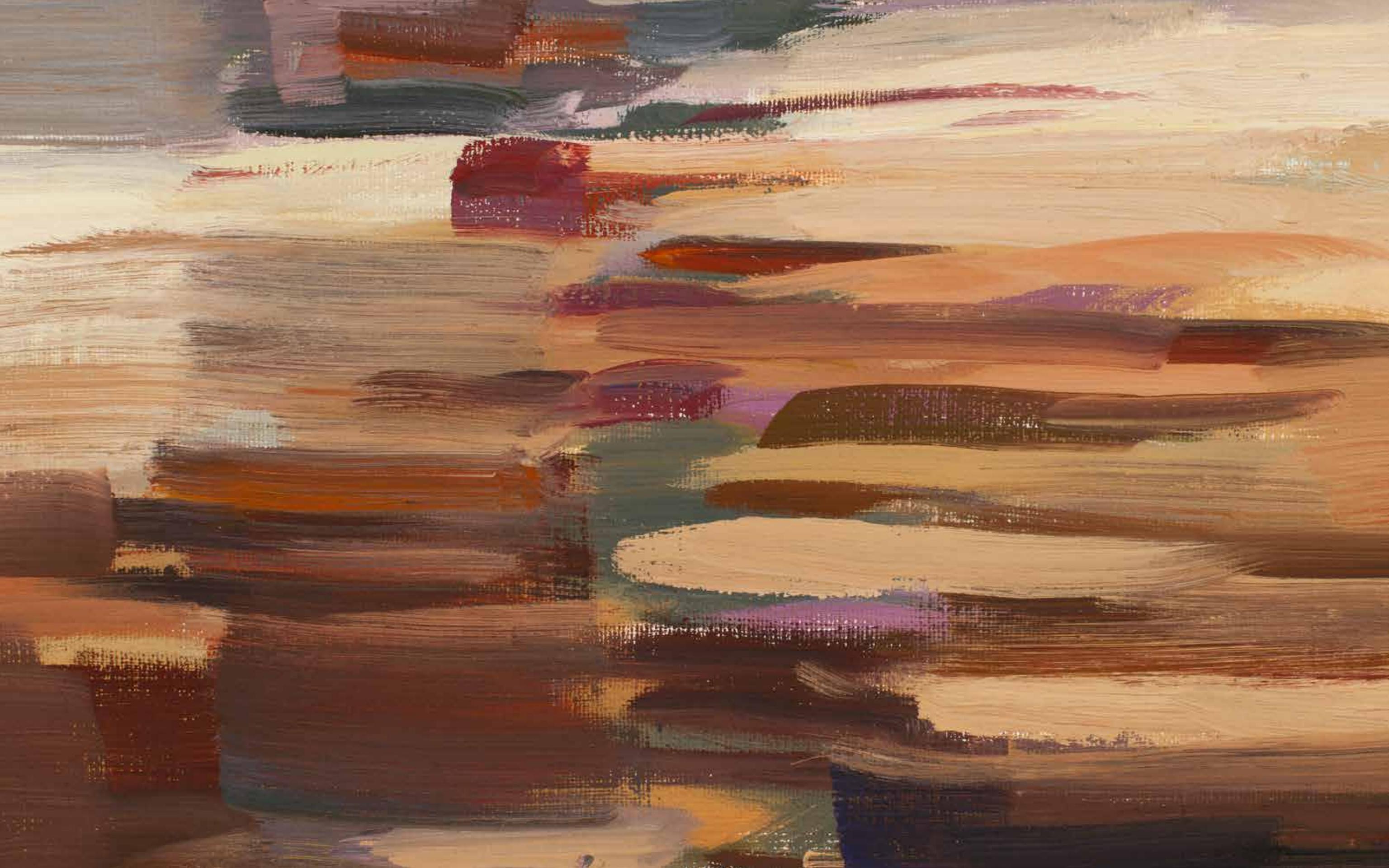
The current exhibition features *the pace of days*, Tap's newest and largest series composed of 36 pairs of paintings in which she mapped the landscape along the ancient pilgrim route known as the *Camino Francés*. In 2012/13, Tap trekked the 800-kilometre journey from France to Santiago de Compostela in Spain, setting a conceptual framework through which to document her experience. Tap stopped every hour to take a single photographic frame of the road travelled and the road ahead, locating herself in a time and place between the images she captured on camera and those that she would later translate in paint on paper.

*Monica Tap: the pace of days* was curated by Dawn Owen for the Macdonald Stewart Art Centre. The catalogue contains essays by senior art critics Barry Schwabsky and Christina Ritchie, who offer eloquent and incisive responses to Tap's work. The exhibition and catalogue are produced with support from the Ontario Arts Council and the Canada Council for the Arts.

DAWN OWEN

Acting Director, Curator of Contemporary Art  
Macdonald Stewart Art Centre

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# LOOKING IN REVERSE

BARRY SCHWABSKY

**IF YOU WANT TO KNOW EXACTLY** what the wrong way to approach painting is – or, *mutatis mutandis*, the wrong way to approach any other art form – then I am here to tell you: it's to decide what you think you want from painting (or poetry, or music, or whatever), and then start looking around until you find it. I make my share of mistakes in life, but I am happy to be able to say I never made that one.

And yet there are some occasions, as you go along, where you experience something like that process of looking and then finding, *but in reverse* – and that reversal makes all the difference. Sometimes it happens that you see a painting and suddenly it comes over you: a feeling of discovery. "Ah!" you think, "I've found it! This is what I've been looking for." And then you start to discover what it is that you didn't know you had been looking for.

In fact, you might not have been looking for it, but that past history in which you happened not to have been looking for whatever it is has now been modified. In this sense, the artwork is a kind of time machine: it can rewrite your past for you. Jorge Luis Borges famously wrote, "Every writer creates his own precursors."<sup>1</sup> (Of course, he means, "every good writer.") Likewise, and just as important, every good artwork creates its own viewers (readers,

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<sup>1</sup> Jorge Luis Borges, "Kafka and His Precursors," *Labyrinths: Selected Stories and Other Writings*, ed. by Donald A. Yates and James E. Irby (New York: New Directions, 1964), 201.

listeners...). This maxim is the equal or perhaps even more important complement to the Duchampian dictum that the viewer completes the work. It's not that the work completes the viewer, but instead that the work endows the viewer with a previously unfelt incompleteness that compels change.

I am happy to recall to myself how Monica Tap's paintings have helped to make me the receiver of art that I am. They have helped me to revise my sense of the history of modernism – of the way that artists from Degas onward have attempted to come to terms with time and motion as ineluctable elements of the painting of modern life. Before, it had been considered – and of course this was articulated most fully by Lessing in his *Laocoön: An Essay on the Limits of Painting and Poetry*, published in 1766 – that painting was a spatial art able to represent a single moment in time and not, in contrast to poetry, a temporal one capable of conveying a sequence of events, that is, a narrative. It's not surprising that this idea was still alive in the mind of Clement Greenberg when he wrote "Toward a Newer Laocoön," and that he continued to hold that the impact of a painting had to be the matter of a moment, otherwise it was devalued as merely "literary."

However, Lessing's analysis contained the seeds of its own dissolution.

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More important in the long run than his emphasis on the static immediacy of plastic art was his realization that in order to make most effective use of the single moment offered to view by a painting, the artist should depict, not the climactic moment of the narrative he wishes to convey but rather (as Paul Guyer sums it up) "a moment of anticipation which leaves the imagination free to play with further possibilities."<sup>2</sup> With this realization that the free play of the imagination is dependent on anticipation – a sense of potential rather than of fulfillment or wholeness – Lessing opened the way for the revival, in the next century, of an aesthetic of the unfinished. This occurred first of all in the work of Manet, Degas, Whistler, and the Impressionists, but manifested itself again and again in the twentieth century – perhaps most evidently in Abstract Expressionism – and on into this one. Consider Raphael Rubinstein's manifesto for what he calls "provisional painting," a stylistic convention characterized by the "casual, dashed-off, tentative, unfinished or self-cancelling,"<sup>3</sup> as seen in the works of, for example, Raoul de Keyser, Mary Heilmann, or Michael Krebber.

The aesthetic of the unfinished, however it is articulated, ushers temporality back into painting through a trap door. It allows for a non-narrative form of temporality. The beholder experiences temporality, not through the depiction

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<sup>2</sup> Paul Guyer, "18th Century German Aesthetics," *The Stanford Encyclopedia of Philosophy* (Fall 2008 Edition), Edward N. Zalta (ed.), <http://plato.stanford.edu/archives/fall2008/entries/aesthetics-18th-german/>.

of a temporal succession of moments within the painting, but in him- or herself, in relation to the work and its possible futures.

Monica Tap has never, to my knowledge, exhibited a painting that could be described as "casual, dashed-off, tentative, unfinished or self-cancelling." For all that – and despite my love for the work of some of the protagonists of Rubinstein's "provisional painting" and my respect for them all – and perhaps because of it, her art offers one of the richest and most original revisionary instances of how the temporality of the act of looking can continue to keep painting in motion today.

In paintings derived from video stills, often of low resolution and shot while in motion in a car or train – for instance the 2007 paintings titled *One-second Hudson* – the landscape we see (or think we see) is anything but the solid and reliable terrain of classical tradition; instead, it seems to be dissolving itself and piecing itself together all at once, at every moment. And even though the title seems to insist that this is the record of a single moment that we're seeing, our eyes tell us otherwise: moments are superimposing themselves one upon another incessantly here. The video frame is not like a film frame that is constituted by a concrete, self-contained image that is absolutely succeeded

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<sup>3</sup> Raphael Rubinstein, "Provisional Painting," *Art in America* (May 2009), [www.artinamericamagazine.com/news-features/magazine/provisional-painting-raphael-rubinstein/](http://www.artinamericamagazine.com/news-features/magazine/provisional-painting-raphael-rubinstein/).

BARRY SCHWABSKY is art critic for *The Nation* and co-editor of international reviews for *Arforum*. His books include *The Widening Circle: Consequences of Modernism in Contemporary Art* (Cambridge University Press), *Vitamin P: New Perspectives in Painting* (Phaidon Press) and *Words for Art: Criticism, History, Theory, Practice* (Sternberg Press), as well as several collections of poetry.

by another in time and synthesized with those before and after only in the mind. The video image itself is caught in a moment of metamorphosis, a moment in which the artificial technological sensorium of the device on which the source image was captured is trying, as we say, to refresh itself, to catch up with a view that is apparently moving a little bit faster than the mechanism can handle. This is indeed a moment of anticipation: it's as if the image itself were caught up in the desire to anticipate where it will end up next.

So much for the temporality of the source image – insofar as it can be reconstructed from the painting. The activity of painting itself, foregrounded by the frank materiality of the brushmarks that reconstitute the image, has a distinct (but seemingly parallel) temporal structure of its own. Again, whatever is to be said about this must be a speculative reconstruction; the frankness of the marks goes only so far and the more one looks at the painting the more one realizes how much of the painting process remains implicit. But still, there is a sense of the building up and breaking down and rebuilding of the painting, a kind of inexorable cycle of transformation whose eventual resolution really does seem, to use Rubinstein's word, provisional.

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Just as the source image seems to be chasing after and at the same time getting ahead of itself, the painting seems to be pursuing just whatever it is in that image that will not remain stable, and there is a kind of irony in the fact that a long, slow, meticulous practice of hand work and concentrated mental effort must be devoted to this almost Sisyphean task of reconstituting a quite random moment that was not in that form lived by anyone but only registered in the electronic memory of a dumb machine.

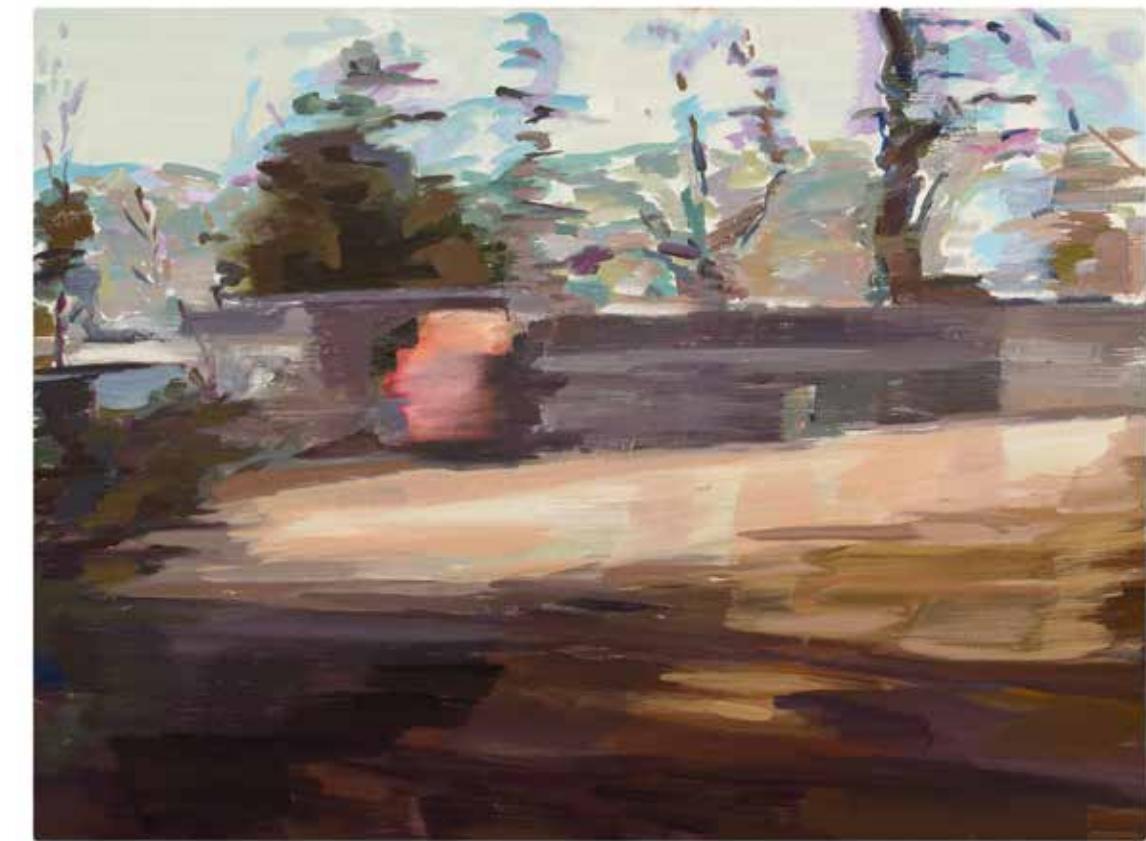
And then there's the third temporality, that of the viewer, who might (not unlike a camera) register all this in a moment but who might also be drawn (not unlike the painter) to invest much perceptual and intellectual energy in retracing the steps by which this painting came to occur, and that above all, because of the pleasure taken in following the play of possibilities that thought and vision can offer in dialogue with an art in which the past is revised to reconstruct the present – in which a look back at where you didn't know you've been might start to show you where you're going. Only when that happens do you know it's what you wanted.

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**ONE-SECOND HUDSON NO. 2**  
2007, oil on linen



**ONE-SECOND HUDSON NO. 3**  
2007, oil on linen



**ONE-SECOND HUDSON NO. 4**  
2007, oil on linen



**ONE-SECOND HUDSON NO. 5**  
2007, oil on linen



# CHANGING THE RULES

**CHRISTINA RITCHIE**

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**IN THE FALL OF 2012**, on sabbatical leave from her teaching job and having just completed the eight hundred kilometer *Camino Francés* to Santiago de Compostela (she would return in the spring to complete the last stretch to Cape Finisterre), Monica Tap found herself in a small room in Berlin for a four-month residency. She was without tools, materials, or any of the video imagery that had been the usual source for her large, densely colourful paintings that she had created for almost a decade. I don't know why she undertook this long walk and, when queried on the subject, she is somewhat vague about her reasons, except to say that it was not a religious pilgrimage. Why she would arrive for an artistic residency without any of her usual means of production is equally vague, covered up with logistical considerations that could have been a simple matter to get around. On her long journey across France and Spain Tap had taken numerous photographs, in fact two shots per hour on the hour, one looking behind at the road just travelled and the other looking ahead at the road to come. She had devised this routine as a bid to make herself pay attention to her surroundings and, in a hopeful spirit, to avoid the photographic clichés of the walk. Supplying herself with paper of a scale suitable to the small room where she was living, Tap began making rapid liquid acrylic sketches

based on the photos from her walk, selecting one pair per day for each of the thirty-six days of her journey. With each pair of images on one sheet, top and bottom, and arranged in a chronological line, the sketches delineate her slow passage through the landscape. For anyone with even a passing familiarity with Tap's work they are surprising. They are straightforward, representational, with realistic colour and standard composition. They are, in a way, almost *ordinary*. For sure, her use of colour is subtle and deft but with little of the bravura of earlier works, and there are moments of rendering that betray a fine reticence but, taken together, *the pace of days* is a virtuous depiction of the narrative of her journey. Because the dreadful pun is simply unavoidable here, it must be said that Monica Tap had embarked on a rather abrupt change of pace.

Tap first became known with a series of paintings that reworked European, mostly Dutch, seventeenth, eighteenth and nineteenth-century landscape drawings. With a palette derived from decorating guides or similar sources, Tap translated graphic line into brushstrokes, as source images were projected and layered one on top of another in a systematic way according to predetermined rules. She might choose three drawings and three colours

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**LIDO (GREY)**  
2001, oil on canvas



from which she would produce three distinctly different canvases. The drawings might be cropped, flopped, stretched or rotated. The effect was to obscure, almost obliterate, the source images in the appearance of dynamic abstract patterns. Paintings such as *Untitled* (1998) and *Lido (grey)* (2001) are exemplary of their type. Only intense looking allows the discernment of a patch of grass or a tree limb. Interrogation of the highly evolved codes of representation at work in the old master drawings was at the root of Tap's interest in her source material. She had a wry appreciation of a system so rigid and unnatural applied to the depiction of so-called nature and the natural world. Like any Canadian artist steeped in the wilderness myths of the Group of Seven, she used the European landscapes to understand that landscape is also not nature. Time was also at the forefront of Tap's concerns with these paintings. Layering source images that spanned a couple of centuries or more was a strategy to compress time, to collapse the long course of painstaking development of system and technique into a synchronous plane of apprehension. On the basis of this work Tap was identified not as a landscape painter but as "a conceptual painter who uses landscape as a motif"<sup>1</sup> and her ensuing practice conformed to this label.



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Tap's first video paintings were made in the summer of 2004 while she was in a residency in Rotterdam. Being in Holland prompted her to question, "Why am I working with these historic drawings when there are all sorts of new ways of seeing the world?"<sup>2</sup> She had recently acquired her first digital camera and had been shooting short, lo-res videos from the passenger seat of a moving vehicle. She began making paintings from this material. Instead of layering images that spanned centuries, she began layering several frames extracted from a single second. This yielded dense paintings where the image was again obscured. If the challenge of the earlier work had been to translate line to paint, the challenge of this new work was to translate pixels to paint. This is not merely a technical challenge if the approach to translation is through the writing of Walter Benjamin, which is the route that Tap took. To paraphrase Benjamin, the task she had set herself was to liberate the language imprisoned in the video stills by rewriting it in her native language of paint, balancing "fidelity" to the representational content of the video still and "freedom," perhaps best understood here as formal invention.<sup>3</sup> Tap had devised a method where the disparate languages of digital video and paint would find their kinship.

<sup>2</sup> Robert Enright, "Tradition and the Individual Landscape," *Another Roadside Abstraction* (Dunlop Art Gallery, Regina, 2011), 35.

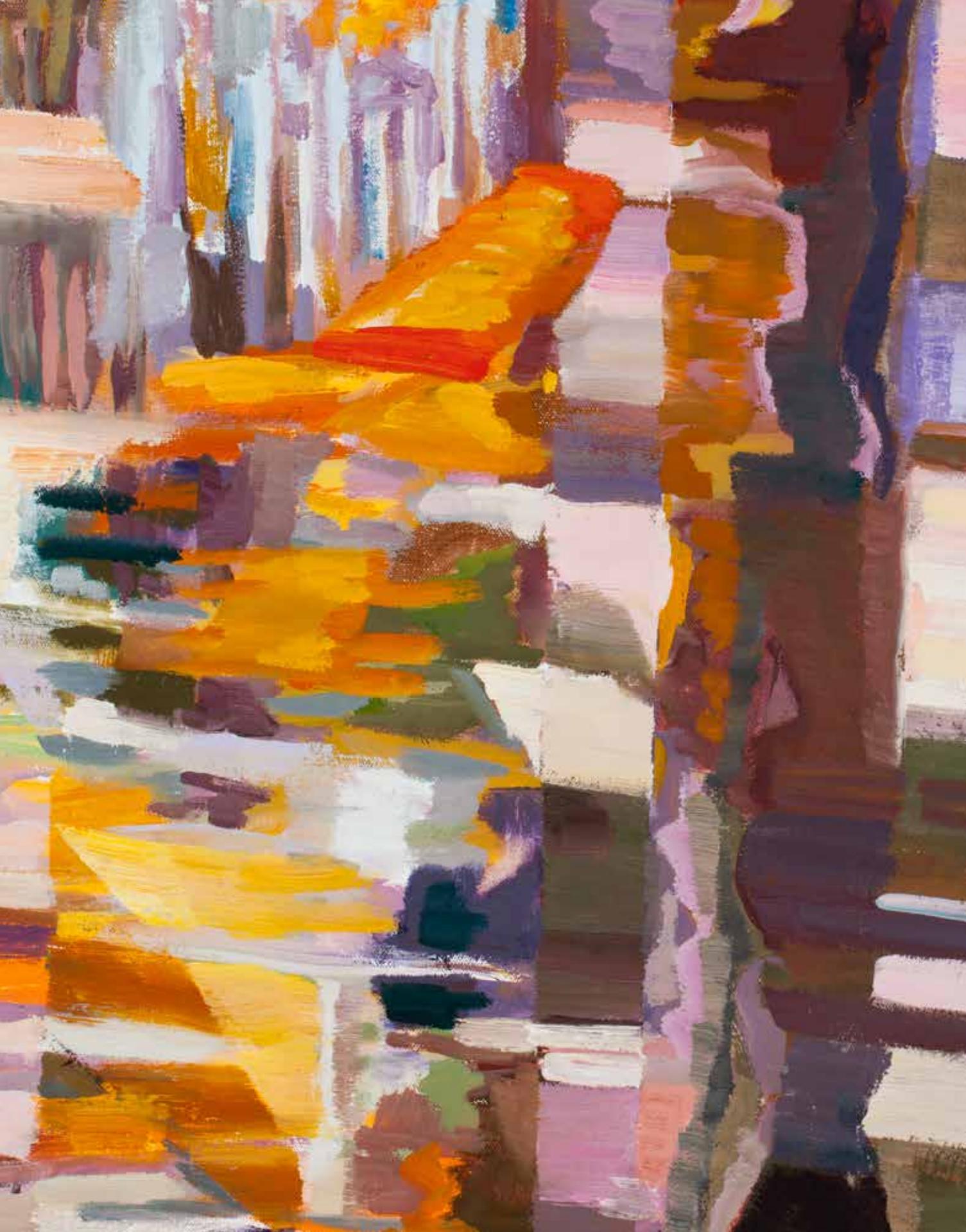
<sup>3</sup> Walter Benjamin, "The Task of the Translator," Bullock, Marcus and Michael W. Jennings, eds, *Walter Benjamin, Selected Writings, Vol 1, 1913-1926* (Cambridge, London: Harvard University Press, 1996).



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The question of time becomes even more absorbing in this group of works. Time is rendered in four registers – the instant of a single video frame, the flow across the sequence of images, the speed of the moving vehicle from which she shot the video, and the slowness of paint – adding up to the time of seeing. What may seem at first as an overabundance of information is in fact a double compression – the digital compression of the video stills and the compression of layers of sequential images on a single canvas. It is as if the work of seeing, to paraphrase Benjamin again, collapses time.<sup>4</sup> The built-in squint of these paintings is palpable in *Road to Lilydale I* (2006). A rainy night, the glare of headlights on the windshield, gasoline rainbows on the asphalt surface of the road could also be the rendering of digital compression artefacts (which are, ironically, caused by a failure of rendering). They are equally vaporized and abstracted in the mediumistic ectoplasm of paint. It is not a coincidence that the source images for *Road to Lilydale I* were shot when Tap was retracing Homer Watson's 1879 route to the spiritualist community at Lily Dale, perhaps seeking to communicate with his dead wife. This brings still other references to time, as history and afterlife, suggesting that the painting itself could be the afterlife of seeing.

<sup>4</sup> ibid. "The work of memory collapses time."



A train ride provided the impetus for the next turn in Tap's practice. Perhaps prompted by the peculiar non-time of train travel, *One-second Hudson* (2007) undertook to extend time, to expand fifteen frames per second of video across fifteen canvases. The blur of motion causes one image to flow into the next, escaping the frame of the canvas. Continuing to work in series of sequential images, Tap explored landscape conventions, co-opting the technical limits and random failures of her digital source images to fully exploit the tension between abstraction and representation. *In Shadow I* (2011), for example, focuses on depth versus motion, with the camera moving into the image rather than past it, with flashes of screen colour to lift the image out of the murk. In *Past (orange)* and *Present (green)*, both 2012, the image oscillates between landscape and digital artefact, raising questions about what is being represented, pushing landscape into the background of the data stream and vice versa.

Then Tap went on her long walk and produced *the pace of days*. By now it is apparent that "an abrupt change of pace" is a key modality in the development of her practice and the large-scale canvases that follow *the pace of days* seem like yet another abrupt turn. The new paintings echo features of earlier

**PAST (ORANGE)**  
(detail)



works. For example, there is a remarkable similarity of brushwork between *Lido (grey)* (2001), and *Kudzu III* (2013); likewise the palette between *Untitled* (1998), and *Mistletoe* (2013). *Mistletoe*'s graphic tree limbs on a featureless ground are a faint ghost of the painted lines of these earlier works. The weight and density of *Road to Lilydale I* (2006) are echoed in *Performance* (2013), whose mood also seems to occupy the supernatural zone. But it's more fruitful to consider what is different about these new paintings. In a very explicit way, the historical landscape paintings are a deferral of authorship: Tap, the artist, screened behind the works of Van Gogh et al. No such screen is present in the new paintings. The earliest video paintings, with their compacted layers of images, are a deferral of landscape, kept suspended in multiple screens between pixel and paint. The more recent video paintings are the most treacherous deferral, that of painting itself, masked behind windshield, viewfinder, camera lens, and the beautiful inadequacy of video data. But none of these deferrals are evident in the new paintings. They are very much her own invention. They are most definitely landscapes, or fragments of landscapes from odd angles, looking up (*Mistletoe*), looking down (*Burnt Ground*), with depth and perspective. And they are paintings of the most

painterly sort. Like the wizard stepping out from behind the magic lantern screen, Tap has shed the drag of "conceptual painter" to be a painter. Oh, she's still "using landscape as a motif." For now, that is.

#### NOTE

The author acknowledges the generous and insightful conversation of painter Daniel Hutchinson for helping to shape her thoughts about the trajectory of Tap's practice.

Formerly the Director of the Contemporary Art Gallery in Vancouver, CHRISTINA RITCHIE is now based in Toronto where she does occasional writing and curating. Her most recent curatorial project was *Bodies and Buildings* for Toronto's Nuit Blanche in 2012. She has written magazine articles and catalogue essays about numerous artists including Ceal Floyer, Lawrence Paul Yuxwelupton, Jeppe Hein, Micah Lexier, Kelly Mark, and many others.

**UNTITLED**  
1998, oil on canvas

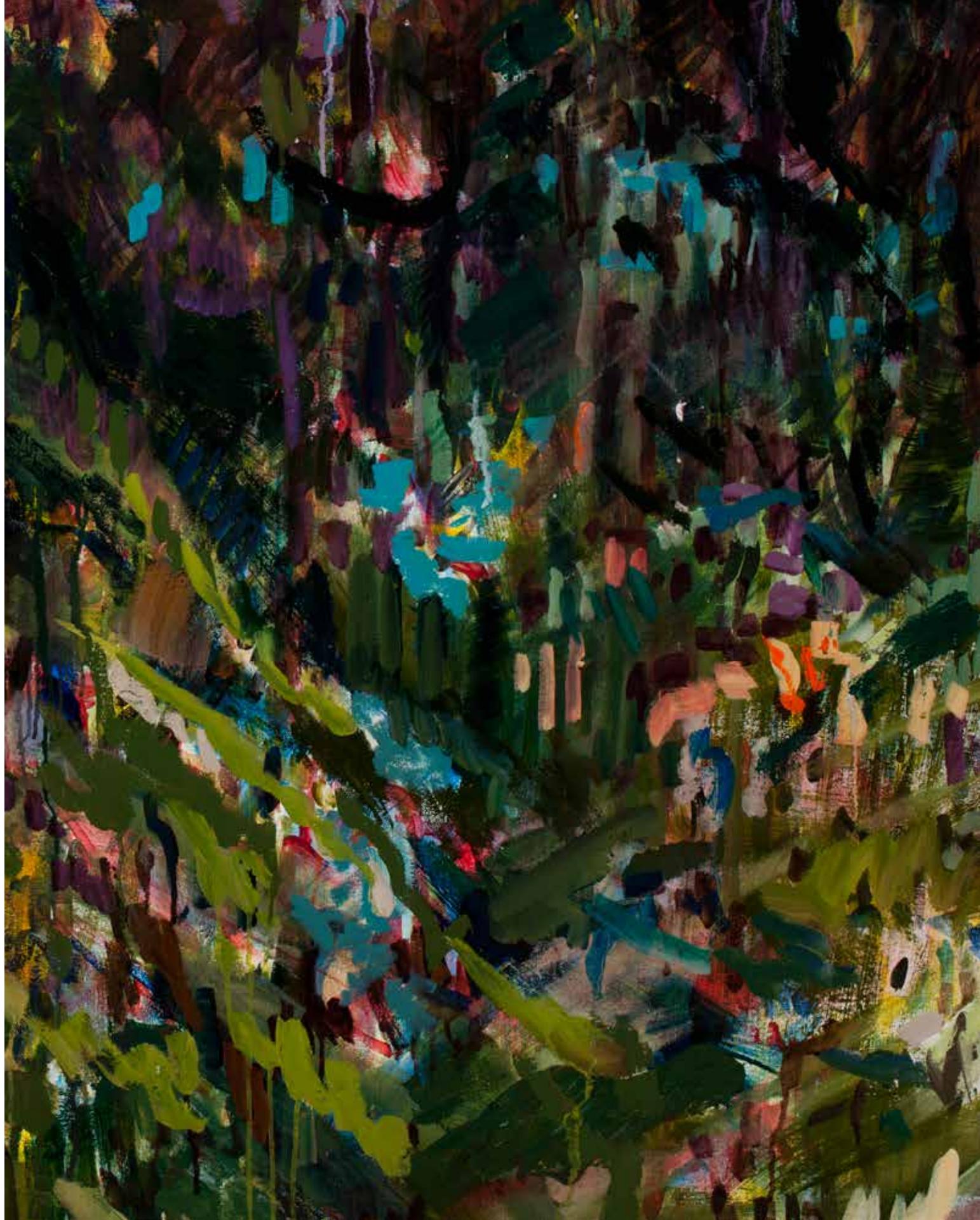
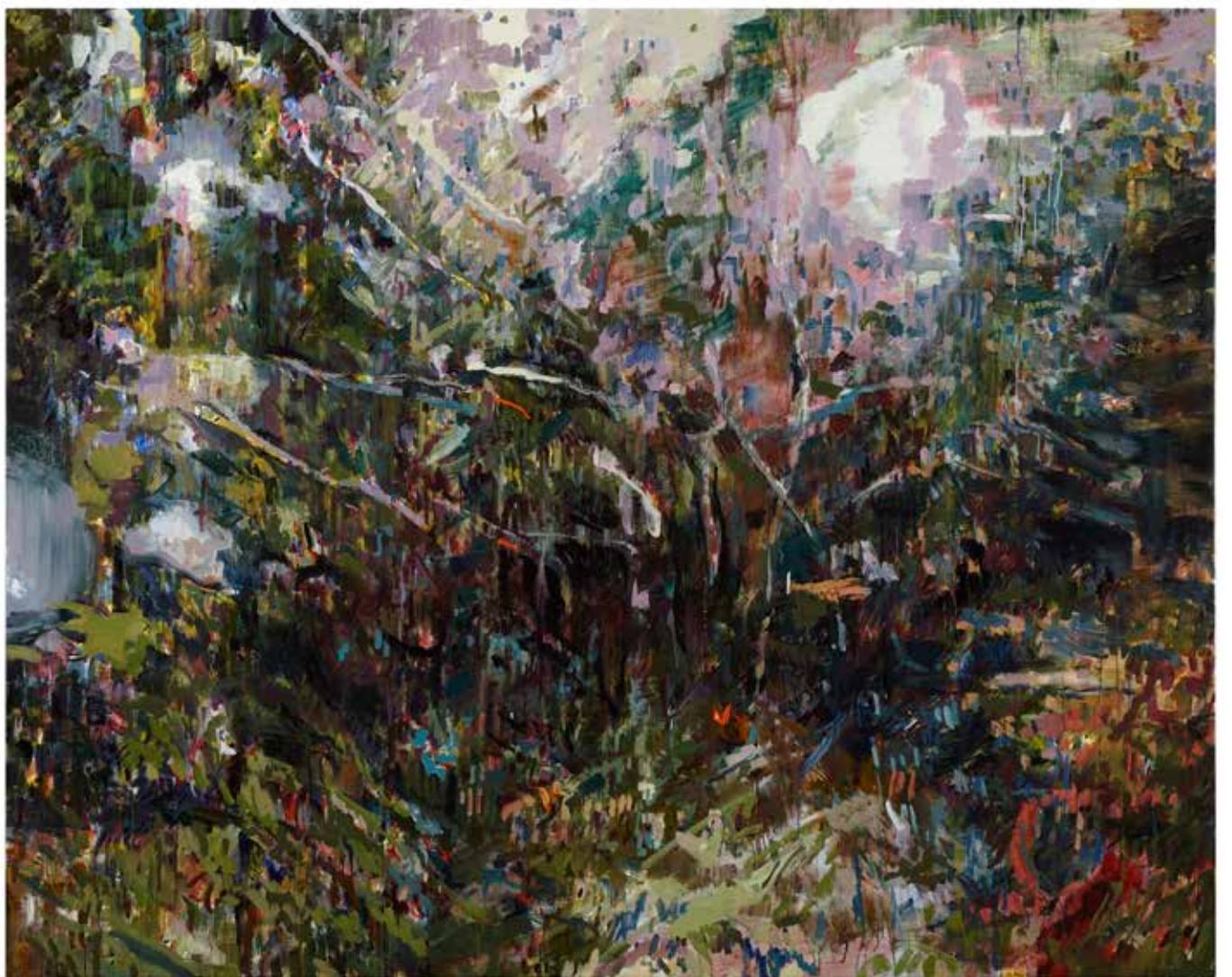


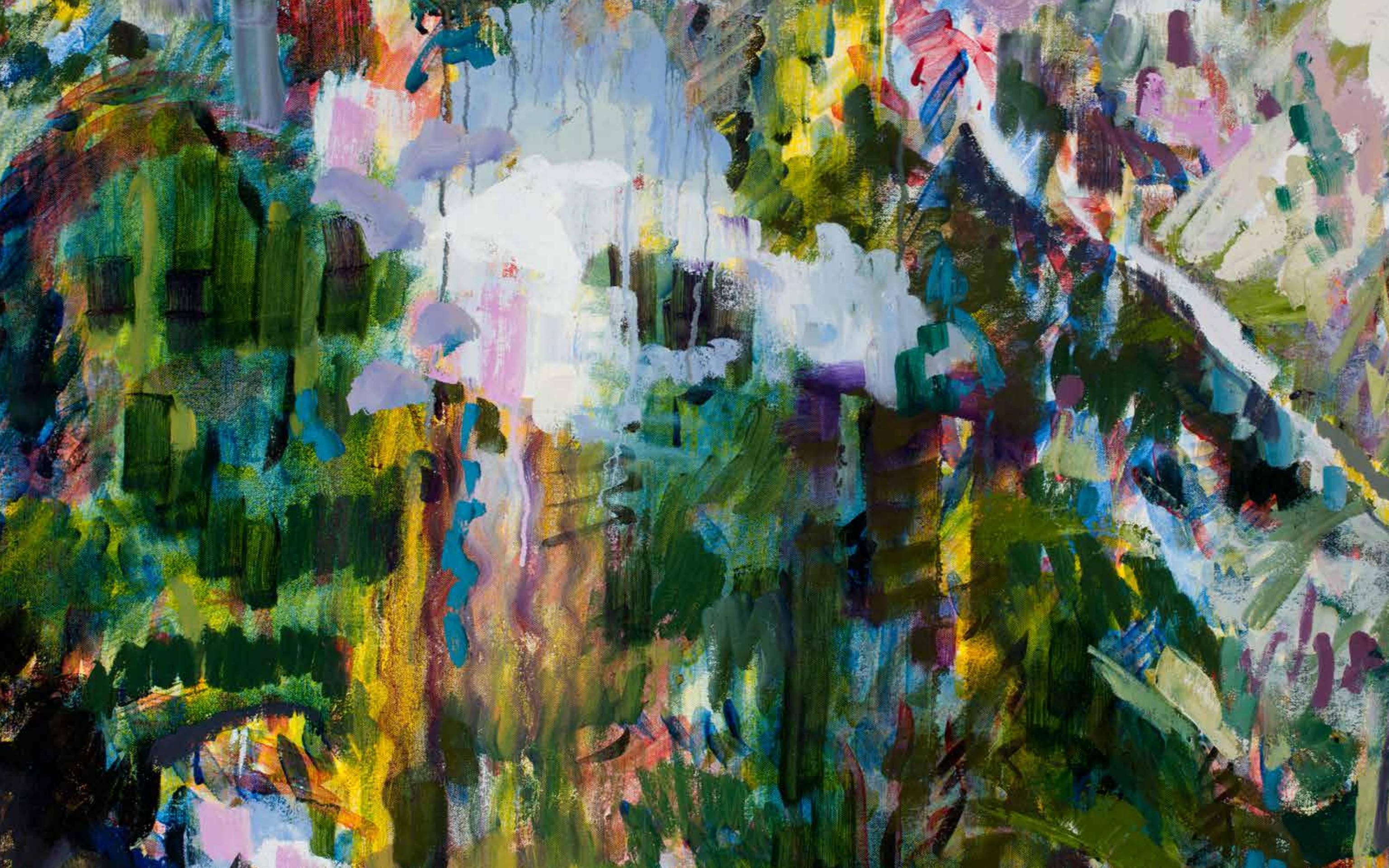
**BURNT GROUND**  
2013, oil on canvas



**ROAD TO LILYDALE I**  
2006, oil on canvas

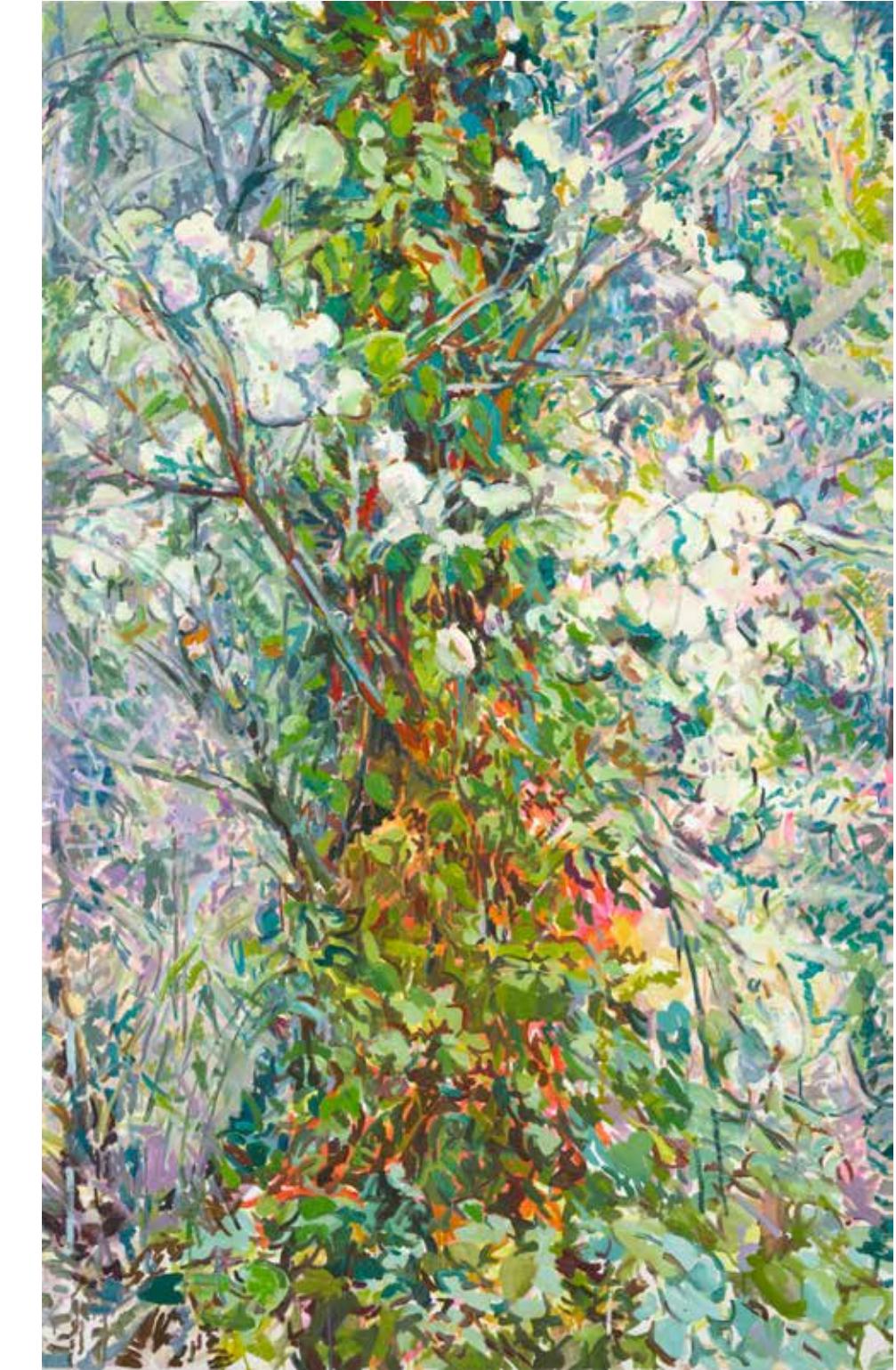
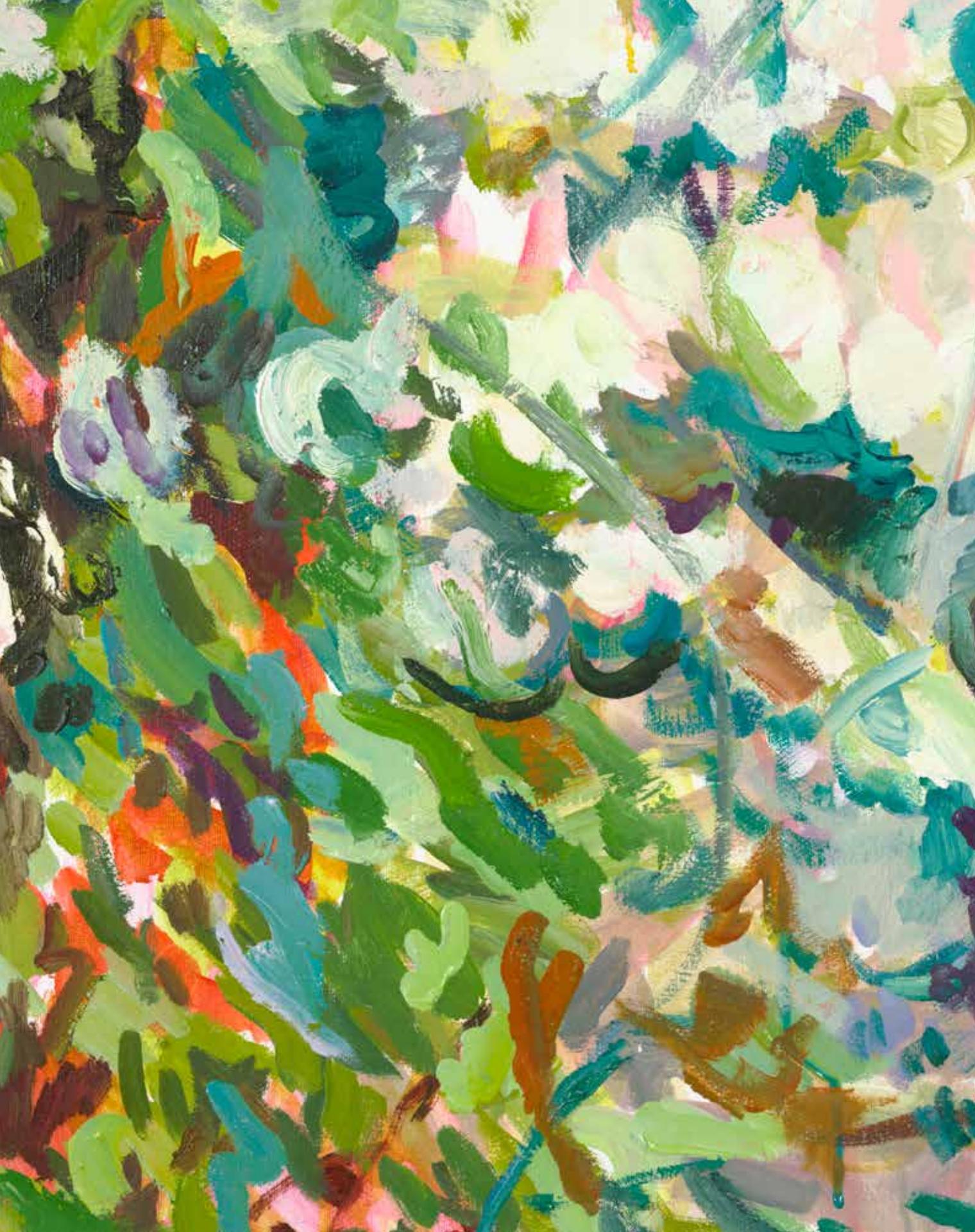
(detail right and following spread)





**IN SHADOW II**  
2011, oil on canvas  
(detail right)





*KUDZU III*

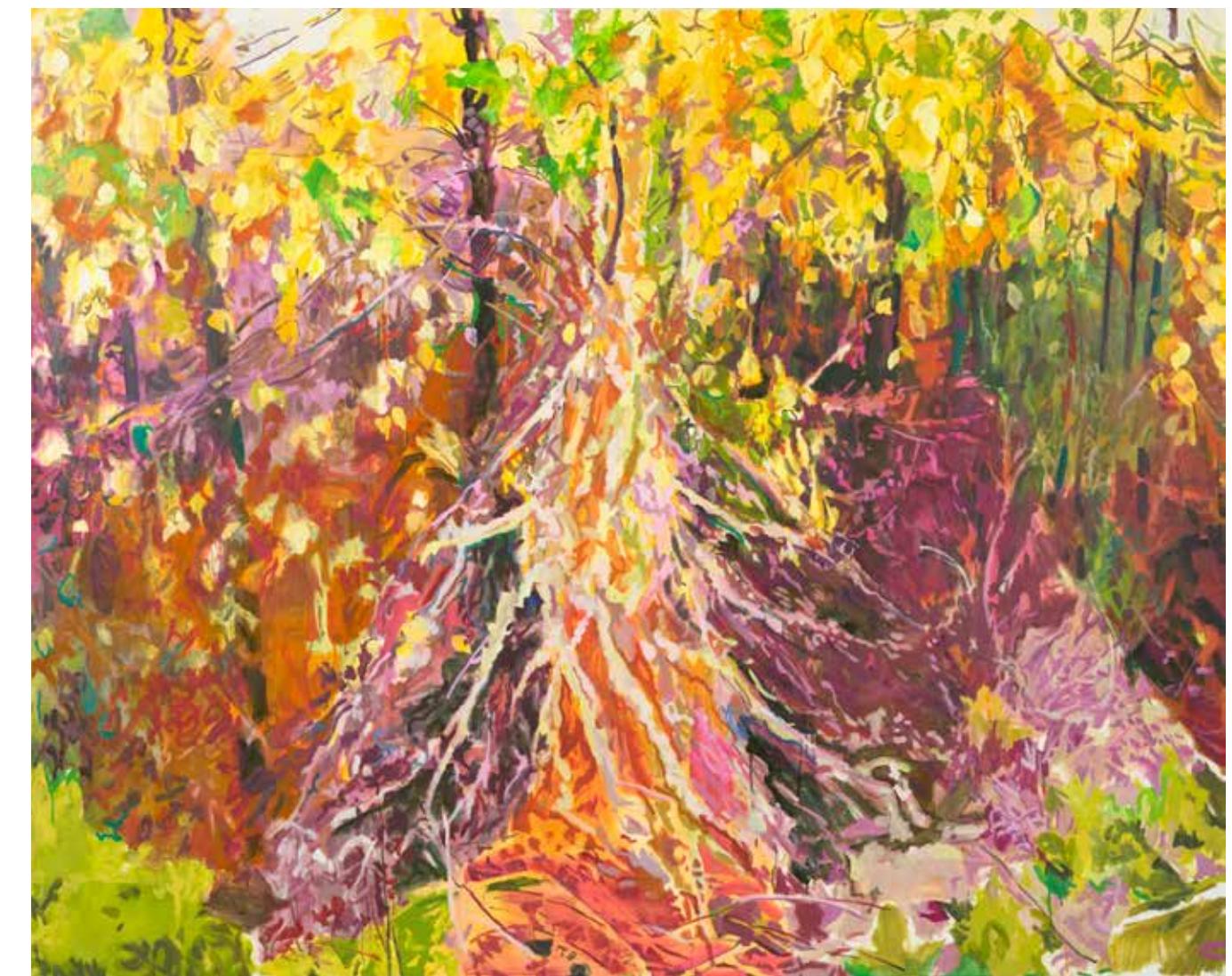
2013, oil on canvas

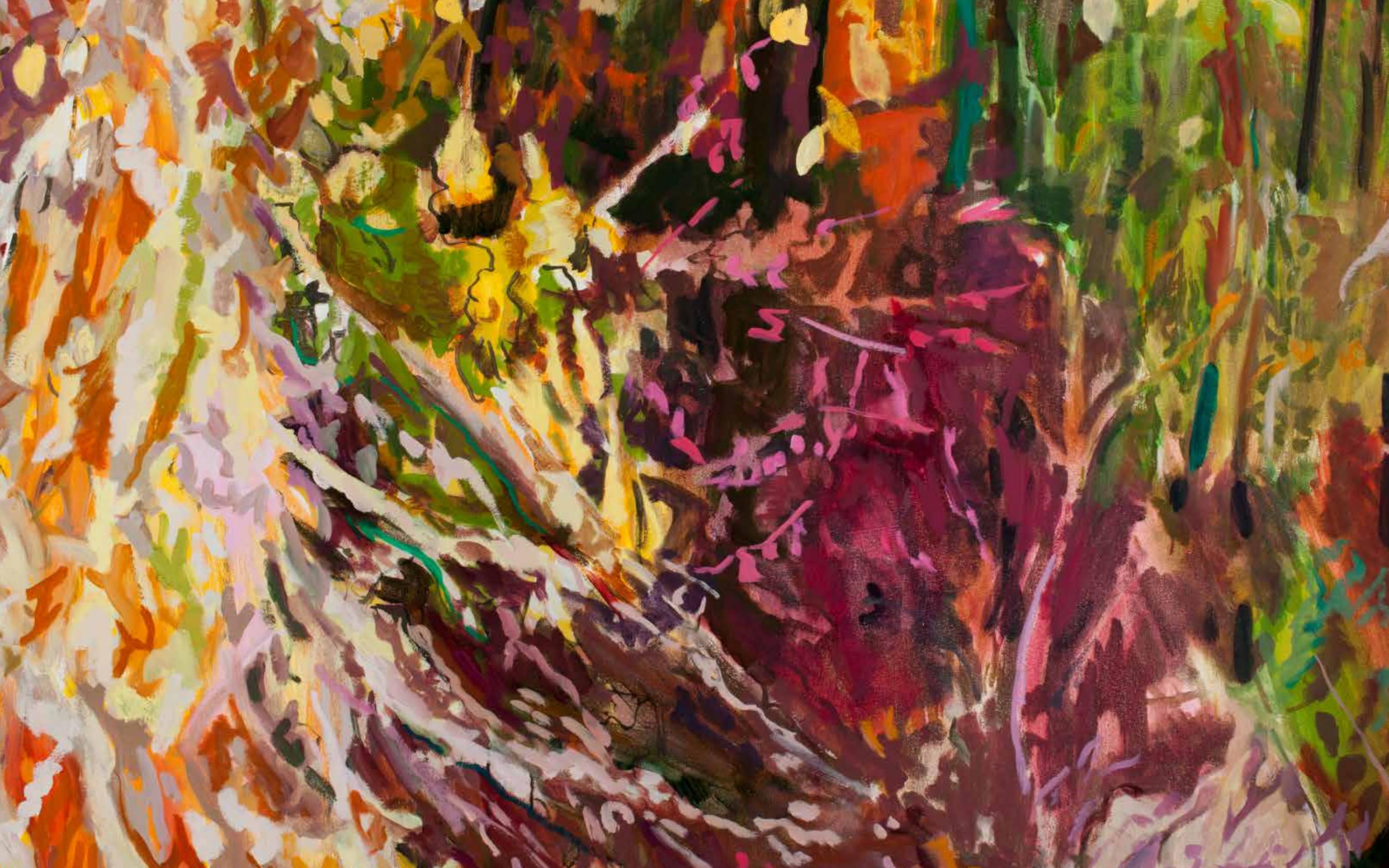
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**MISTLETOE**  
2013, oil on canvas

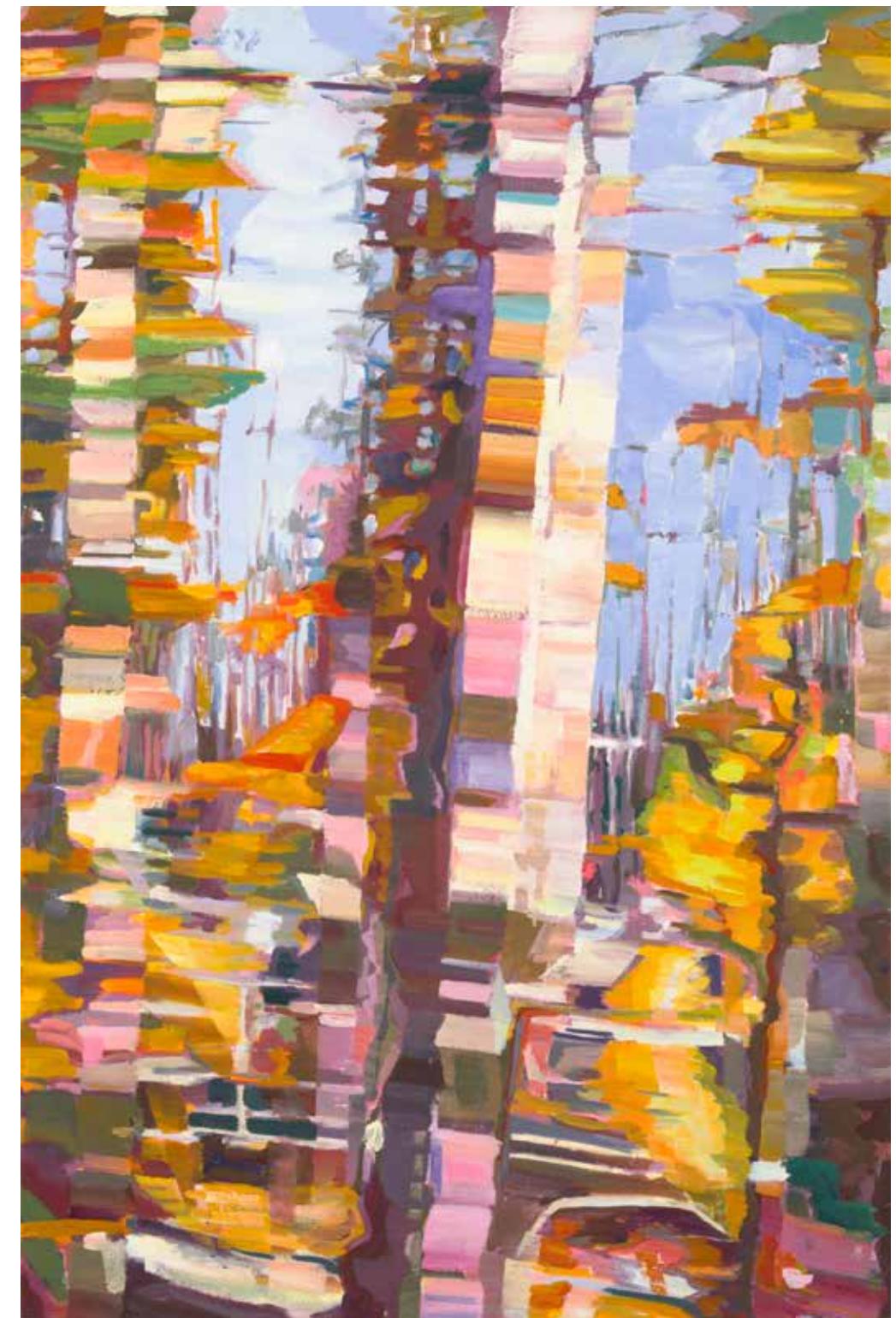
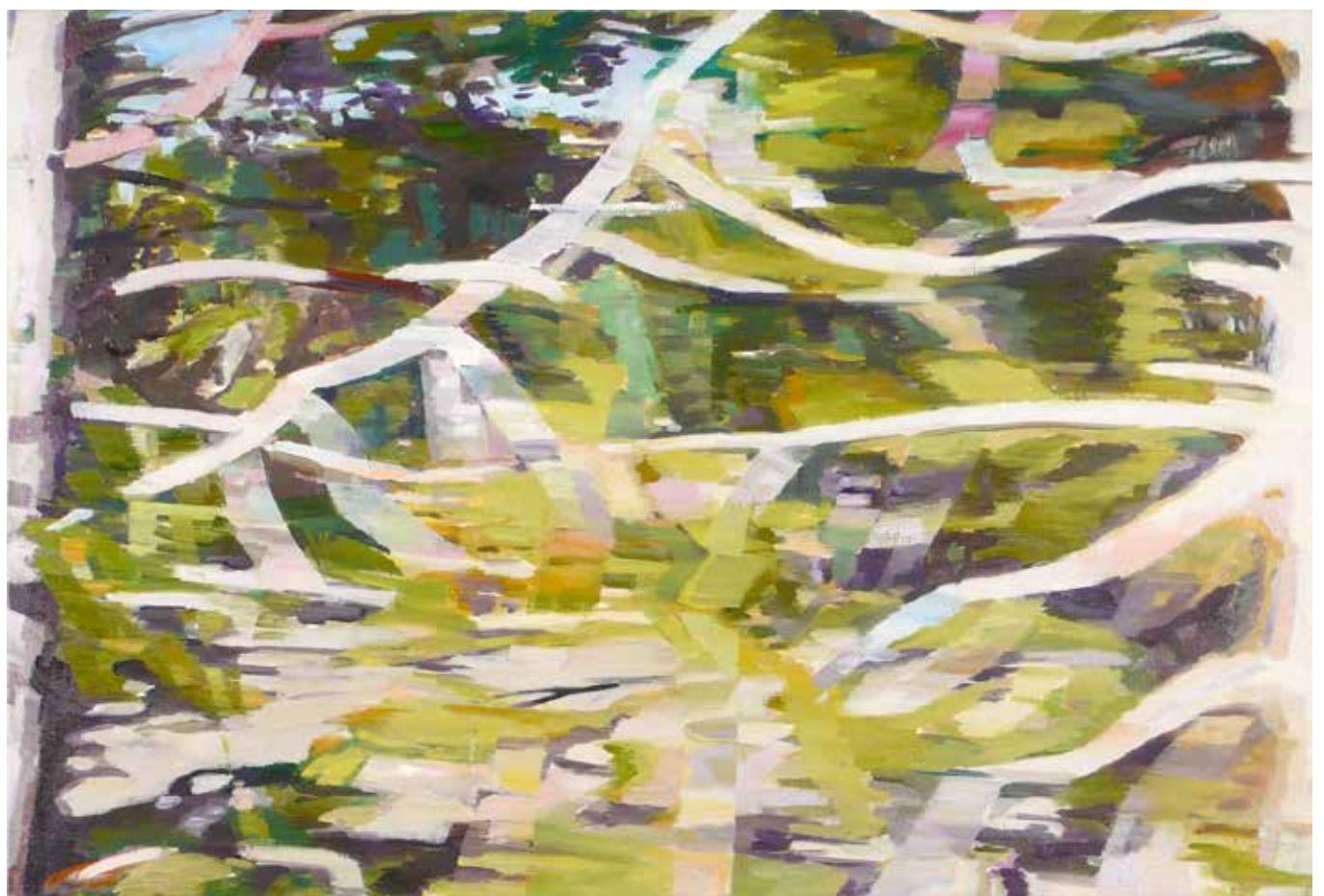


**PERFORMANCE**  
2013, oil on canvas  
(detail following spread)

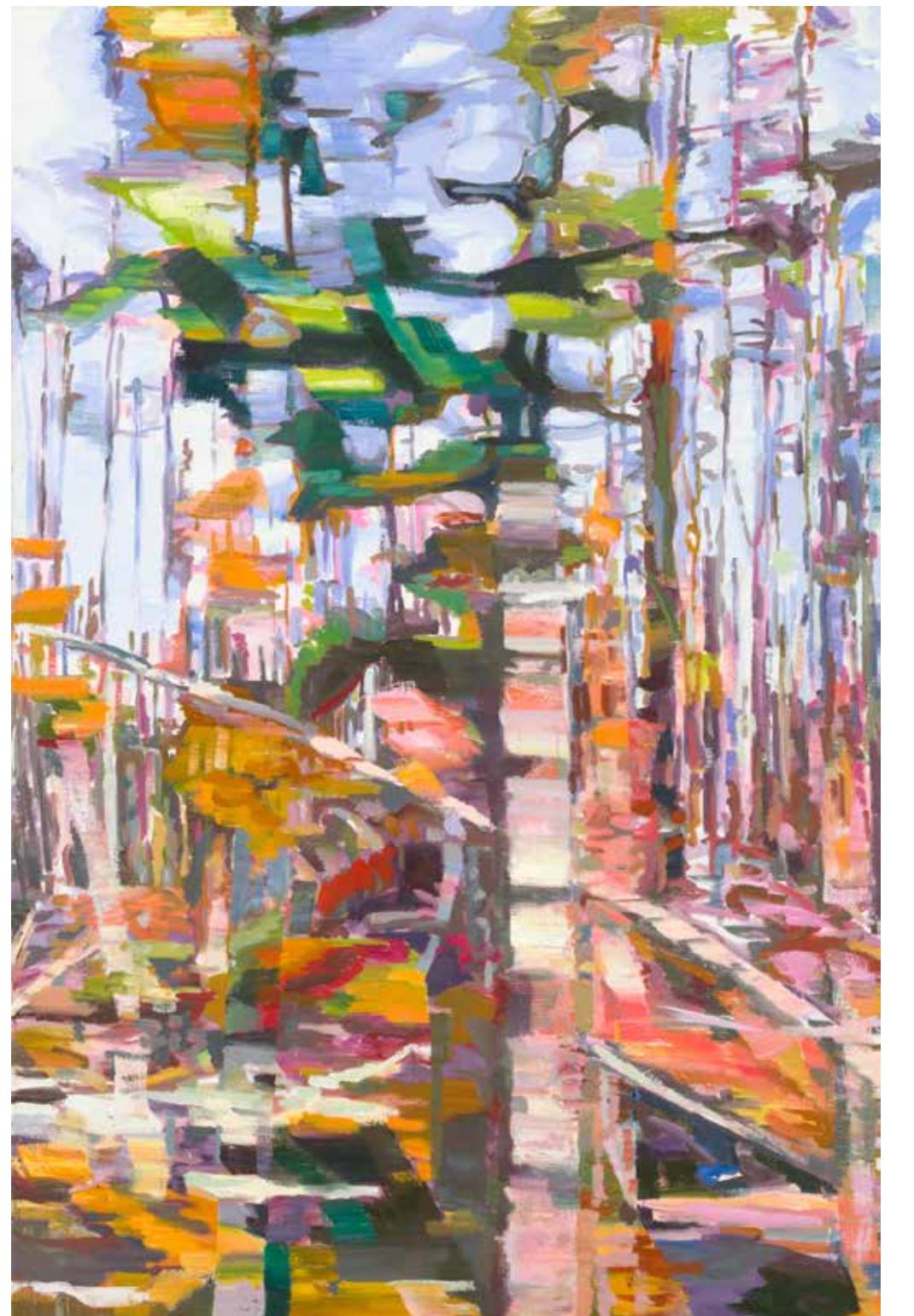




**TANGLING WITH GHOSTS**  
2011, oil on canvas

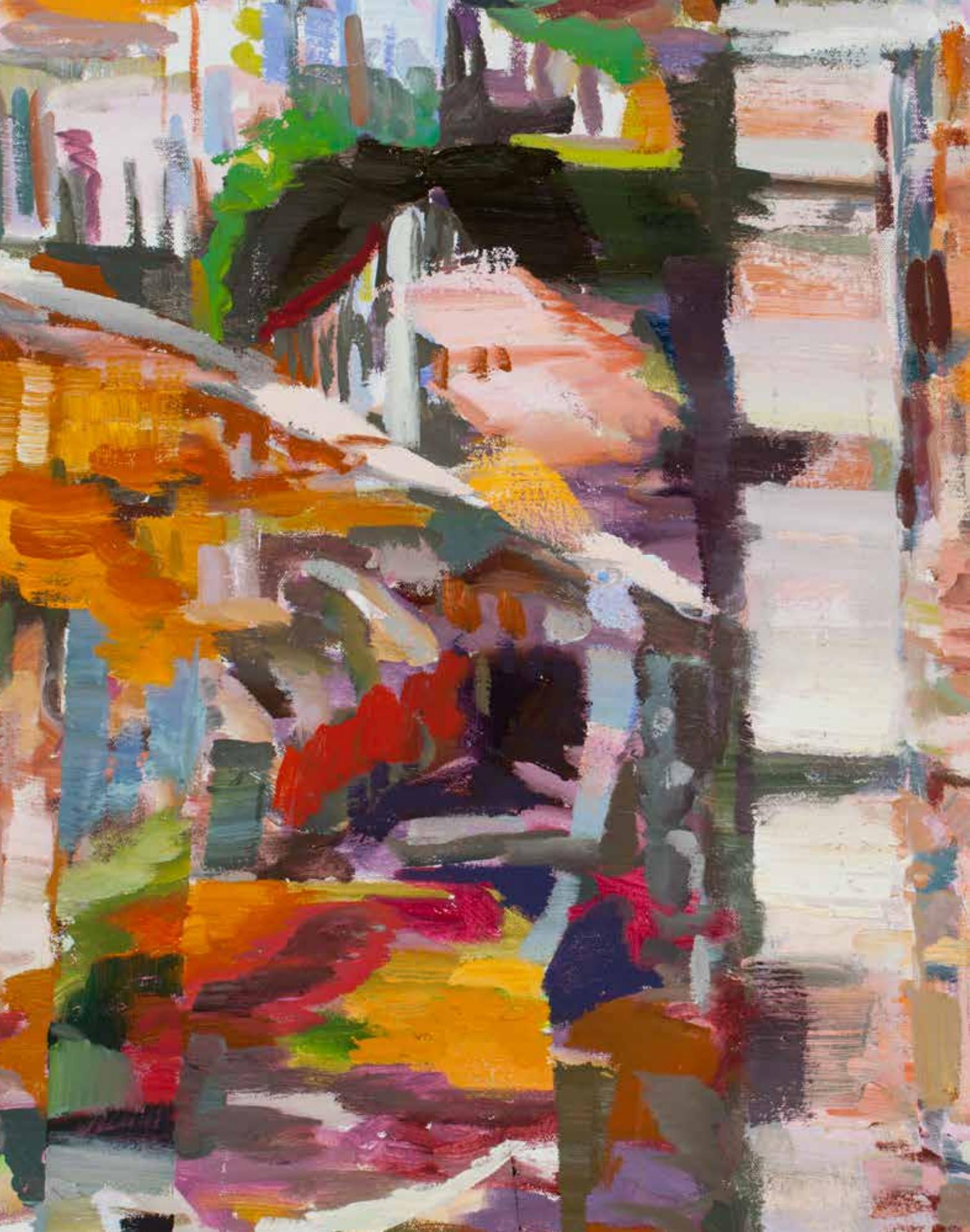


**PAST (ORANGE)**  
2012, oil on canvas



**PRESENT (GREEN)**  
2012, oil on canvas

(detail right)





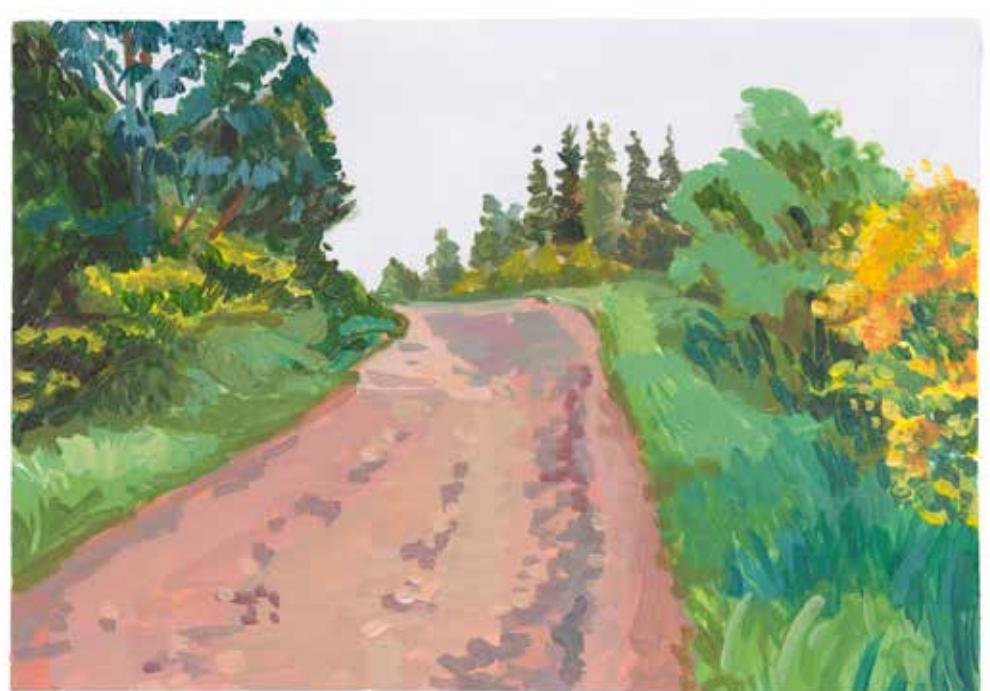












## MONICA TAP

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**SELECTED SOLO AND TWO-PERSON EXHIBITIONS**

- 2014 *the pace of days*. Macdonald Stewart Art Centre, Guelph, ON
- 2013 *New Work*. MKG127, Toronto, ON
- 2012 *Road Work*. String Gallery, Wells College, Aurora, NY, USA
- 2011 *Six ways from Sunday*. Wynick Tuck Gallery, Toronto, ON
- 2011 *Another Roadside Abstraction: David Garneau and Monica Tap*. Dunlop Art Gallery, Regina, SK
- 2010 *Monica Tap: Study Notes*. Wynick Tuck Gallery, Toronto, ON
- 2010 *Road Trip*. Peter Robertson Gallery, Edmonton, AB
- 2010 *Sequence and Passage: Mara Korkola and Monica Tap*. Cambridge Art Galleries, Cambridge, ON
- 2010 *Here and also elsewhere: New Paintings*. Wynick Tuck Gallery, Toronto, ON
- 2009 *Unnatural: Michel Daigneault and Monica Tap*. Rodman Hall, St Catherine's, ON
- 2008 *Monica Tap: Split Seconds*. Windsor Art Gallery, Windsor, ON

- 2008 *Views from the Train: One-second Hudson and other works*. McLaren Art Centre, Barrie, ON
- 2008 *The Passing Landscape*. Art Gallery of Sudbury, Sudbury, ON
- 2007 *Séance*. Margaret Thatcher Projects, New York, NY, USA
- 2007 *One-second Hudson*. Wynick Tuck Gallery, Toronto, ON
- 2007 *Grand River Chronicles: Séance*. Kitchener Waterloo Art Gallery, Kitchener, ON
- 2005 (also 2003, 2000, 1998) *Wynick Tuck Gallery*, Toronto, ON
- 2005 *Over here/over there*. Open Studio Gallery, Toronto, ON
- 2005 *Paintings*. Southern Alberta Art Gallery, Lethbridge, AB
- 2002 *Further*. Tom Thomson Memorial Art Gallery, Owen Sound, ON
- 2000 *Field work*. The Painting Center, New York, NY, USA
- 1999 *Fields*. Gallery 1.1.1, University of Winnipeg, Winnipeg, MB

**SELECTED GROUP EXHIBITIONS**

- 2014 *Crossover*. Boston Cyberarts Gallery, Boston, MA, USA
- 2013 *STAG*. Dispari & Dispari Projects, Reggio Emilia, Italy
- 2012 *Auto-Motive: The View from the Windshield*. Oakville Galleries, Oakville, ON
- 2012 *60 Painters*. Toronto, ON
- 2010 *Art School Dismissed*. Curator/producer: Heather Nicol, Toronto, ON
- 2009 *Pulse II: Angela Leach, Collette Laliberte, Dyan Marie, Monica Tap*. Wynick Tuck Gallery, Toronto, ON
- 2007 *Chromophilies*. Galerie Trois Points, Montréal, PQ
- 2007 *Cartographies*. Elissa Cristall Gallery, Vancouver, BC
- 2006 *Pulse: Abstract Painting and Film*. Mount St. Vincent University Art Gallery, Halifax, NS
- 2006 *ISCP (International Studio and Curatorial Program) Open Weekend*. New York, NY
- 2005 *Under Five*. EFA Gallery (curated video screening), New York, NY, USA
- 2005 *Fabulous*. Dalhousie Art Gallery, Halifax, NS
- 2005 *Abstraction Attraction*. Studio 21 Art Gallery, Halifax, NS

- 2003 *The Big Abstract Show*. The Painting Center, New York, NY, USA
- 2003 *Painting!* University Art Gallery, Central Michigan University, Mount Pleasant, MI, USA
- 2002 *The Free Biennial*. New York, NY, USA
- 2001 *The Brittle Landscape*. Buckham Gallery, Flint, MI, USA
- 2000 *The Single Tree*. London Regional Art and Historical Museum, London, ON
- 2000 *Wallpapers*. Art Gallery of Nova Scotia, Halifax, NS and Art Metropole, Toronto, ON
- 1999 *Contingency and Continuity: Negotiating New Abstraction*. Macdonald Stewart Art Centre, Guelph, ON
- 1999 *Copy Cat*. Kenderdine Art Gallery, Saskatoon, SK
- 1999 *Style Council*. Mount Saint Vincent University Art Gallery, Halifax, NS
- 1999 *Landscape, Process and Perception*. Muttart Art Gallery, Calgary, AB
- 1999 *The Hallowed Land*. Hart House, Toronto, ON
- 1998 *Questions of Landscape*. Dalhousie Art Gallery, Halifax, NS
- 1998 *Theatrum Mundi: Marion McCain Atlantic Art Exhibition*. Canadian Embassy, Washington, DC, USA
- 1998 *Summer group*. Margaret Thatcher Projects, New York, NY, USA
- 1997 *Foundlings*. Edmonton Art Gallery, Edmonton, AB
- 1997 *Royal Over-Seas League 14th Annual Open Exhibition*. London, UK and Edinburgh, Scotland
- 1997 *Disrepresentations: New Abstract Painting*. Edmonton Art Gallery, Edmonton, AB
- 2000 *The Single Tree*. Museum London, London, ON
- 2000 *Contingency and Continuity: Negotiating New Abstraction*. Macdonald Stewart Art Centre, Guelph, ON
- 2000 *Questions of Landscape*. Dalhousie Art Gallery, Halifax, NS

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- 2010 Sandals, Leah. "Old School Cool School" in *Canadian Art*, Winter 2010-11, cover
- 2010 Adler, Dan. *Border Crossings*, issue 116, (review)
- 2010 Dault, Gary Micheal. "Landscapes capture the rush and tumble of time" in *The Globe and Mail*, May 1, 2010 (review)
- 2008 Smith, Pete. "Monica Tap" in *Canadian Art*, Spring 2008, p. 107 (review)
- 2008 Dault, Gary Michael. "Through a train window and onto a canvas" in *The Globe and Mail*, December 29 (review)
- 2005 Webb, Marshall. *Canadian Art*, Fall 2005, p. 141 (review)
- 2005 Dault, Gary Michael. "Motion Pictures" in *The Globe and Mail*, June 20, p. R29 (article/review)
- 2004 Dault, Julia. "Hovering on the edge of recognition" in *The National Post*, January 22 (review)

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2003 Enright, Robert. "Hover Crafting: the art of Monica Tap" in *Border Crossings*, Issue No. 88, p. 64-71 (interview)

2001 Eyland, Cliff. "Monica Tap" in *Arts Atlantic*, Summer 2001, #68, pp 16-20 (feature)

2000 Hart, Matthew. "There's something about Monica" in *The National Post*, January 22 (article)

Walentini, Joseph. "Abstract Art on Line." Review of exhibition at the Painting Center, NY, January 18

1998 Laurence, Robin. "Code Work" in *Canadian Art*, Spring 1998, p. 96 (review/ article)

#### SELECTED PUBLIC COLLECTIONS

Alberta Foundation for the Arts, Edmonton, AB

Art Gallery of Nova Scotia, Halifax, NS

Athabasca University, Edmonton, AB

Dalhousie Art Gallery, Halifax, NS

Edmonton Art Gallery, Edmonton, AB

Foreign Affairs and International Trade Canada, New York and Berlin

Grant MacEwan Community College, Edmonton, AB

Macdonald Stewart Art Centre, Guelph, ON

Mendel Art Gallery, Saskatoon, SK

Oakville Galleries, Oakville, ON

St. Michael's College, University of Toronto (Donovan Collection), Toronto, ON

University of Toronto, Toronto, ON (Hart House)

#### SELECTED CORPORATE COLLECTIONS

Aber Diamond Corporation

AstraZeneca Canada Ltd.

Alberta Treasury Branch

Borden Ladner Gervais LLP

BMO Financial Group

CIBC Mellon

Four Seasons Hotel and Resorts

Genest Murray DesBrisay Lamek

Imperial Oil Canada

OMERS Pension Funds

RBC Wealth Management

s.h.y. Architecture (Bermuda)

TELUS

#### SELECTED AWARDS, RESIDENCIES AND WORKSHOPS

2012 Ontario Arts Council, Established Artist Grant

2008 Residency leader: Prairie North Creative Residency, Grande Prairie, AB

Figure in a Mountain Landscape, Thematic Residency, The Banff Centre, AB

2007 Residency leader: Emma Lake Artists Workshop, Emma Lake, SK

2005-6 International Studio and Curatorial Program, New York, NY, USA

2005-9 Social Sciences and Research Council, Research-Creation Grant: 'Translation as a Strategy of Renewal in Painting'

2005 The Optic Nerve, Thematic Residency, The Banff Centre, Banff, AB

Open Studio Visiting Artist Residency, Open Studio Printmakers workshop, Toronto, ON

2004 Kunst & Complex Residency, Rotterdam, the Netherlands

2003 Canada Council for the Arts, Visual Arts-Creation/Production Grants to Professional Artists

2002 New Works Residency, The Banff Centre, Banff, AB

2000 Nova Scotia Arts Council Presentation Grant

1998 Women and Paint Thematic Residency, The Banff Centre, Banff, AB

Canada Council for the Arts, Mid-career "B" Grant.

#### PROFESSIONAL TRAINING

1996 Master of Fine Arts, Nova Scotia College of Art and Design (NSCAD)

1990 Bachelor of Fine Arts, Nova Scotia College of Art and Design (NSCAD)

#### GALLERY REPRESENTATION

MKG127 (Toronto)

Peter Robertson Gallery (Edmonton)

#### ACADEMIC

Professor, University of Guelph 1999-present

#### LIST OF WORKS

**UNTITLED**  
1998, oil on canvas  
117 cm x 117 cm

**LIDO (GREY)**  
2001, oil on canvas  
117 cm x 117 cm

**ROAD TO LILYDALE I**  
2006, oil on canvas  
203 cm x 251 cm  
Kitchener-Waterloo Art Gallery Collection  
Gift of the Artist, 2008

**ONE-SECOND HUDSON NO. 2B**  
2007, oil on linen  
61 cm x 81 cm

**ONE-SECOND HUDSON NO. 3**  
2007, oil on linen  
61 cm x 81 cm

**ONE-SECOND HUDSON NO. 4B**  
2007, oil on linen  
61 cm x 81 cm

**ONE-SECOND HUDSON NO. 5**  
2007, oil on linen  
61 cm x 81 cm

**IN SHADOW II**  
2011, oil on canvas  
102 cm x 152 cm

**TANGLING WITH GHOSTS**  
2011, oil on canvas  
91 cm x 137 cm

**PAST (ORANGE)**  
2012, oil on canvas  
137 cm x 91 cm  
collection MKG127

**PRESENT (GREEN)**  
2012, oil on canvas  
137 cm x 91 cm  
collection MKG127

**KUDZU III**  
2013, oil on canvas  
203 cm x 127 cm

**MISTLETOE**  
2013, oil on canvas  
203 cm x 229 cm

**BURNT GROUND**  
2013, oil on canvas  
152 cm x 216 cm

**PERFORMANCE**  
2013, oil on canvas  
203 cm x 251 cm

**THE PACE OF DAYS**  
2013, acrylic on paper  
36 folios, each 51 cm x 36 cm

EXHIBITION CURATOR  
Dawn Owen

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Zab Design & Typography Inc

PRINTING  
Shapco Printing Inc

PHOTOGRAPHY  
Gordon Hicks

with the following exceptions:

Rick Johnston, *Road to Lilydale I, One-second Hudson*

Dean Palmer, installation and details

Michiel Duvekot, scans of *the pace of days* and all photo retouching

COVER  
installation view, *the pace of days*

FRONTISPICE  
*One-Second Hudson* No. 3 (detail)

### **Monica Tap: the pace of days**

January 23 to April 6, 2014  
Macdonald Stewart Art Centre

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MACDONALD STEWART ART CENTRE

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du Canada