



Clint Roenisch

A Temple Most August

1 June to 11 September 2021

Abdul Sharif Baruwa

Anna Torma

Emma Talbot

Heather Goodchild

Jennifer Murphy

Lorna Bauer

Lynne Sachs

Sarah Cale

Willard van Dyke

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CRG is pleased to present our summer group show, *A Temple Most August*. The exhibition brings together artists from London, Vienna, Moncton, Brussels, Toronto, Santa Fe, Montreal and Brooklyn, presenting paintings on silk and linen, glasswork, photography, an amphora, photocollage, textiles, embroideries, and a mesmerizing film. After a trying winter and reluctant spring the exhibition heralds the unfurling of more canicular days, verdant and open, the senses receptive. In 1672 a haiku master in Edo began to attract a steady following of disciples, who supplied him with a small hut in which he could write and teach. A banana tree, exotic to Japan, was planted in front of the hut, and pleased the poet so much that he took for his writing name “Bashō,” the Japanese word for “banana plant.”

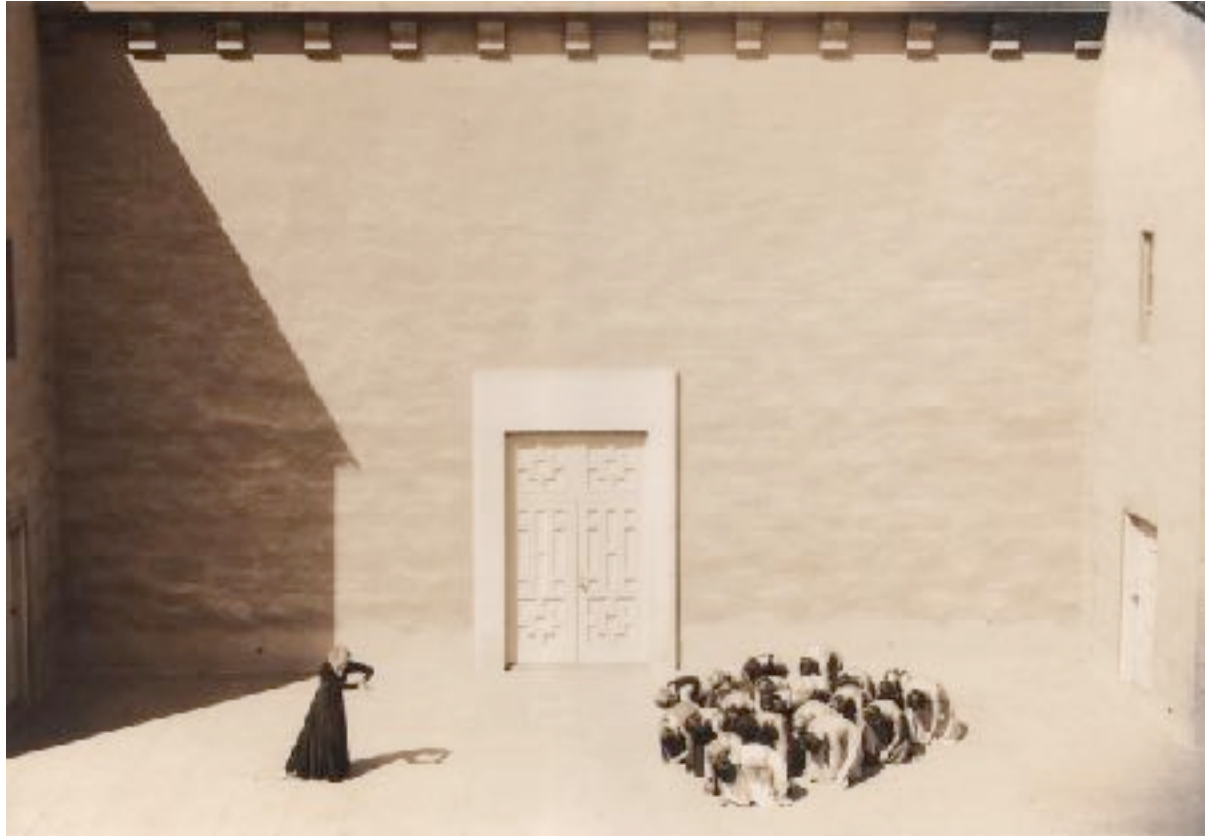
“Temple bells die out.
The fragrant blossoms remain.
A perfect evening!”

- Bashō, circa 1688

#ATempleMostAugust

*Anna Torma appears courtesy Galerie LarocheJoncas. Lorna Bauer appears courtesy Galerie Nicolas Robert.

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Above: Willard van Dyke, *Performance by the Hanya Holm School of Dance*, no date, vintage gelatin silver print, 6 x 8.75 inches, mounted 14 x 17 inches, signed "Willard Van Dyke" in pencil on the mount l.r., inscribed "HANYA HOLM" in ballpoint pen on the mount reverse.

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24 Jan 1986: Willard Van Dyke, a photographer, film maker and former director of the film department at the Museum of Modern Art, died of a heart attack yesterday in Jackson, Tenn. Mr. Van Dyke had been driving from his home in Santa Fe, N.M. to Cambridge, Mass., where he had recently been named Laureate Artist in Residence at Harvard. He was 79 years old.

In his photography and his films, Mr. Van Dyke combined a strong esthetic with a concern for social issues. Although he was known best as a documentary film maker in his later career, his work as a still photographer from the 1930's - especially as a founding member of the f.64 group that included Edward Weston, Ansel Adams and Imogen Cunningham - brought him his first fame. It was in that period that he developed the precisely crafted, classic style of photography that marked his documentary films as well.

He was director of the film department of the Museum of Modern Art from 1965 to 1974, overseeing the expansion of the department's archives and exhibitions, and he started two programs for showing the work of avant-garde and documentary film makers. - from the New York Times obituary.

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Heather Goodchild, *Night At St. Anne's*, 2020.
Wool and burlap, 33 x 53 inches (83 x 135 cm);
unique

"*Night at St Anne's* depicts the Byzantine-revival Anglican church on Gladstone Ave in Toronto, 140m from my house.

The evocative yet incongruous architecture still catches me up after fifteen years, transporting me to other places and eras. With limited recent travel this building has more than ever become a strange portal to different perspectives. The textile work, based on a watercolour sketch, delves into my experience related to a recent death, ideas around the spirit and the movement from one plane to another." - HG

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Lorna Bauer

Sitio Bottles (2018- 2021)

Through a circuitous and intuitive searching in the studio while on residence in Rio de Janeiro, (2017 – 2018) I produced *Sitio Bottles*, as a response to the city of Rio. This took the form of blown glass vessels that were an embodiment of the human lung and the overabundance of plastic water bottles that populate urban scenes and are used for numerous purposes: suspended from trees filled for stray cats to drink from; as jugs used to grow various orchid species; and the thousands upon thousands of strewn drinking bottles littered on the beach and waterways. The blowing lung that created the vessels themselves is meant to be a visual analogue for the bottles as life form and form of life. For this new iteration I am incorporating stoppers inserted into the clear glass forms, and these are loosely based on the botanical illustrations of British expat botanical illustrator Margaret Mee, who has been the focus of much of my recent work as an emblematic pioneer of conservationism in speaking out against the destruction of the Amazon rainforest.



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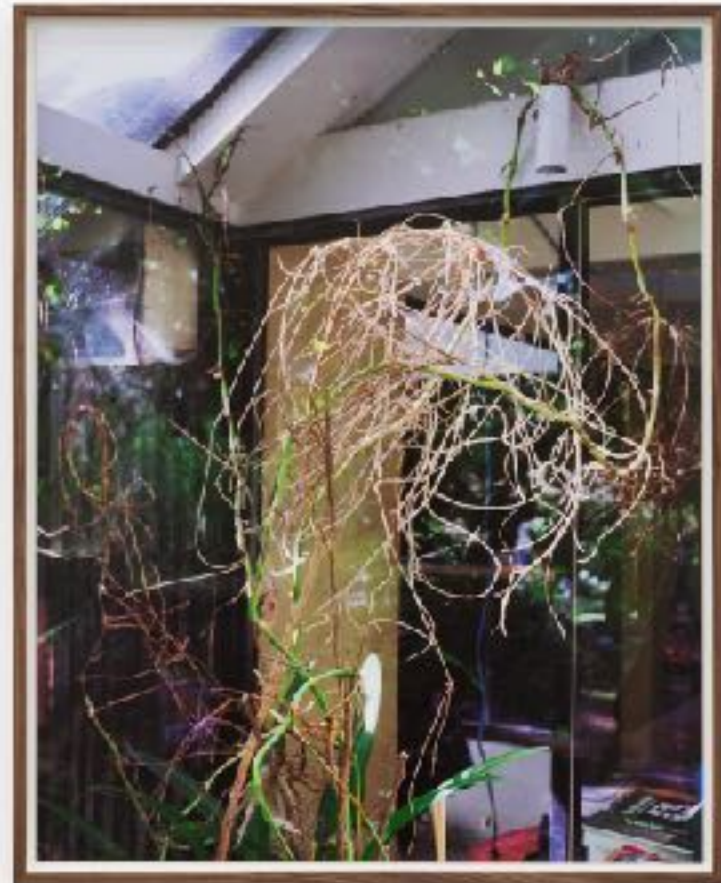
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Lorna Bauer, *Rua Cosme Velho*,
2021. Pigment print on Baryta paper
mounted on dibond. Framed: 28.5 x 42".
Edition 1/5 + 1 AP.

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Lorna Bauer, *Point Grey*, 2021. Pigment print on Baryta paper mounted on dibond. Framed: 34 x 42", unframed: 32 x 40". Edition 1/5 + 1 AP.



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Lorna Bauer, *Winnie's Garden*, 2021.
Pigment print on Baryta paper mounted on
dibond. Framed: 31.75 x 38.75". Edition 1/5 +
1 AP.

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Sarah Cale, *Inversion*, 2021. Jute, oil, acrylic on linen over panel; 43 x 29.5 inches (110 x 75cm); unique.



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Sarah Cale, *Buffer*, 2021. Jute, oil, linen on linen over panel; 39.7 x 31.5 inches (101 x 80cm); unique.

In these new textile works by the Brussels-based Sarah Cale surfaces of paintings are designed with handcrafted jute knot-tying techniques, a repetitive action where form is slowly built-up through layers of idiosyncratic equations. Instead of a blueprint or pattern to rely on, figures appearing in the works are constructed by straying from the repetitive stitch upon which they are built. Through spontaneous manipulations of an established repetitive formula, forms are constructed to reflect the imperfect calculations of human-improvised math. - text from Cale's recent two person show at Nadine, Brussels.

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Emma Talbot, *Fortune Tellers*, 2021. Acrylic on silk, 75 x 57 inches (191 x 144 cm); unique



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Emma Talbot, *Island Of Grief, Don't Let Your Dreams Die*, 2021. Acrylic on silk, 75 x 57 inches (191 x 144 cm); unique

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Above: Emma Talbot at the first screening for her CIRCA commission in Piccadilly Circus, 2021.

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Heather Goodchild, *Behind Theodoric's Curtain*, 2021. Wool and burlap, 33 x 53 inches (83 x 135 cm); unique



"The idea was sparked by Theodoric the Great (454-526 AD), king of the Ostrogoths, and more specifically about what happened to the mosaic conjectured to have depicted him in San Apollinare Nuovo (Ravenna, Italy) below:

'Because he was an Arian, the Roman Church considered him a heretic. After his death, therefore, all images that depicted him and other people were removed from the mosaic and covered with other images. Of the original figures, the hands still remain on the columns of the palace.'

The people of the mosaics were replaced by patterned curtains that reminded me of the 'veil' hanging behind the High Priestess in the upper arcana (Rider Waite) tarot deck - a patterned fabric concealing *the mysteries*." - HG

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Heather Goodchild, *Apollo and Marsyas*
Amphora, 2019. Slip-cast terra cotta, 13 x 10
inches (33 x 25 cm); unique.



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Anna Torma, *Abandoned Details IV*, 2008. Hand embroidery with silk threads and appliqué on linen; 58 x 58 inches framed; 135 x 135 cm (with frame: 147.5 x 147.5cm); unique. Produced with support of the Esker Foundation Commission Fund.

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Anna Torma, *Abandoned Details VI*, 2008. Hand embroidery with silk threads and appliqué on linen; 58 x 58 inches framed; 135 x 135 cm (with frame: 147.5 x 147.5cm); unique. Produced with support of the Esker Foundation Commission Fund.



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Jennifer Murphy, *Dragonfly*,
2021. Collaged printed paper and
thread; 28 x 26 inches framed; 71
x 66 cm; unique

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Anna Torma, *Green Saga*, 2021. 2 layers of linen with silk threads, appliqué and reverse appliqué, hand embroidered collage; 39 x 55 inches (100 x 140cm); unique

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"In The Summer On A River," a suite of seven new paintings on cotton by Abdul Sharif Baruwa (Vienna)

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While the work of Abdul Sharif Baruwa takes many forms, it is a mistake to read it simply as a series of formal elements.

Ultimately, we are being invited into a very personal and beautifully complex world. Sharif's forms emerge through intuitive processes of drawing as analysis and synthesis. This comes out of an urgent need for personal authenticity, whether relating to found objects, nature or his own production — an authenticity that the artist never takes for granted, even within the activity of occupying his own personal space. Those formal elements, which we can somehow recognize from one piece to the next, build upon each other, a seriality of process bringing resolution to foreign aspects of objects and spaces that have captured his attention. The works reflect the activity of looking at an object and function as a mediation for taking that object into the intimate sphere of a personal life.

A found branch of a tree becomes a series of drawings until the form is memorized, meanwhile Sharif imagines what it is like to lie in that tree, to be held by a tree, and it is not entirely clear anymore if the branch itself is the subject. A duvet becomes a surface for physical meditation, and perhaps an even further investigation as the artist sleeps wrapped up in the expanded network of connectivity of thoughts, feelings and actions.

Text: Francis Ruyter for Baruwa's recent exhibition at the Neuer Kunstverein Wein.

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Abdul Sharif Baruwa, *On The Rock (in the summer on a river)*, 2021, 56 x 66.5 inches (143 x 169cm), pastel on cotton textile; unique

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Abdul Sharif Baruwa, *Standing (in the summer on a river)*, 2021, 83 x 56 inches (210 x 143cm) pastel on cotton textile; unique



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Abdul Sharif Baruwa, *Swimming (in the summer on a river)*, 2021, 28 x 31 inches (72 x 78cm), pastel on cotton textile; unique.

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Abdul Sharif Baruwa, *Arms Wide Open (in the summer on a river)*, 2021, 32 x 56 inches (82 x 143cm), pastel on cotton textile; unique

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Abdul Sharif Baruwa, *In The River (in the summer on a river)*, 2021, 38 x 27 inches (94 x 72 cm), pastel on cotton textile; unique.



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Abdul Sharif Baruwa, *Under The Water (in the summer on a river)*, 2021, 33 x 27 inches (84 x 72 cm), pastel on cotton textile; unique



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Abdul Sharif Baruwa, *Sitting (in the summer on a river)*, 2021, 28 x 36 inches (72 x 92cm), pastel on cotton textile; unique.

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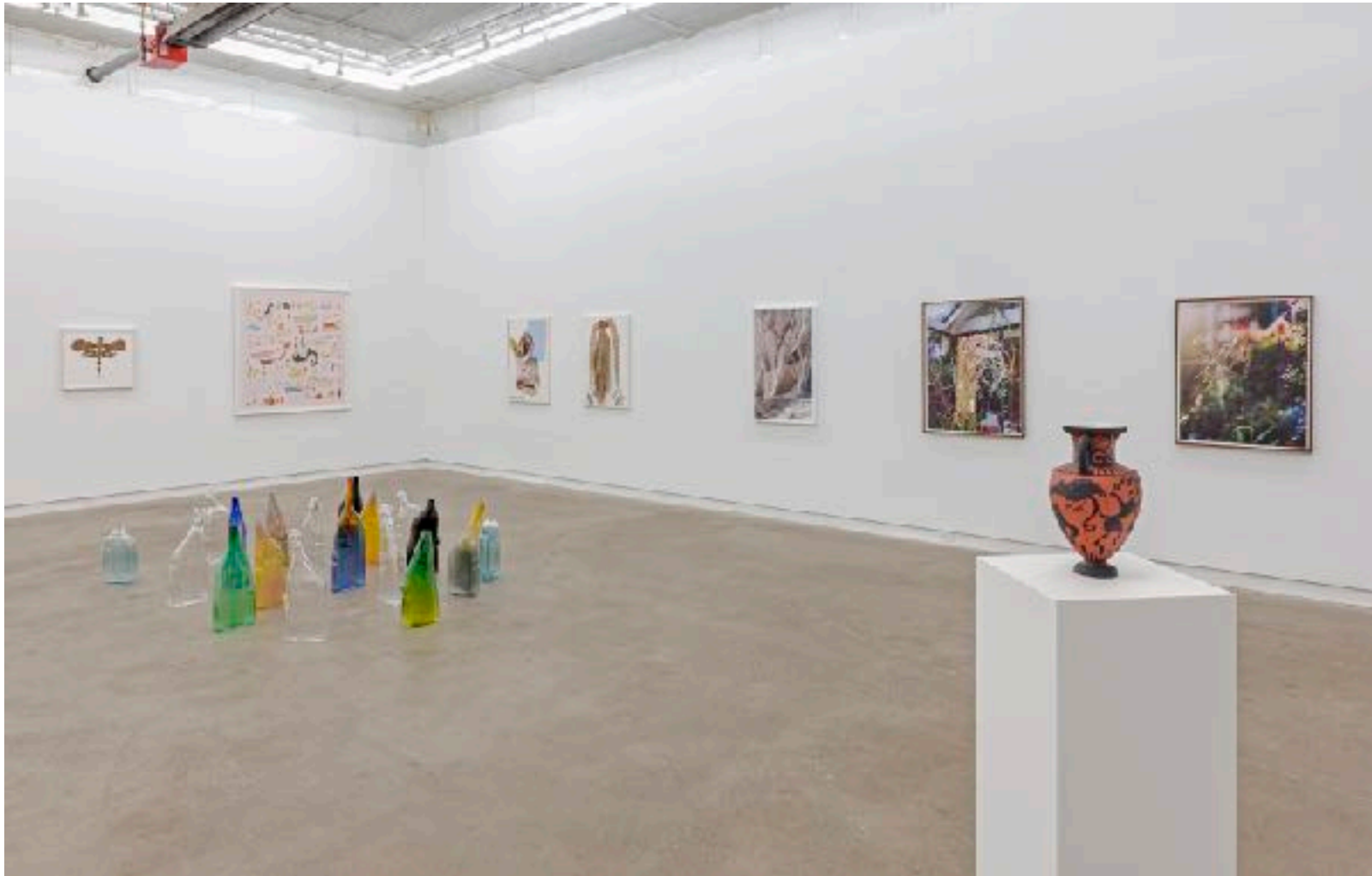
Lynne Sachs, *A Month Of Single Frames*
(made with and for Barbara Hammer),
2019, 14 min colour film with sound

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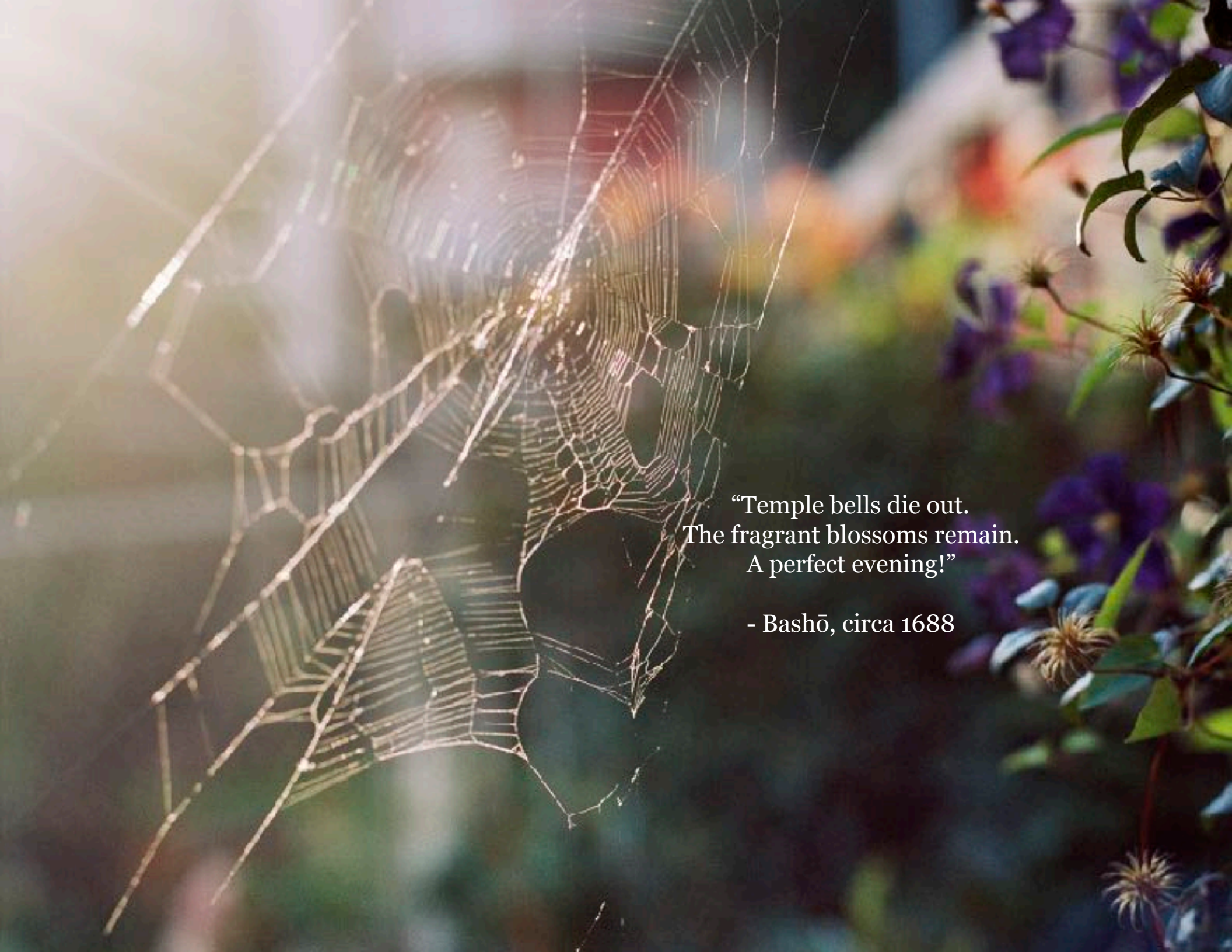
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June—Sep 2021



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- Bashō, circa 1688