

Anne-Marie Kornachuk

Education

1993 BFA, Concordia University, Montreal, Quebec, Canada

Selected Exhibitions

- 2018 Skidmore Contemporary Art, Santa Monica, CA, solo exhibition
- 2017 Skidmore Contemporary Art, Santa Monica, CA, group exhibition
- 2017 Marshall Gallery, *International Guild of Realism Winter Salon Exhibition*, Scottsdale, Arizona, USA, juried.
- 2016 The Vendue, *Lions and Tigers and Bears*, South Carolina, USA, curated, group.
- Gallery 1261, *11th Annual International Guild of Realism Exhibition*, Denver, Colorado, USA, juried.
- Nan Miller Gallery, *Realism: A Moment in Time*, Rochester, NY, USA, curated, group.
- 2015 Principle Gallery, *10th Annual International Guild of Realism Exhibition*, Alexandria, Virginia, USA, juried.
- Masterworks from the International Guild of Realism Exhibition Museum Tour*, juried, group: R.W. Norton Art Gallery, Shreveport, Louisiana, USA
Appleton Museum of Art, Ocala, Florida, USA
Albany Museum of Art, Albany, Georgia, USA (2016)
- Trias Gallery, *All in the Mind*, Oakville, Ontario, Canada, curated, group.
- The Vendue, *Fluent*, Charleston, South Carolina, USA, curated, group.
- Robert Lange Studios, *10*, Charleston, South Carolina, USA, group.
- C Parker Gallery, *Love*, Greenwich, Connecticut, USA. group.
- 2014 Robert Lange Studios, *9th Annual International Guild of Realism Exhibition*, Charleston, South Carolina, USA, juried, group.

C Parker Gallery, *Yes She Can*, Greenwich, Connecticut, USA. group, curated.

C Parker Gallery, *Horsing Around*, Greenwich, Connecticut, group, curated.

Principle Gallery Charleston, *Women Painting Women*, Charleston, South Carolina, USA, juried, group.

Buckhorn Fine Art Festival, *Mystique*, Buckhorn, Ontario, Canada, curated, group.

Represented by Richard J Demato Fine Arts Gallery, *Art Hamptons*, Long Island, NY, USA.

The Vendue, *Here Now*, Charleston, South Carolina, USA, curated, group.

Miller Gallery, *Contemporary Figurative Invitational*, Cincinnati, Ohio, USA, curated, group.

Richard J. Demato Fine Arts Gallery, *Transcendental Feminine Fantasy*, Sag Harbor, NY, USA, group.

Richard J. Demato Fine Arts Gallery, *Get Real: New American Painting*, Sag Harbor, NY, USA, group.

Represented by Chamberlain Fine Art, *AD 20/21*, Boston, MA, USA

Trias Gallery, *I LOVE YOU*, Oakville, Ontario, Canada, group.

Richard J. Demato Fine Arts Gallery, *Pursuit of Passion*, Sag Harbor, NY, USA, group.

Represented by Richard J Demato Fine Arts Gallery, *LA Art Show*, Los Angeles, CA, USA

2013 Robert Lange Studios, *North vs. South*, Charleston, South Carolina, USA, juried, group.

Trias Gallery, Oakville, Ontario, Canada, group.

Miller Gallery, *Contemporary Realism Invitational 2*, Cincinnati, Ohio, USA, curated, group.

Richard J. Demato Fine Arts Gallery, *Women Painting Women*, Sag Harbor, NY, USA, juried, group.

- 2012 Trias Gallery, Toronto, Ontario, Canada, group.
- Art Gallery of Peterborough, *Triennial 2012*, Peterborough, Ontario, juried, group.
- Burlington Art Centre, *Burlington Art Centre Auction*, Burlington, Ontario.
- 2011 Toronto International Art Fair, ADAC Booth, Toronto, Ontario, Canada.
- Miller Gallery, *Contemporary Realism Invitational*, Cincinnati, Ohio, USA, curated, group.
- Burlington Art Centre, *Burlington Art Centre Auction*, Burlington, Ontario.
- Represented by Trias Gallery, *Toronto Art Expo*, Toronto, Ontario.
- 2010 Miller Gallery, *Leaving Eden*, Cincinnati, Ohio, USA, solo exhibition, catalogue.
- Burlington Art Centre, *Burlington Art Centre Auction*, Burlington, Ontario.
- Miller Gallery, *50 Years, 50 Artists, 50 Paintings*, Cincinnati, Ohio, USA, group.
- Miller Gallery, *Artistic Stimulus II*, Cincinnati, Ohio, USA group.
- 2009 Miller Gallery, *The Holiday Show: size matters- small works*, Cincinnati, Ohio, USA, group.
- C4 Contemporary Art, *Post-Human: The Representation of the Human Body in the Age of Mimesis*, Los Angeles, California, USA, curated.
- Represented by Trias Gallery, *art09 International Art Fair*, Toronto, Ontario.
- Varley Art Gallery, *Varley Art Gallery Auction*, Unionville, Ontario.
- Miller Gallery, *Artistic Stimulus*, Cincinnati, Ohio, USA group.
- Burlington Art Centre, *Burlington Art Centre Auction*, Burlington, Ontario.
- 2008 Miller Gallery, *Objects of Desire*, Cincinnati, Ohio, USA, group.
- Trias Gallery, *Anne-Marie Kornachuk: the eve series and Donald Liardi: bronzes*, Toronto, Ontario.

- Miller Gallery, *Temptation: Capolongo and Kornachuk*. Cincinnati, Ohio, USA.
- Trias Gallery, *OSA in the GTA*, Toronto, Ontario, group exhibition.
- Peterborough County Court House, *Artists of The Art School of Peterborough: Selected Teachers and Students*, Peterborough, Ontario, curated.
- 2007 Miller Gallery, *Objects of Desire*, Cincinnati, Ohio, USA, group.
- Miller Gallery, *It's Show Time*, Cincinnati, Ohio, USA, group.
- Toronto International Art Fair, Toronto, Ontario, Canada.
- 2006 Woodstock Art Gallery, *Voices*, Woodstock, Ontario, group, juried.
- Trias Gallery, *Airs Above The Ground*, Toronto, Ontario, solo exhibition.
- Toronto International Art Fair, Toronto, Ontario, Canada, catalogue.
- 2005 Toronto International Art Fair, Toronto, Ontario, Canada.
- Sailor's Valentine Gallery, Nantucket, Massachusetts, USA, group exhibition.
- Trias Gallery, Toronto, Ontario, group exhibition.
- 2004 Toronto International Art Fair, Toronto, Ontario, Canada.
- Sailor's Valentine Gallery, Nantucket, Massachusetts, USA, group exhibition.
- Lieutenant Governor's Suites, *Current: Members of the Ontario Society of Artists*, Toronto, Ontario, Canada, group exhibition, juried, catalogue.
- Trias Gallery, Toronto, Ontario, Canada, group exhibition.
- 2003 Russell Gallery of Fine Art, *White Lies*, Peterborough, Ontario, Canada, solo exhibition.
- Pearl Conrad Gallery: Ohio State University, *Exhausted Goddess*, Mansfield, Ohio, U.S.A. duo exhibition, curated.
- Sailor's Valentine Gallery, Nantucket, Massachusetts, USA. group exhibition.
- Toronto International Art Fair, Toronto, Ontario, Canada

- Abbozzo Gallery, *Go Figure*, Oakville, Ontario, Canada, group exhibition, curated.
- Galerie St. Laurent + Hill, *Figures*, Ottawa, Ontario, Canada, group exhibition.
- Russell Gallery of Fine Art, *Coast to Coast*, Peterborough, Ontario, Canada, group exhibition.
- 2002 Brad Cooper Gallery, *Nude in The Post-Modern*, Tampa, Florida, U.S.A. group exhibition, juried.
- St. Mary's University Art Gallery, *Posers: The Work of Greg Denton, Eliza Griffiths, Anne-Marie Kornachuk, Tony Scherman, Marion Wagshal and Janet Werner*, Halifax, Nova Scotia, Canada, group exhibition, curated, catalogue.
- Sailor's Valentine Gallery, Nantucket, Massachusetts, USA, group exhibition.
- 2000 Russell Gallery of Fine Art, *Performance Anxiety*, Peterborough, Ontario, Canada, solo exhibition.
- Varley Art Gallery, *Into Body*, Unionville, Ontario, Canada, group exhibition, juried.
- Higashi-Futami, *Florart 2000, International Art Exhibition*, Hyogo-ken, Japan, group exhibition, juried.
- Pratt and Whitney Canada (Living Arts Centre in Mississauga), *Perspectives 2000*, Mississauga, Ontario, Canada, group exhibition, juried, catalogue.
- John B. Aird Gallery, *Art & Healing: 126th Annual Open Juried Exhibition*, Toronto, Ontario, Canada, group exhibition, juried.
- San Jacinto College South, *12 x 12 x 12 x 2000: National Small Painting and Sculpture Competition*, Houston, Texas, U.S.A. group exhibition, juried, catalogue.
- 1999 Pratt and Whitney Canada (Living Arts Centre in Mississauga), *Perspectives 1999*, Mississauga, Ontario, Canada, group exhibition, juried, catalogue.
- 1998 Galerie McClure Visual Arts Centre, *Entertaining Thoughts of Disaster*, Westmount, Quebec, Canada, solo exhibition.

- Observatoire 4, *Rationnelles/Irrationnelles- Pertinentes/Impertinents*, Montreal, Quebec, Canada, group exhibition.
- 1996 Galerie Action Art Contemporain, *Careful*, Saint-Jean-Sur-Richelieu, Quebec, Canada, duo exhibition.
- 1995 Observatoire 4, *Grand Illusions*, Montreal, Quebec, Canada, duo exhibition.

Related Experience

- 2014 ARC Salon 2013/2014 finalist
Cover artist, *Buckhorn Fine Art Festival*, Buckhorn, Ontario
- 2012 Inaugural artist association, Museum of Realist Art, Boston, MA, USA
- 2010 Book cover, *Es geschah an einem Sonntag*, Valerie Wilson Wesley, Diogenes Publishing House, Zurich, Switzerland
- 2007-2012 Executive Director, Art School of Peterborough, Peterborough, Ontario.
- 2007- Teaching, private.
- 2008 Teaching, Lakefield College School, Lakefield, Ontario.
- Curator, *Artists of The Art School of Peterborough: Selected Teachers and Students*, Peterborough County Court House, Peterborough, Ontario.
- About Face: Students of the Art School of Peterborough*, Art Gallery of Peterborough, Peterborough, Ontario.
- 2006 Teaching, Lakefield College School, Lakefield, Ontario.
- 2006-07 Teaching, Art Gallery of Peterborough, Peterborough, Ontario.
- 2006-2012 Teaching, Art School of Peterborough, Peterborough, Ontario.
- 2005 Jury, *Voices*, Woodstock Art Gallery, Woodstock, Ontario.
- 2003 Exhibition Chair, *About Water*, Toronto, Ontario.
- 2003- 2004 President *Ontario Society of Artists*.
- 2002 Exhibition Chair, *Fragile*, Toronto, Ontario.

2001- 2003 Vice-President *Ontario Society of Artists*.

Bibliography

John O'Hern "Graceful Movements: Collector's Focus Art of the Horse",
American Art Collector, May 2017, issue 139, p. 74-78.

Cover, *Tri-State Horse*, March, 2017, Vol. 21

"Anne-Marie Kornachuk", *Post-Modern Times*, Vol. 1, Number 3, p. 4 – 11.

Veronica Winters (editor), Art Lessons In Realist Drawing, Painting and Beyond,
UltraMax Publishing, LLC, USA.

Eric Ernst, "Art review: The Magic of Realism at RJD Gallery", *Hamptons Art Hub*, 13 April 2014.

Michael Fazackerley, "Artist Spotlight: Anne-Marie Kornachuk", *kawartha Now*,
March 2014

Artsy Editorial, "Dressing the Art", *Artsy*, January 2, 2013

"North versus South", *American Art Collector*, vol 97, November, 2013, p. 151.

Cover, *Dan's Papers*, October 25, 2013

Marion Wolberg-Weiss, "This Week's Cover Artist: Anne-Marie Kornachuk",
Dan's Papers, October 25, 2013.

Karen S. Chambers, "Realism that will disturb, delight you", *Cincinnati Enquirer*,
October 10, 2013.

Artsy Editorial, "Blogworthy: Women Painting Women", *Arsty*, September 23,
2013.

Anne-Marie Kornachuk, "Interpreting States of Being", *International Artist*,
August/September 2013, p. 78-85.

"The Art Lover's Guide to Collecting Fine Art in Canada", *American Art Collector*,
vol.84, October 2012, p.101.

Gil McElroy, "Gil McElroy in Oshawa, Bowmanville, Peterborough", *Akimbo*, 2
March, 2012

Mary McGillis, "Local artist at Ohio gallery", *The Peterborough Examiner*, 22 October, 2010

"Kornachuk's Considering Eve at Cincinnati gallery", *The Peterborough Examiner*, 04 October, 2008

Stephanie Dickison, "Stunning", *Surface and Symbol Magazine*, October 2006

Joelle Kovach, "Learning to draw changed artist's life", *The Peterborough Examiner*, 28 September 2006

Alice Burdick, "Poser's", *Arts Atlantic*, vol.20, no. 1, Spring 2003, p.55.

Mathew Reichertz, "Poser's: The work of Greg Denton, Eliza Griffiths, Anne-Marie Kornachuk, Tony Scherman, Marion Wagshal and Janet Werner", exhibition catalogue, St. Mary's University Art Gallery, 2002 .

Elisa Barnard, "Poser's Intriguing", *The Halifax Herald Ltd.*, 22 November 2002

Kathryn Hayward, "Down the Street: Sightings", *Elm Street Magazine*, Summer 2000, p.14.

Calendrier Cultural: Accident, le travaille d'Anne-Marie Kornachuk. SRC Vancouver (c.b): Ce Soir, 13 March 1997.

Gilles Lévesque, "La Galerie Action art actuel présente *Careful (prudence)", *La Canada Français Week-End*, 26 June 1996, B-7.

Henry Lehmann, "Two shows about preservation: one in jars, another in our memories" *Mirror*, vol.11, no. 10, 10 August 1995, p.17.

Awards and Grants

2017 *Director's Choice Award, International Guild of Realism Winter Salon Exhibition*, Marshall Gallery, Scottsdale, Arizona, USA

2010 *Exhibition Assistance Grant*, Ontario Arts Council

2008 *Mid-Career Artist Grant*, Ontario Arts Council

2001 *Exhibition Assistance Grant*, Ontario Arts Council

2000 *Prize of Excellence (Excellent Art): Higashi-Futami, Florart 2000, International Art Exhibition*, Hyogo-ken, Japan

Merit Award: San Jacinto College South, 12 x 12 x 12 x 2000: National Small Painting and Sculpture Competition, Houston, Texas, U.S.A.

Collections

The Andell Inn, Kiawah Island, South Carolina, USA
Government of Ontario
Peterborough Regional Health Centre
Private: Canada, US, England, Europe

Excerpts from Publications:

Anne Marie Kornachuk paints highly mysterious tableaux of an ambiguous narrative, emphasizing voluminous folds of fabric and small hints of human figuration to illustrate emotion as products of internal and highly private dynamics. Creating landscapes of shadow and light through the manipulation of the material that drapes the body beneath, the artist is able to impart both emotional drama and theatricality almost entirely through gesture and impulse.

Eric Ernst, "Art review: The Magic of Realism at RJD Gallery", *Hamptons Art Hub*, 13 April 2014.

For pure deliciousness, there's Anne-Marie Kornachuk's "Colour Field". A nude woman with her back turned from the viewer gathers up a length of golden satin to drape around her bare shoulders. The painter has captured the way light plays on the folds of fabric and even the heft of it in a true virtuoso performance.

Karen S. Chambers, *Cincinnati Enquirer*, October 10, 2013

Lastly, however, there's this painting. Okay, so I'm violating my own injunction and talking about something from the majority end of the aesthetic spectrum, but it needs saying. It's an oil and gold leaf on canvas piece by **Anne-Marie Kornachuk** entitled *Leaving Eden: Vertigo* and it representationally depicts the image of a fallen horse, shown either just as the fall has occurred or maybe as just as it is set to righting itself again. Kornachuk has breathtakingly caught the fear in the horse's eyes and all the muscular tension of a powerful creature in distress. Visually isolated from any context, tightly focused, and beautifully rendered, there's much to see here, – much to learn from the animal, from (to borrow from the poet Michael McClure) the meat that we are.

GIL MCELROY in Oshawa, Bowmanville, Peterborough, *Akimbo*, 03/20/12

As soon as I walk in the room, I am stunned. Like seeing the man who stole your heart after being away for three years, it's a sudden thunk, a drop of your whole core.

It is not the size of the paintings, but of course that has to be a part of it, doesn't

it? No, it is the work. The woman gripping her white dress below her hip in a sexy sway. Another turning away, straining against a poppy red dress emblazoned with a Phoenix. The paintings are powerful and sensual, in an in-your-face manner but yet with a subtle touch. The dichotomies fill me with sheer joy and yet I am dizzy from overstimulation. I feel the need to simultaneously run and sit down. I am thrilled and exhausted. I haven't felt this way in years.

The works are thanks to Anne-Marie Kornachuk, and like a song that manages to sum up everything you have ever thought about life, I am completed besotted and feel like a sudden evangelist – everyone must know about this talented artist.”

Stephanie Dickison, “Stunning”, *Surface and Symbol Magazine*, October 2006
Anne-Marie Kornachuk's oils on wood and canvas were also notable for their fine atmospheric detail. All of her paintings depicted figures, sometimes just partially, in close-up and usually reclining. No faces were shown, but the bodies, clothed in red-satin pajamas and awkwardly posed, are provocative.

Study in Red (Kerry) was an example of one of Kornachuk's exquisitely detailed figure studies. Deeply creased clothing and flesh contrast with a melancholy under-lit background. Small sections of exposed flesh and particularly vulnerable looking; soles of feet display strange, usually hidden wrinkles, and the back of the neck is unprotected. The texture of the clothes and flesh are lushly rendered and transmit a sense of imminent danger.

Alice Burdick, “Poser's”, *Arts Atlantic*, vol. 20, no.1, Spring 2003, p.55.

Anne-Marie Kornachuk's paintings beckon to be explored close-up. The subtly transparent skin of her subjects and the clarity and complexity of the velvety fabric that she portrays are mesmerizing visual textures. Kornachuk begins each painting by roughly blocking in the composition. She then builds up the surface with successive layers of glaze scrubbed and rubbed on with a brush and her fingers. Kornachuk works close to the canvas, carefully modulating fold and form so that the image retains its coherency even when viewed at close range. At this close distance, body and fabric become abstract references to organic forms, and the eye glides over these shapes as it travels through the picture. The process of their production calls for these paintings to be experienced at a similar distance, whereby we can easily verbalize the subject matter as we approach but then become caught up in their abstract sense of volume and space.

Mathew Reichertz, “Poser's: The work of Greg Denton, Eliza Griffiths, Anne-Marie Kornachuk, Tony Scherman, Marion Wagshall and Janet Werner”, exhibition catalogue, St. Mary's University Art Gallery, 2002.