

WHITE ROMA / WHITE PELEE
C.WELLS



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Shirley Madill

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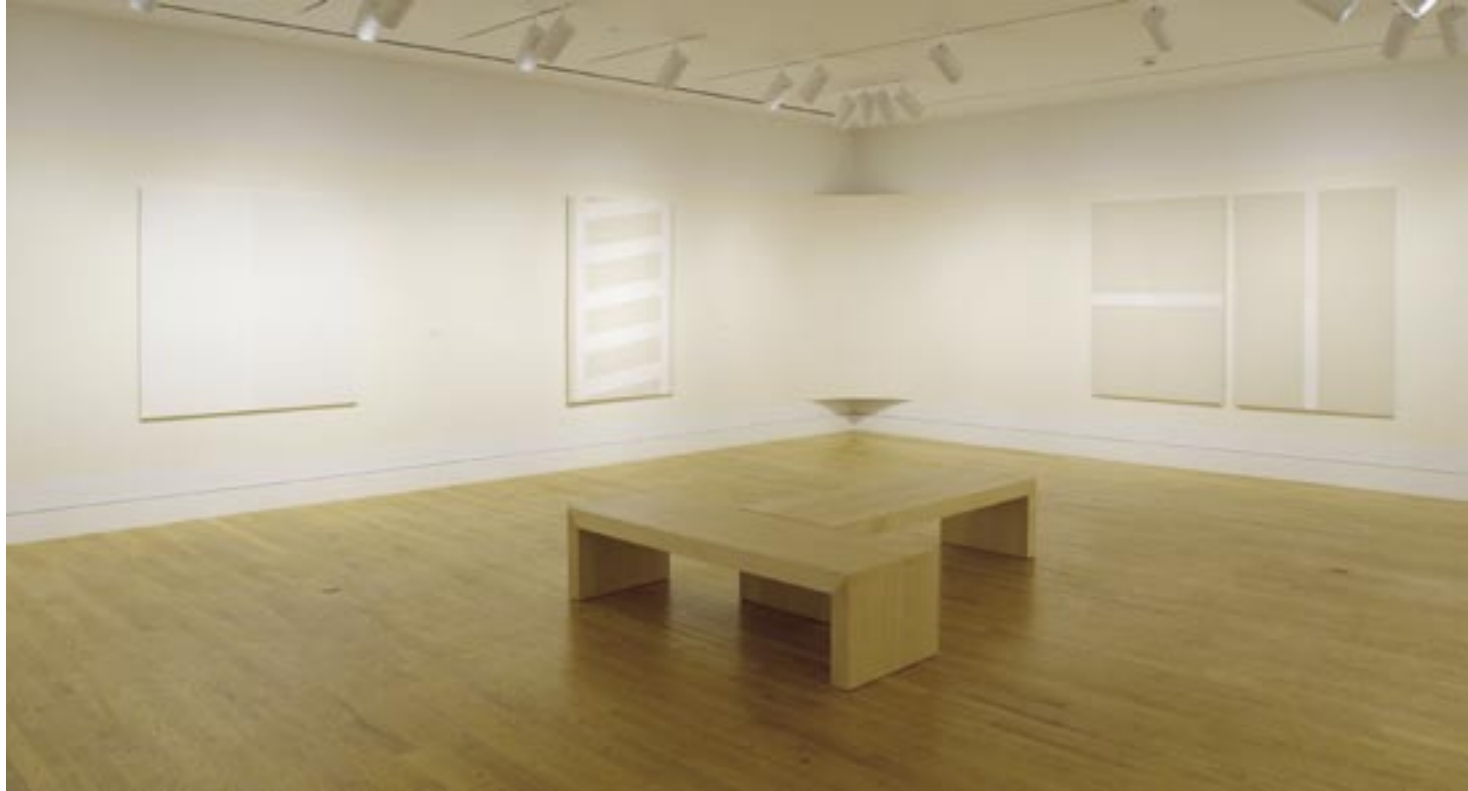
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Hamilton



SECTION ELEVEN: MARKINGS AND DELINEATIONS

~~SECTION ELEVEN: MARKINGS AND DELINEATIONS~~

A man stands in the absence of a horizon, landscape details, or other clues about the spatial environment. Solely his body achieves a sense of space. His nose, dropped towards his feet, creates the mental image of the control space they occupy. The breeze bellows, matting his mass. He removes the cardboard from his collar, pulls a pencil from his pocket and proceeds to display the inconsistencies of his draftsmanship. He has incomplete control of the pictorial space. He whirls. Any indication that the physical law of his particular micro-universe is understood is confirmed in his nonsensical scratches. Yet, in stride and in stroke, he carries on creating something that is unclear but also unfettered. Proud patinations ... but years of marks add up to nothing. Nonetheless the man is self-contained - an environmental illusion unto himself. He stops, exhausted, but full of bliss. He is successful in his mind, quite sure of his non-vision.

Costumed for performance or for the still object, the line marker has encrusted its language on chosen surfaces to put forth its place as the allegorical emblem of urbanization. Painting, both verb and noun (v,n) have been significant towards establishing a methodology for the line marker, with or without art historical relevance. Utilized as a global environmental schematic that is cross-cultural; the line marker's imageability as an emblematic form provides both historic context and contemporary meaning. As communication, the line marker operates in an analogous way and has been propositioned over the years as: a pop culture signifier, common men, terra tattoos, emotive currency, cultural compass cards, topophilia treatises, graffiti's distant cousin, idea trips, wires for pedestrians, margins for vehicles, wanderlust windings and topographic typings. Line markers hum but they do not sing, they cradle the written word but not the slogan; they are expected, documented, noetic, post-aesthetic, rural, urban, country, city ... about historicity.

As Paintings (n) they are constructed to be oscillators – simulation the wet lawn, representation the sidewalk.

Simulations proclaim to be the whole of whatever is being simulated with no reference point from which one can distinguish what is and isn't genuine. Line markers painted on canvas art canons simulate their worldly affect. Same schematics, same mathematics, same hues and significantly, same way-to-do. The physical substances of the paint, its properties, are one with the process. They are in the medium of their own making.

As representations, they are used to distinguish falsehoods, because by definition, representations are about something else. Representations are way finders. We say, 'this is that or this is a portion of that or at the very least this could be that'. Line markers painted on canvas art canons represent their worldly use; functioning alike an image-index to whole, entire line markers, all line markers, everywhere. Further, they are abstract representations, alike maps, which when pushed, default to their linguistic character and their given civic coded meanings and truths, provided by their engineers, cartographers, not artist or poets.

Painting (v) within line marker endeavours is about intervention, landscape and topography. This has been purposeful in order to emphasize the multi-nuances of the environments which the code functions in. A line may be a line, which may be a line, all with the same given semiotic meaning: yet the surrounding environment in which the line exists is uniquely individual and unfolding.

What would it suggest to conversely consider that the re-painting (v) of a line marker at a chosen location to be at one in the same time another? A space that is translocal seems easier to imagine when the 'gesture' is wrapped in coded, communicative meaning.

Translocal spaces allow an investigation of how extended physical space can be shared by things or actions. Linking a 'local' site with a 'remote' site raises particular challenges for our understanding of new paradigms in communication. A simple connection by latitude or association by trajectory is not exactly the Butterfly Effect, but at least the interface becomes useful. If such an investigation recognizes how parallel schematic systems can converge or affect each other, it can perhaps consider how we integrate other realities into our social experience. The line marker as simulation and as representation is abstract, but it is socially abstract. The social orientation toward sensual environments and its plasticity (v,n) is not directed at euphoric assumptions about virtual reality or even at the contemporary art interest in 'navigational art'; but rather at concrete, synaesthetic processes and tactile explorations of the environment. Roman line marker paint is different than the Canadian (Pelee) version in hue and texture; but it is the same. Further, fictional geographies (Rome in a film through Fellini's lens),

familiar objects (the line marker line and ladder schematic), and their mediated presences (paintings on canvas) restructure and enlarge the environment and its projection are their shared latitude. 'Latitude' primarily thought and used as a cartographic means of connection may intuit an antiquated feeling ... maps and sextants and such; but the idea of a shared latitude as a conceptual connection reads beyond romantic lore and seems powerfully useful. Association by arc (a).

This association and the arc are not about calendar and postcard aesthetics of the landscape, but there is an aesthetic. Codes, rules and regulations (Section Eleven) inform both and provide this aesthetic. These specs, their global commonality, their ubiquity and their level of presence in our minds and lives are our scale of negotiation. The Painting (v,n) or Re-Painting (v,n) of these truths, lies, interpretations or facts is not a creative act. They are 'discover' acts. Found. Painting's (n,v) found object.

And after the man died, all that remained was the cardboard collar. And through time and atmosphere the marks revealed a map. And others asked if the map was there all along. And no one knew, and few cared, and even fewer realized it was his way home.

C.Wells





WHITE ROMA / WHITE PELEE
2005

For the past ten years, Canadian artist C.Wells has developed a painting practice akin in spirit to that of a topographer. He has audited the history of line marking – the industrial medium used to define the limits borders and boundaries of highways, roads, pedestrian movement and urban structures – beginning with its origins in Trenton, Michigan in 1911. The material properties of line marker paint may be considered universal not only in its make up but also its' meaning globally. Since 1996, he has concurrently established a painting component (works on canvas and other surfaces), an ongoing photo and video performance component (painting in situ), and a writing component (text works as a means to theorize and narrate his process) – a means to connect the objects produced to the notion of “painting-in-the-world”. In this installation, WHITE ROMA / WHITE PELEE, his most recent investigation and addition to the ongoing project, Wells brings a unique perspective and meaning to “all roads lead to Rome”.

If I were to draw a line to define the work of C.Wells when applied specifically to his most recent production, I would describe it as having moved from complexity to simplicity, from the use of narrative structures to the physical representation of signs and symbols, which resume the polysemy of

the meaning of the work of art. The construction of significances meticulously developed by Wells has remained fundamentally true to certain basic principles that shape his personal grammar. Wells denies art to be evaluated solely by criteria associated with aesthetics and high art practice, but to be related to mental activity. This methodology is situated within the parameters that surround the making of a work of art as reflective of a timeless activity. The ‘line marker paintings’ of C.Wells are works that can be read as new treatises on art, treatises in which art not only focuses on aesthetics, but also addresses the ambiguous space between the mental and the physical and the line of separation between work and viewer.

Wells' line marker paintings operate as conductors from the environment transmitting impulses from the efferent nerves of the artist to the viewer. Wells understands that art reflects the environment in which it is made and through art, unconscious processes can be elicited and some of the values discovered. In this respect, our human-made environments are also symbolic. Wells' art addresses the elusiveness of these symbolic environments algebraically, with variables representing metaphorically the larger global environment. By using standard line marker paint, he creates visual messages

that are subsequently decoded. Not only do these codes of representation become the subject of this art, but also the codes themselves. These 'painted' codes are a replication of a larger system that are intuited and extracted from the environment. This methodology can also be addressed within the context of language, the most primary of human coding systems, and the most elusive.

Although the sources of language are largely unknown, we do know that it has evolved and externalized from utterances into visible codes that have come to emanate in a hardened-seeming dimension. From speech to hieroglyphs, writing, printing, and neon signs are agglutinated and accrued. In this process, the characteristics of what and how we know ourselves are shaped, reshaped, determined and re-determined. Line marker paint contains its own referent, i.e. it is semiotic. Line markers communicate in a social public space. They define and regulate reading through their signification. They dictate distance and separation. Ironically Wells chooses line marker as the means to symbolically close the distance and address painting, painting history, and painting in the world. The line marker is space, a created space, visually and mentally, of its own, no longer slid, but transmutable. Although its sign is intended to define the boundary and like language maintain social organization, its use in Wells' art contains more affinities with that of graffiti.

As Kasmir Malevich's contemporary Alexander Kruchenykh once said, "the artist is free to express

himself not only in a common language ... but also a private one ... as well as in a language that does not have a definite meaning ... that is trans-rational". I cannot help but think of this statement in approaching a line marker painting by C.Wells witnessing how language can be freed from determination. In our attempts to "read" or "interpret" this work, we affirm our own radical disparity of experience. Such is the same in our attempts to decipher the coded meanings in tagging. Like graffiti art, these aren't works that exist in a state of inert passivity. There is a condition of tension wherein two systems, the linguistic and the visual, are thrown together both asserting their difference even as they interact. Line marker paintings chart a new journey by the creation of a new site of engagement. The displacement of the material of line marker paint – from the street to the studio to the gallery is not a simple change of environment – it is a mental transport. Wells' works are not visual renditions of a single meaning, but rather grounded within the hypothesis of space that engages us mentally.

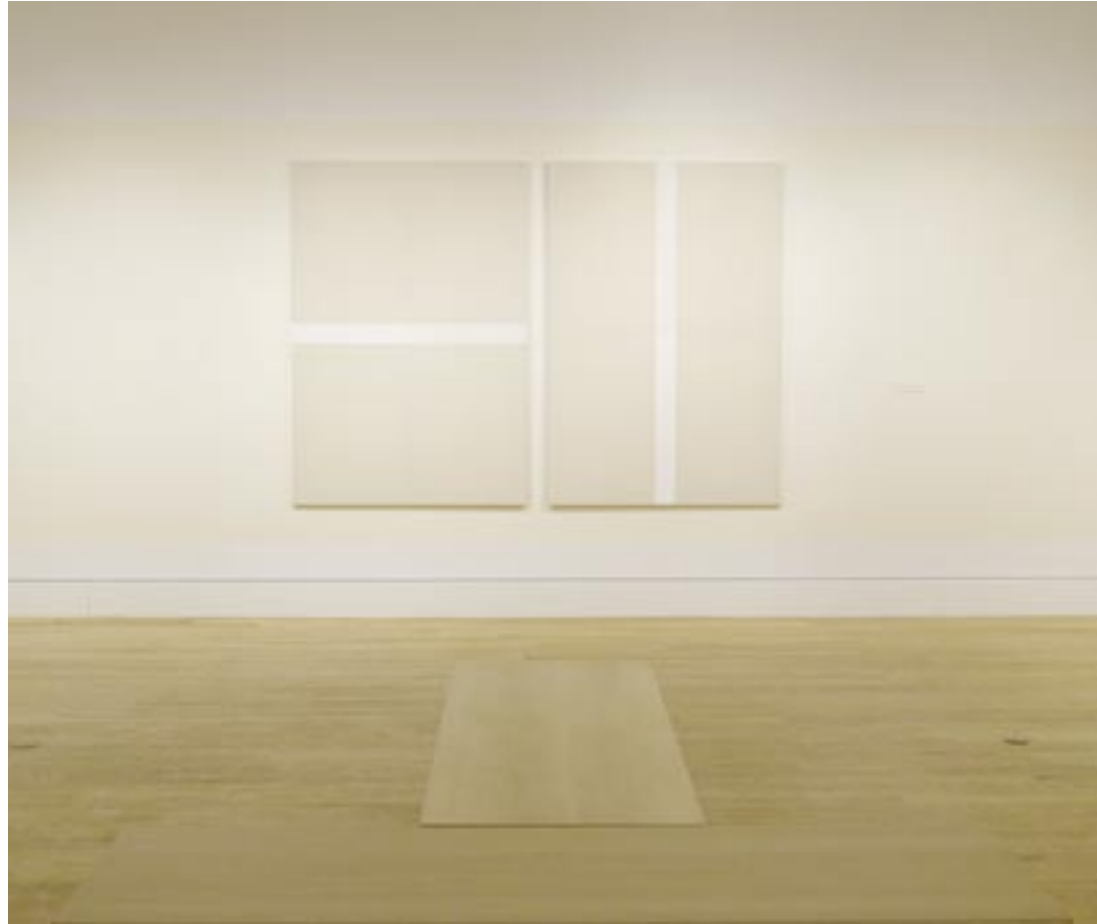
If there is one factor that has determined the character of painting in the past century it can be recognized in the way that artists have negotiated a line between idea and the realization of idea as image, the embodiment of creative transformation. Wells' painting embodies two extremes. At one extreme there is a concern for the reification of meaning with the invariable mute surfaces of a process that gives an appearance to painting that

is resolutely non-figurative, and yet has to figure content, still carry and project meaning. Alternatively, there is the desire to make images that are both about painting and about that paint's transference of subject and meaning to a subject that can also enact a discourse whose site is far from the palette and surface of the painting. WHITE ROMA / WHITE PELEE is an installation that effectively brings this to the fore. Through conceptually positioning the relationship (topographically and metaphorically) between Rome and Point Pelee, he reveals how the line marker becomes an allegorical emblem of urbanization bringing out the historical context and contemporary meaning of this urban code.

Shirley Madill

Shirley Madill is Vice-President and C.O.O. and Director of Programming at the Art Gallery of Hamilton.





The demarcation and identification of place – engaging both social behaviour and a sense of location – is a complex act of synthesis defining urban regeneration and evolution on a global scale. While the current project WHITE ROMA / WHITE PELEE by C.Wells examines a natural expansion of the mantra ALL ROADS LEAD TO ROME, his unique exploration of place, event, and a codification of details brings his artistic practice into immediate play with established structures of urban form and organization.

WHITE ROMA / WHITE PELEE expands upon Wells previous work with line marker works through the re-contextualization of these marks in the urban environment. By reflecting upon the urban structure which has governed Rome's several rebirths and metamorphosis through history, the location of the line marker performance piece proposes a complex relationship between Rome and Point Pelee – the similarity of the code and their shared location in Latitude. An 'association by trajectory' to – quote Wells directly. As one views the performance showing Wells repainting the line markers in situ at Point Pelee, both the medium and form of the line mark – codified as a universal standard in modern transportation and direction – demonstrate their resistance to spatial evolution which surrounds

them. The marks retain relevance through their simplicity not as objects, but as code for individual perspective/behaviour/comprehension. The latitudinal affiliation between Rome and Point Pelee questions how one can disperse, receive and integrate cultural codes.

Rome has functioned – historically/culturally/socially/politically/economically – as a core of dispersion. Roman roadways were aligned to radiate out from the city core – ensuring that to travel to the city one would directly follow a sequence of roads, linked through secondary and tertiary cities, until they arrived at the primary core – Rome. The mapping itself evokes individual behaviour – one is being LEAD BACK TO ROME. The implication of the movement, regardless of whether or not the return to Rome is completed, powerfully locates one as inevitably existing within the larger scope of a single location. The project WHITE ROMA / WHITE PELEE articulates this subscript of the city – redefining the Actual (physical, Rome, the 'map') within the Perceptual (process, economics/transfer of information/politics).

While Rome illustrates a synergy between form and function, this is recaptured in the modernist edict 'form follows function.' Modern considerations of spatial organization embraced the

ideal construct of the Cartesian grid – an infinitely flexible and unified grid giving order to space and extended to urban form. The system offered limitless options for defining space as equally accessible from any point on the grid. The dissolve of this continuous grid in contemporary urban space is discussed by Albert Pope with the term “ladders” to investigate “the increasingly fragmented grid which is the residue of its production. This residue is associated with the emblematic figure of the ladder, the remainder of a partially eroded grid.”¹ The evolution – or dissolve – of urban functionality impacts the universal communication of established urban codes – such as the line marker. While line marks denote meaning and function within individual contexts, their universal application signifies a condition of contemporary urban form – fluctuation between location and dislocation.

Spatial organization on an open, infinite Cartesian grid suggests an idealized functionality for the Modernist city. This form would allow for open inhabitation and the ability to utilize all facilities through direct access. Functionality is infinitely available while the ‘use’ of a space is defined by the user. As the grid continues to dissolve, utilization is inhibited and redefined. The code of the line marker – guidance – which has become synonymous with the road – access – is altered through experiential knowledge that the line mark no longer defines the direction of a continuous axis, these lines are increasingly dislocated and partial. Pope

states that:

*The gridded space which we actually produce is not an open vitalist field connected to the world: it is not centrifugal. It is rather the abbreviated, closed, enclave of centripetal organization. The contemporary world is imploded, leaving behind nothing more than spurious representations of otherwise indispensable continuities.*²

As the continuity of urban form evolves and use of space is redefined, contextualization of established codes becomes blurred. These codes, however, retain both their physical form and application regardless of the shifting context.

Subsequently, as the Modernist urban grid and the radiating roadways of Rome define ‘use,’ the codification of the line marker evolves. The marker – through its application to all systems of urban order – challenge behaviour and public perception of order within urban space. To draw parallels with the urban system of Rome is to engage an order founded on a pure understanding of use. Wells’ recognizes this in referring to the final visual sequence of Federico Fellini’s film ROMA. This sequence displays a condition of urban Rome – the ability to negotiate location through purely spatial relationships. Sequences of places – architecture, urban monuments, views, approaches – reveal location through spatial relationships. It is through this layering of spatial experience that one orients oneself – the specificity of a place and the unique elements identify location. This spec-

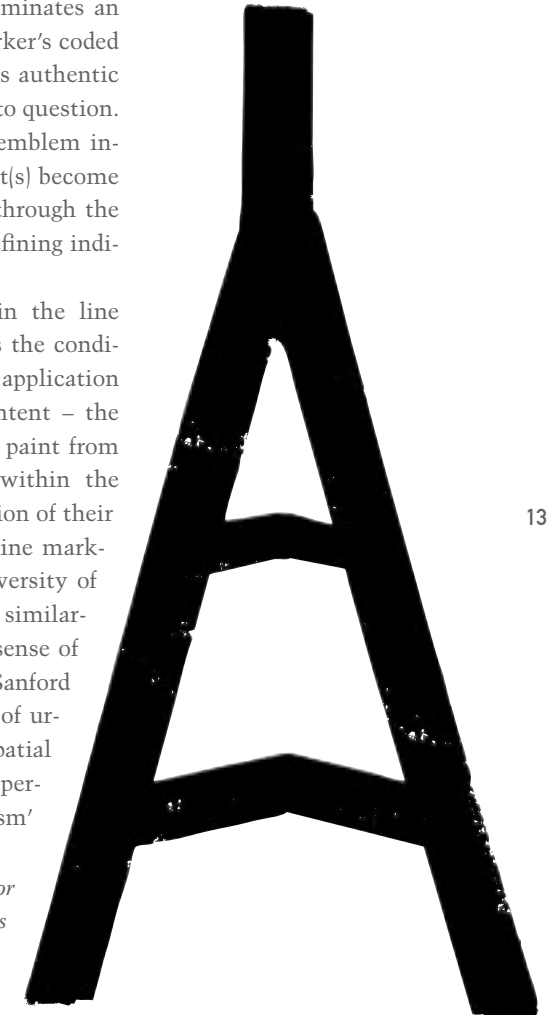
ificity does not undo its use, but prescribes it in a way no longer applied in urban context. This change in codes, spatial relationships, and urban flow define different ideals of ‘use’ rather than ‘function’.

Within WHITE ROMA / WHITE PELEE, Wells’ dissection of the line marker considers both the significance of ‘space’ to identifying ‘location,’ and a coded medium – line marker paint – to the regulation of ‘use’. In the painting WHITE ROMA / WHITE PELEE, the tonal variance illuminates the different sources of the two paints – the regions of Pt. Pelee (Canada) and Rome (Italy). Although designed and intended for the same use – advocated as identical substances – in the urban context they are revealed as possessing unique qualities. Light, position, and contents subtly redefine the line mark, introducing difference. The regional discrepancy illuminates individual variables specific to each paint – a difference of content. Different urban context inevitably infuses the code. This medium within the gallery distills experience, providing a moment to consider the nature of the media rather than their intended function. The intent of the ‘marker’ remains intact through recognition, but pure perception responds to the minute differences, revealing that there exists a relationship of location versus source. Wells’ distillation applies counterpoints existing within the media itself – revealing both location and dislocation in the use of the paint. Unlike its previous mapping application, the

media in a self referential context illuminates an idea of simultaneity – that the line marker’s coded use can be universally applied, and this authentic role brings the specificity of location into question. As line markers are recognized as an emblem inherent to urbanized space, their context(s) become foils to the placed marks, dislocating through the homogenous application rather than defining individual conditions.

Through the contrasts revealed in the line marker paint, Wells’ exhibition unifies the conditions of open context – the universal application of the line marker and individual content – the minutia that differentiate between the paint from different regions. This simultaneity within the work reveals to the viewer the fluctuation of their own context/location. Inevitably, the line marker in Rome and Point Pelee signify diversity of use while the medium is evidence of a similarity of intention. Wells’ work shares a sense of purpose found within the writings of Sanford Kwinter. Kwinter defines a new sense of urbanism which possesses fluctuating spatial relationships and simultaneity within perceptual fields. He defines a ‘soft urbanism’ in which:

at once the medium of circulation for populations, information, commodities and rumors; a complex formation of sovereignties and a shifting perceptual field ... when considered as a field, the



*contemporary city rejoins those irreconcilable questions that overturned classical physics and the plastic arts at the beginning of the twentieth century. The idea of a space-time continuum, its diffusion throughout scientific and artistic experimentation and the bleak deficiencies of all maps relaying on Euclidean principles betray the emergence of a new perceptual field.*³

Kwinter's discussion regards traditional ideas of exteriority and mapping as necessarily evolving in perception. In the context of contemporary theory and communication, temporality has infiltrated subject/object relationships, allowing subject and object to shift into relative roles within unique contexts. Visual and spatial logics are subject to simultaneous exposure and engagement, evolving how individuals perceive their contexts – the physical versus the process/perception. As Wells' proposes a purity of perception to question states of location and dislocation, the perception of the line marker simultaneously defines contexts in Rome and Point Pelee.

The refined palette presented by Wells in WHITE ROMA / WHITE PELEE – line marker paint, film, photography – present scales of engagement between people and their immediate urban context. The painted marks, the action of repainting, the context photos combine scales of physical interaction and associative meaning – a scale of object contrasting a scale of experience. The line marker. The road. The history. The painting. The

space. Wells' process elucidates the notion of inhabitation and context. The scale of the line mark conjures the latitudinal force of Wells' practice – demarcating the contemporary significance of the urban system which sustains legible surface and context. The ability of an urban code – such as the line marker – to incorporate affiliated contexts challenges the notion of an urban marker at an individual scale, revealing a broader connection and dislocation of the individual. The urban scale of the city as conceived simultaneously exists with the city as perceived – coexisting as they define one another. It is in negotiating the urban processes of connection, linkage, and evolution, that Wells' project WHITE ROMA / WHITE PELEE proposes a relevant communication strategy within urban evolution.

Keir Stuhlmiller

Keir N. Stuhlmiller is an architect who works with Zeidler Partnership in Calgary.

ENDNOTES

- 1 Pope, Albert. *Ladders*. New York: Princeton Press, 1996. p61.
- 2 Pope, Albert. *Ladders*. New York: Princeton Press, 1996. p53.
- 3 Feher, Michel and Kwinter, Sanford. "Forward", Zone 1-2 (New York: Urzone, 1986. p12.)



41°53'N 12°30'E / 41° 58'N 82°31'W
2005, 2006 (video still)

Artist Marcia Haff has noted that devotees of the monochrome are often equated with their favoured colour. Yves Klein patented his intense blue pigment. Robert Ryman is best known for his range of whites. Ad Reinhardt is identified with black, Gerhard Richter with grey.¹ Another axis on which the monochrome (and indeed all abstract art now) turns is its inward or outward facing posture. Reinhardt's absorbed black canvases are pure art and (ideally) nothing else. Such claims to autonomy are difficult to countenance now and was in fact lampooned in the 1950s by Elaine de Kooning.² Her jocular description of the artist she named "Adolf M. Pure"³ is couched in medical metaphors and in the supposed purity of whiteness. Young Pure's predilections developed under the influence of the distant cousin who brought him up. The cousin, she writes, "sterilized milk cans for a farmer's cooperative" for his living (85). As an established artist, Pure dines nightly in a drugstore. He claims that "activity is the ultimate impurity" and goes so far as to buy and store art materials "for future rejection" (85-86). Pure's creed of painting's autonomy – Art-as-Art – is also made to seem ridiculous. "Art is always getting involved with things outside itself and that keeps it from being fine. Take food ... I don't approve of the re-

lationship between food and life and artists. Too interdependent. An artist is dependent on food for life ... Food is food; life is life; an artist is an artist. Why this confusion between the boundaries?" (87). Richter, by contrast, is so concerned with the interactive possibilities of art that he makes many of his grey monochromes into mirrors.

C. Wells' work is the antithesis of pure or precious. He meditates on the fundamentals of painting as covering, looking uniquely to paint's practicalities as road marker. He thinks about "latitude," about the connections and gaps between highway locomotion in different locales. Painting England (1996-97), an early work in his ten-year dedication to these themes, seems to be only a yellow rectangle, more a box than a painting. Rub the left side, however, and multiple connotations are seen and heard. "Left hand side," a voice will say. This simple work deploys a sign system that is both familiar and that allows us to step outside ourselves. We are transported by this cliché of Englishness to a place where we would confront potentially dangerous driving conventions. At the same time, the canvas keeps us close to home. It is covered with the familiar yellow that borders roads in Ontario. The black smudge that appears where visitors have been encouraged to touch the left part of this work

looks increasingly like the black paint used to erase marks on highways.

The doubleness of Wells' monochromes underlines two qualities of this rarefied yet historically central genre: they are material, even corporeal, and demand to be received as such. At the same time, the works are abstract, non-referential, seemingly universal in their application. The minimal means he uses in WHITE ROMA / WHITE PELEE, for example, serve to trigger the alchemical reaction that turns a "blank" surface into one saturated with meaning, much of it conceptual rather than formal or historical. The Roman white line marker paint used for the left half of this diptych is dazzlingly white. The Ontario white on the right seems almost grey by comparison. But both hues register as "white." WHITE ROMA / WHITE PELEE, as a collective statement and in its particulars, shuttles between our immediate responses and larger social concerns. The works are inescapably material yet refer beyond themselves, partly through linguistic conventions, partly in their practical implications. The ladder schematic found in Rome and at the end of the most southerly highway in Canada are remarkably similar. That they look much the same in Wells' video performance 41°53'N 12°30'E / 41°58'N 82°31'W reminds us of what locals will likely

not believe, that Rome and Pelee share the same latitude. What this abutment of marking conventions uncovers is a universal language that highlights nuances of accent. But should we be content with an apparently carefree cosmopolitanism that readily acknowledges the dominance of white, not only in road markings and monochrome paintings, but culturally.⁴ Wells' work here suggests not.

The air of superiority, of unquestioned precedence often ascribed to white monochromes, can make people angry, as can the analogous attitudes of some white people. Yasmina Reza's 1995 play *Art* featured a white painting as its protagonist. Its insistent presence, coupled with an apparent lack of purpose, was enough to cause slander and derail friendships. One character tellingly says, "Even if it makes me physically ill that my best friend has bought a white painting, all the same I ought to avoid attacking him about it." So too the colonizing assumptions of the figures in *White Mischief*, a murder mystery that exposed the decadent exploits of the expatriate British upper class in Kenya in the 1940s.⁵ The exhibition WHITE ROMA / WHITE PELEE makes none of these claims, though its monochromes have the potential to be controversial. Wells is never didactic but neither is the common latitude that he articulates blandly neutral.

His repaintings suggest both connection and separation between Rome and Pelee. He prompts us to ask “is the white line – white itself – universal?” Can one colour include all colours? Could he paint one line that adequately stands for all lines? The affinities he reveals in his performances by re-painting rather than erasing road lines suggest genuine links between distant places and different people. The use of white (lines) as edge, as limit, as border, is normative; we get the message that white is “normal.” Yet the white of Pelee can be seen in its distinctiveness against the white of Rome.

Line marker paint is a unique and powerful conceptual filter. We see it as surface. We see through it, in the sense of with its assistance. And we see through it in the sense of doubting its universalist rhetoric. Commensurate with the site/non-site dialogues pioneered by art history’s most idiosyncratic traveler, Robert Smithson, neither Roma or Pelee fully stands for the other in Wells’ discourse of whiteness. There is more than one line in the world and more than one white. His social abstraction yields simple works that pose intricate questions. Like the road markers on which he draws, similarity across numerous examples is part of the plan. Neither sign system could function without this transferability. Again like the individual lines, whether in England, or Rome, or at Pelee, however, the specificity of place cannot properly be missed or absorbed into a higher unity. C.Wells’ performances, lines, and monochromes are memorably individual members of a

broad trend in today’s revitalization of abstraction, a move towards social commentary that is rooted in materiality yet which is inspired by and acts in an arena much broader than the traditional frames of monochrome painting.

Mark A. Cheetham

Mark Cheetham currently teaches at the University of Toronto in the Department of History of Art and is also Director of the Canadian Studies Program.

ENDNOTES

- 1 “True Colors: La Couleur seule: l’expérience du monochrome; Various Locations, Lyons.” *Art in America* 77 (June): 128-39.
- 2 “Pure Paints a Picture.” *Art News* 56 (4), 1957: 85-87.
- 3 Connections between purism and totalitarianism drawn by Arthur Danto (After the End of Art: Contemporary Art and the Pale of History. Princeton, NJ: Princeton University Press, 1997) and Mark A. Cheetham (The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting. Cambridge New Art History and Criticism series, ed. Norman Bryson. Cambridge: Cambridge University Press, 1991).
- 4 The literature on the monochrome is extensive and complex. For an analysis and bibliography, see Mark A. Cheetham, *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the ‘60s*. New York. Cambridge UP, 2006, especially Chapter Two.
- 5 *White Mischief* is based on the true story of the death of Lord Erroll. Adapted from the novel by James Fox and directed by Michael Radford, the movie was released in 1987.



FELLINI
2005



PELEE
2005



LIST OF WORKS

1. WHITE ROMA / WHITE PELEE
60" x 60"
line marker (Rome, Pelee) on canvas
2005
2. FELLINI
70" x 48"
line marker (Rome) on canvas
2005
3. PELEE
70" x 48"
line marker (Pelee) on canvas
2005
4. MAP
70" x 100" (2 panels)
line marker (Rome, Pelee) on canvas
2005
5. LINES WITH A 6 HOUR TIME DIFFERENCE
60" x 60"
line marker (Pelee) on canvas
2005
6. 41°53'N 12°30'E / 41° 58'N 82°31'W
Video, 8 minutes
2005 - 2006
Camera: Nina Cino
Editor: Peter Karuna
Credit: ROMA footage, Federico Fellini, 1972

BIOGRAPHY

C.Wells has exhibited across Canada and was a contributing artist to the 1994 Expo Arte: Le Forum de la Theorie de l'art Contemporain in Guadalajara, Mexico through Winnipeg's Plug-In Gallery. Other selected recent exhibitions include: Future Cities, Art Gallery of Hamilton, RoadWorks Performance Festival, Mercer Union, Toronto, 1911, McMaster Museum of Art, Hamilton, Mitchell: Southwest Triennial, Museum London, 1998 Alberta Biennial of Contemporary Art, Glenbow Museum / Edmonton Art Gallery, A to B: Post-Aesthetic Painting, The New Gallery, Calgary. He is the recipient of various grant awards including the Canada Council for the Arts, Ontario Arts Council and the Alberta Foundation for the Arts.

Wells received his B.F.A. from the University of Guelph, and then studied at McMaster University and the Ontario College of Art before receiving a BEd (Art/History) from the University of Manitoba. He currently lives and works in Hamilton.

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For Nina and Cal.

C.Wells



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