



Níall McClelland

The Juice

27 October - 9 December, 2023

Clint Roenisch Gallery

*"Well ya know for me the action IS the juice."*

- Michael Cheritto (Tom Sizemore) in Heat (1995),  
directed by Michael Mann.

*McClelland's frugal working methods and unpolished style may have their roots in the subcultural sensibilities of punk rock, doom metal and skateboarding, while the general aesthetic clearly nods to the history of Minimalism and abstract painting.*

Michael Vass, Canadian Art

## Clint Roenisch Gallery



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## Clint Roenisch Gallery

Clint Roenisch is pleased to present an exhibition of oil and sand paintings by Níall McClelland (b. 1980) at 190 St Helens Avenue in Toronto. Gallery hours are Wednesday through Saturday, noon to five.

For this new show McClelland is facing the act of painting head-on. In the past he has arrived at painting by more circuitous means, approached it obliquely. His earlier series of Floor Paintings, for example, were made by laying canvasses on the studio floor and painting their backs over several months until they became firmly adhered to the floor. Peeling the canvasses up to reveal their fronts took up fragments of the floor with it, resulting in mottled surfaces that appeared geological and stratified like crumbling frescoes. Murray Whyte noted that "the work is a kind of personalized urban archeology, and McClelland is a willing forager both of esthetics and materials. You can go down a checklist for echoes of the past — Dadaist readymades, conceptual, process-based work — but there's an undeniable personal edge that makes the gestures McClelland's own."

Another early nod to painting came with McClelland's Tapestries series, which involved folding and refolding large sheets of black photocopied paper into hard-won patterns and geometries. Across these blackened expanses lay the various white skeins, creases, and abrasions from the folding that, with a roving eye, easily morphed into

constellations of stars or flight paths or a grid of streets seen from high above. The impetus to make them came from McClelland's research into paintings and tapestries looted during WWII: the cutting out of paintings from their frames, the hurried folding up of vast tapestries into more manageable sizes. McClelland felt that all these artworks became visually richer and more complex from the violence visited upon them during their theft. Those new folds and creases became so many vivid scars of their chaotic, involuntary excursions into brutality and covetousness.

But these new paintings are something else. They were made by an artist facing the empty canvas directly, brush in hand, guard down, while oil, sand and spirits stood ready nearby. In that sense these paintings are much warmer and more vulnerable seeming than previous works of McClelland's made in mediums more removed, such as silkscreens, found readymades and sculpture (each of which McClelland has persuasively engaged with). Also, tellingly for an artist so often equated with distinctly gritty, urban sensibilities, these paintings were made out of the city, at a cabin on the Bruce Peninsula. Shot through them come intimations of approaching storms and mercurial elements, of changing seasons, of bright mornings full of promise, or fading evening light and the darkening of mood as the days got colder and shorter.

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*Hours may pass but a painting will not gain or lose any part of itself. It has no beginning, no middle, and no end. I love painting because in its immutable stillness it seems to exist outside of time in a way no other art can. A painting creates an illusion of an eternal present, a place where my eyes can rest as if the clock has magically stopped ticking.*

- Siri Hustvedt, *Mysteries Of The Rectangle*



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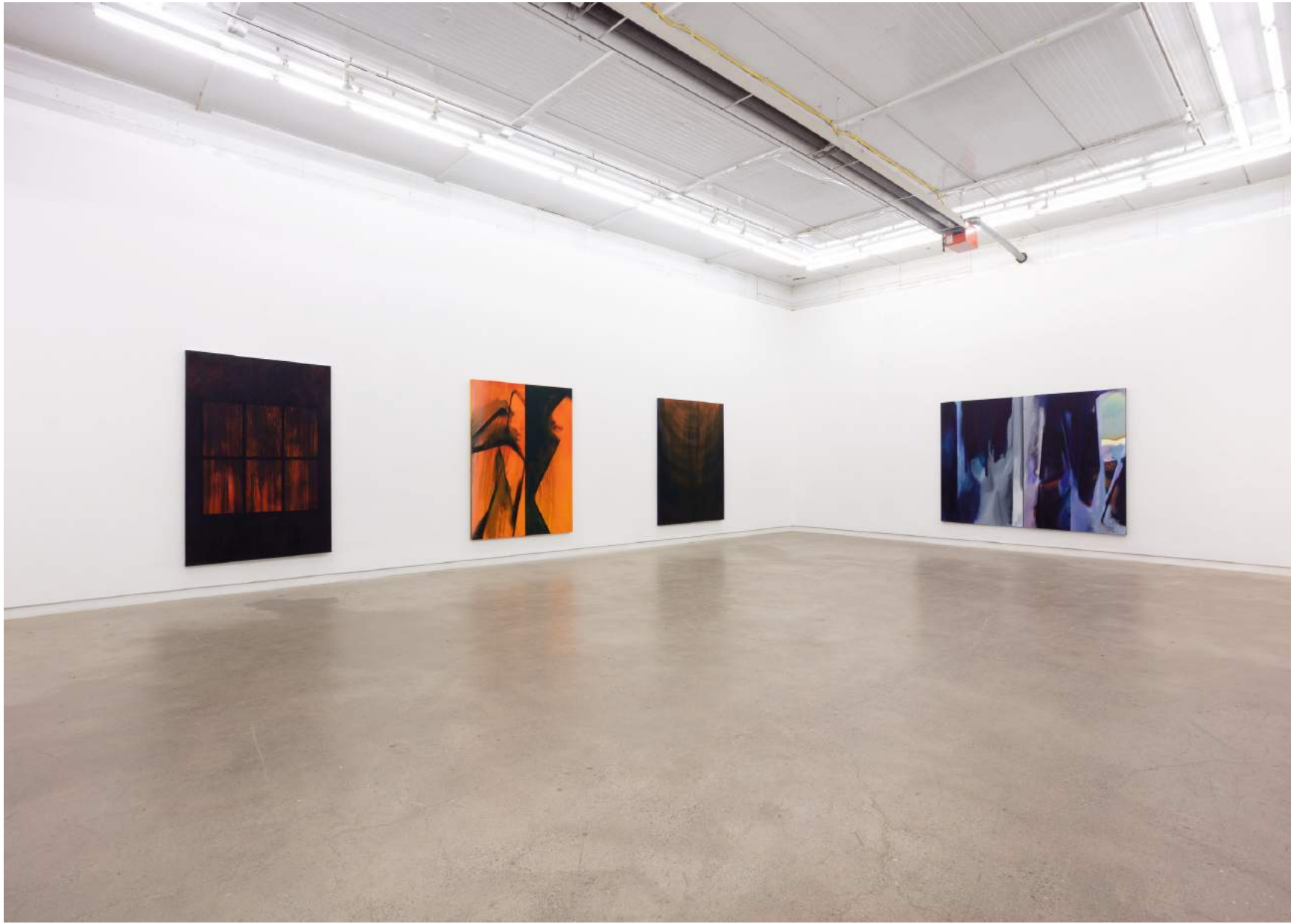


## Clint Roenisch Gallery

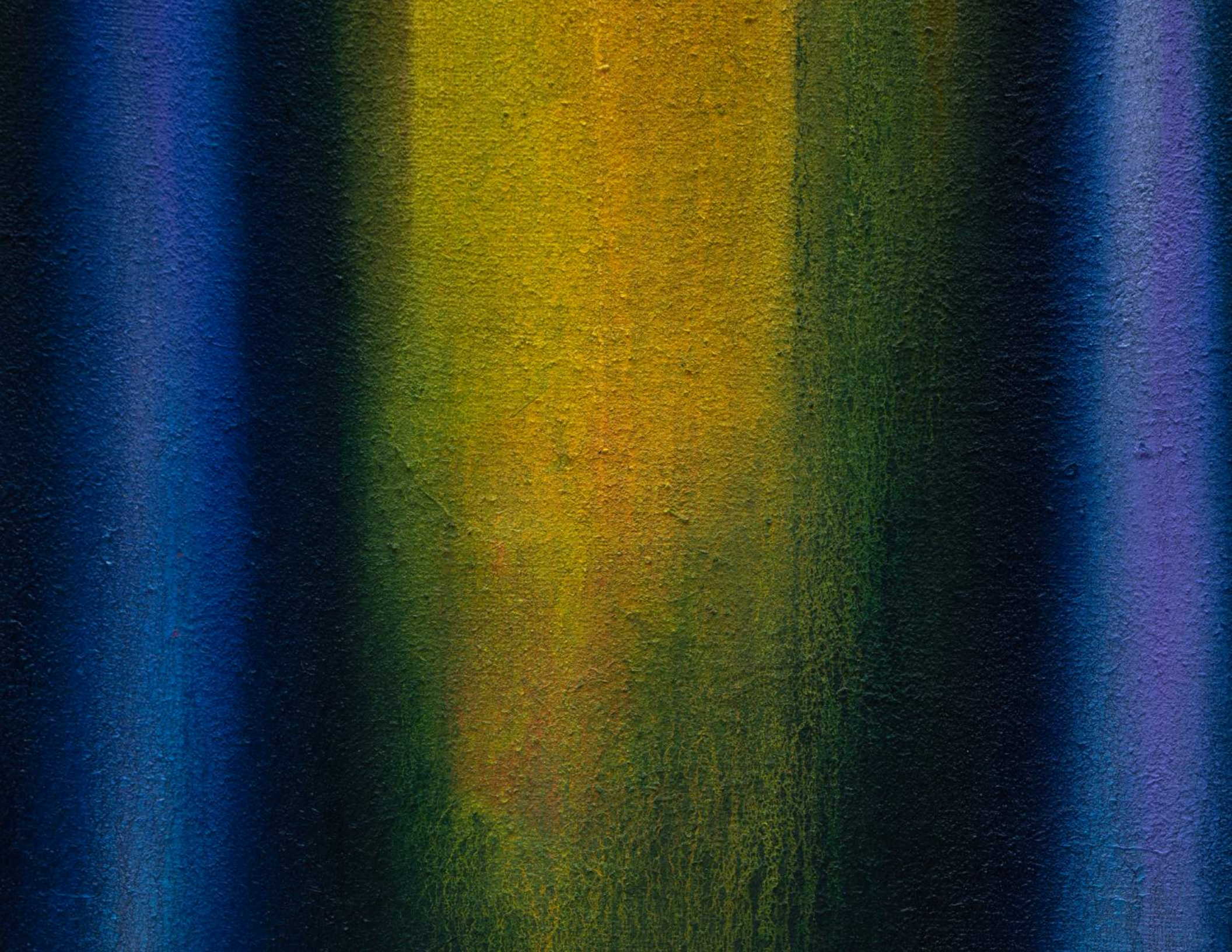


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## Clint Roenisch Gallery

### *View From The Pit*

2023

Oil and sand on burlap over canvas;  
unique

78 x 60 inches

Signed, titled and dated in ink verso

\$14,000CAD plus tax



# Clint Roenisch Gallery

## *Dark Sky, Bad Dub*

2023

Oil and sand on burlap over canvas;  
unique

78 x 60 inches

Signed, titled and dated in ink verso

\$14,000CAD plus tax







## Clint Roenisch Gallery

### *Is That All There Is To A Fire*

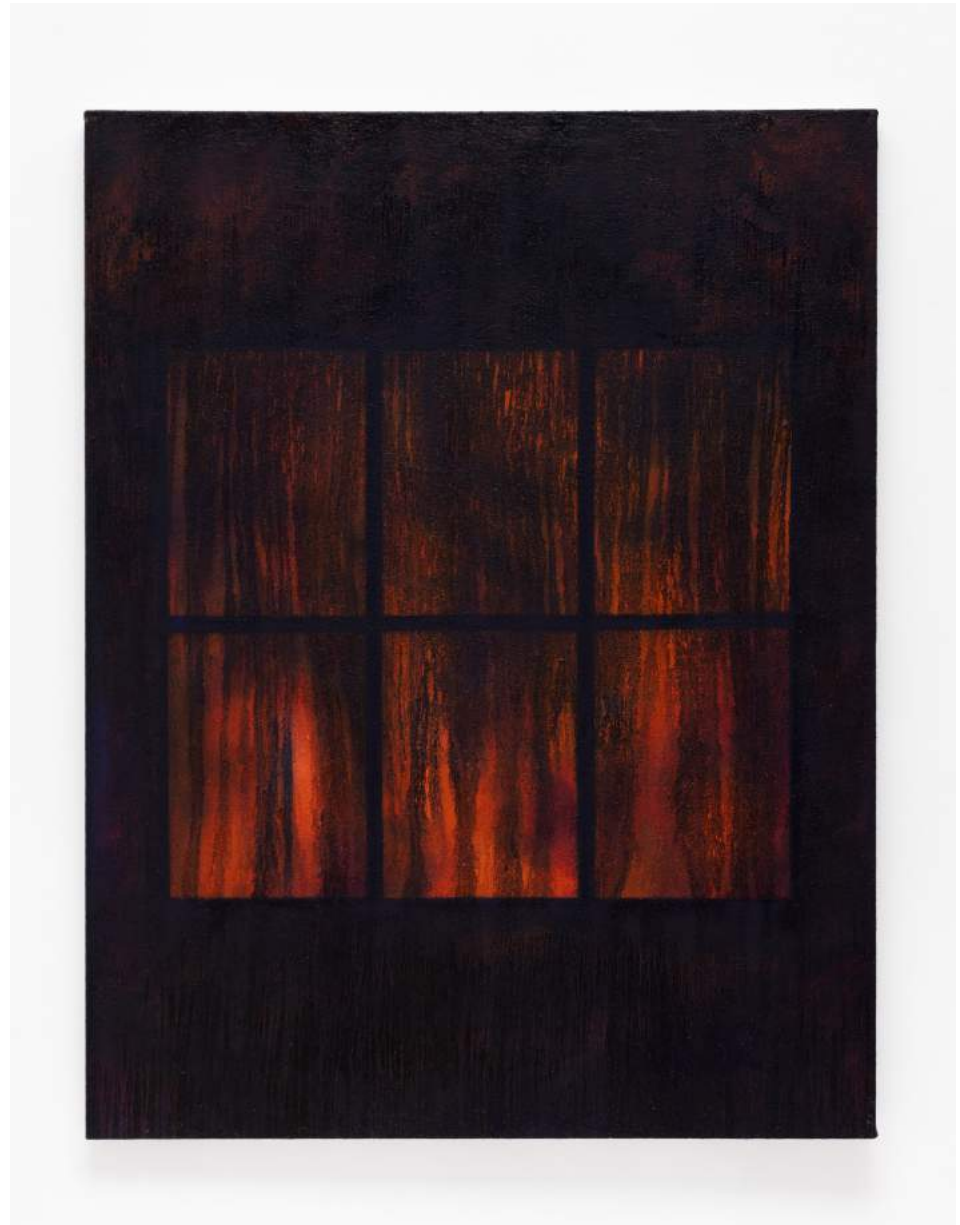
2023

Oil and sand on burlap over canvas;  
unique

78 x 60 inches

Signed, titled and dated in ink verso

\$14,000CAD plus tax





# Clint Roenisch Gallery

## *Bad Biz*

2023

Oil and sand on burlap over canvas;  
unique

78 x 60 inches

Signed, titled and dated in ink verso

\$14,000CAD plus tax





# Clint Roenisch Gallery

## *Don't Fear*

2023

Oil and sand on burlap over canvas;  
unique

78 x 60 inches

Signed, titled and dated in ink verso  
\$14,000CAD plus tax





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# Clint Roenisch Gallery

## *Subway Stories*

2023

Oil and sand on burlap over canvas;  
unique

78 x 120 inches

Signed, titled and dated in ink verso

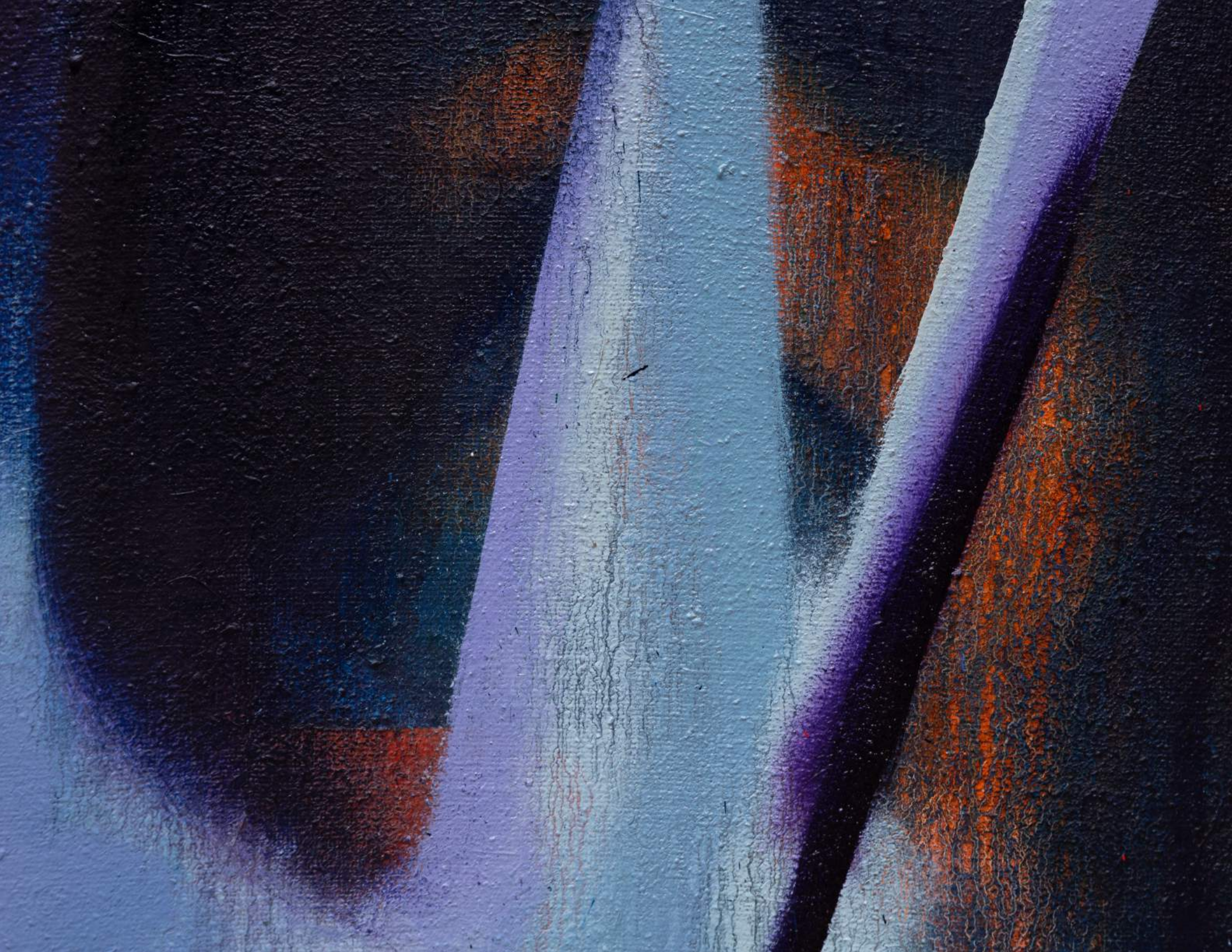
\$28,000CAD plus tax



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## Clint Roenisch Gallery

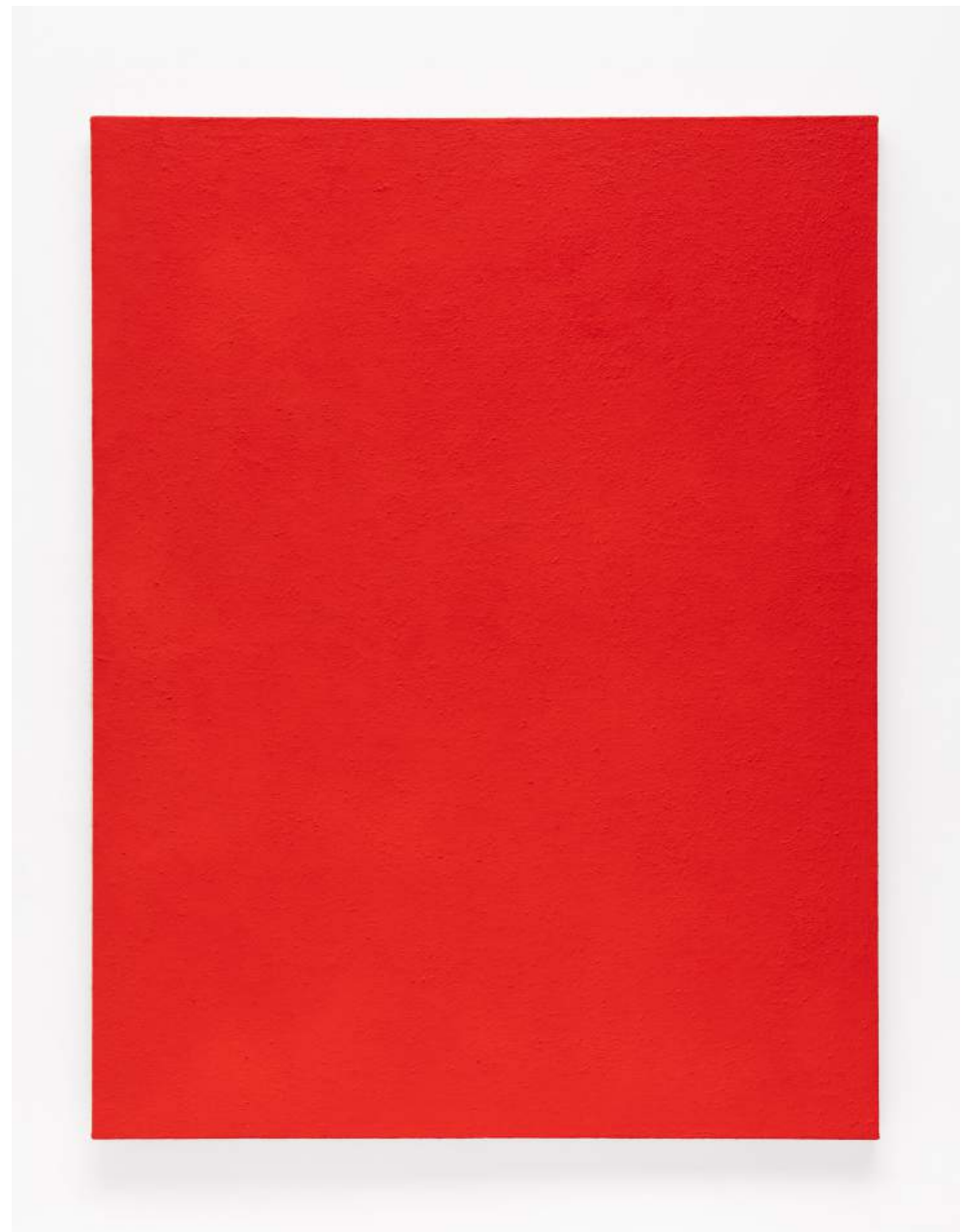
### *Repression Cypher*

2023

Oil and sand on burlap over canvas;  
unique

78 x 60 inches

Signed, titled and dated in ink verso  
\$14,000CAD plus tax







# Clint Roenisch Gallery

## *The Burden*

2023

Oil and sand on burlap over canvas;  
unique

78 x 60 inches

Signed, titled and dated in ink verso

\$14,000CAD plus tax



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## Clint Roenisch Gallery

### *Death Valley Friendship*

2023

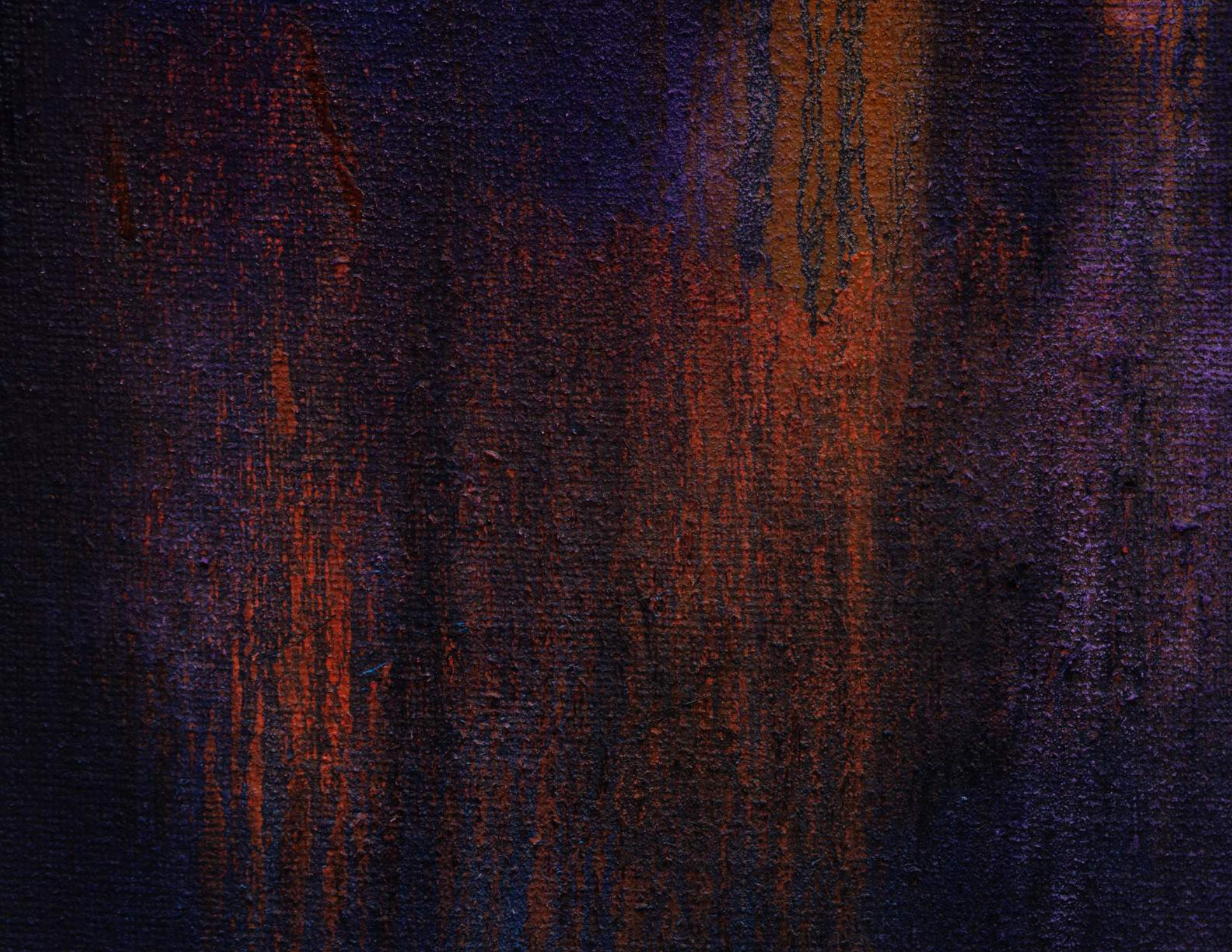
Oil and sand on burlap over canvas;  
unique


78 x 60 inches

Signed, titled and dated in ink verso

\$14,000CAD plus tax







If one task of representation is to show us how the world looks, abstraction is free to do something else, and reflecting our sense of the world, rather than what's otherwise visible to the naked eye – whether on the part of the painter or the viewer – is key to its perpetual attraction.

- Bob Nickas, *Painting Abstraction*

Clint Roenisch Gallery

**Selected previous work**

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## Clint Roenisch Gallery



*Hot Takes, No Sax*, 2018, exhibition view, CRG

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*Hot Takes, No Sax, 2018, exhibition view, CRG*

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*Hot Sauce*, 2015, exhibition view, CRG



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*Hot Sauce*, 2015, exhibition view, CRG

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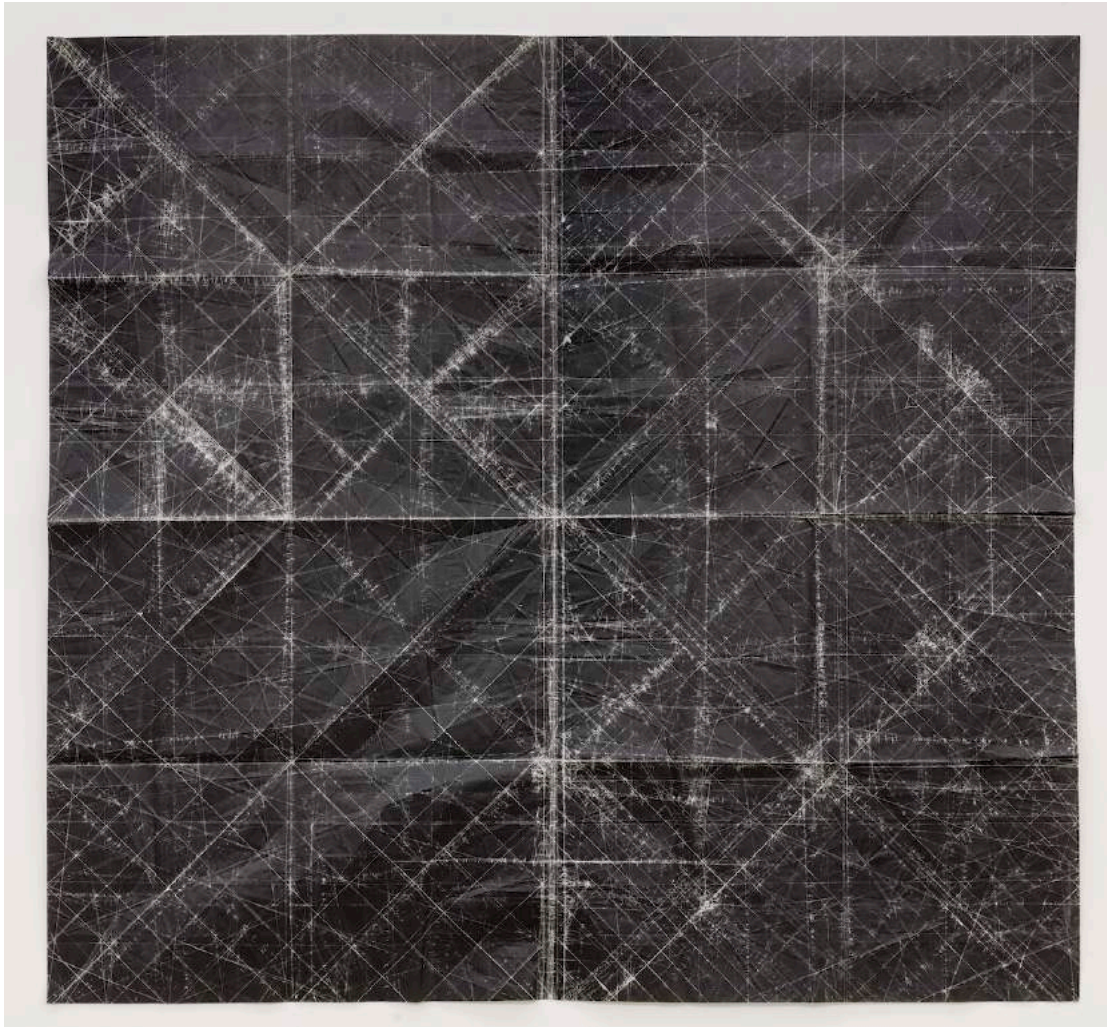
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*Highest Prices Paid For Gold*, exhibition view, 2011, CRG

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## Clint Roenisch Gallery



### *Tapestry - Stitched*

2011

Folded photocopy, toner  
ink and packing tape;  
unique

69 x 65 inches

Private collection

## Clint Roenisch Gallery

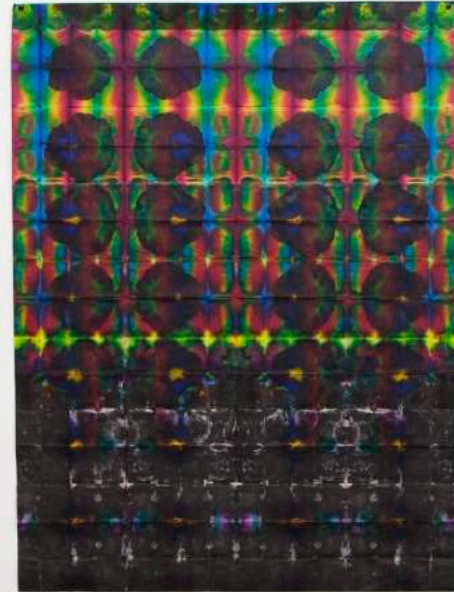


*Too Poor To Paint, To Proud To Whitewash,*  
2013  
Spray paint and glass fragments on linen; unique

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*The Nature Of Your Oppression  
Is The Aesthetic Of Our Anger*

Exhibition view,  
2013  
CRG



Clint Roenisch Gallery



*Stains - Landscape 1*

2012

Leaked printer cartridge toner on paper; unique

55.5 x 64.5 inches

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# Clint Roenisch Gallery

Níall McClelland (b.1980, lives Toronto, Canada)

## Education

Emily Carr University (Vancouver) - Bachelor of Design, 2004

## Selected Solo Exhibitions

2023 The Juice, Clint Roenisch Gallery, Toronto

2022 Downtown, Smokestack Gallery, Hamilton

2018 Hot Takes, No Sax, Clint Roenisch Gallery, Toronto

2016 Geary Soups, SuperFrame, Toronto

2015 Hot Sauce, Clint Roenisch Gallery, Toronto

2014 He to Whom the Early Bird Runs Best Learns Wisdom and Knowledge, Wil Aballe Art Projects, Vancouver

2013 The Nature of Your Oppression is the Aesthetic of Our Anger, Clint Roenisch Gallery, Toronto

2013 Bruce to Brock, Envoy Enterprises, New York

2012 One Tune Outta Turn, Eleanor Harwood Gallery, San Francisco

2011 Highest Prices Paid for Gold, Clint Roenisch Gallery, Toronto

## Selected Group

2023 LA Driveway, Ingram's, Los Angeles

Earthling, Clint Roenisch Gallery, Toronto

2018 Drawings, Clint Roenisch Gallery, Toronto

The Annotated Reader, Cork Street Gallery, London

2017 A Present Abstract, Cydonia Gallery, Fort Worth

Water astonishing and difficult altogether makes a meadow and a stroke, WAAP, Vancouver

The Morning Shines with the Lights of Love, Clint Roenisch Gallery, Toronto

2016 Burns Busts Bummers & Ripoffs, 22, Toronto



# Clint Roenisch Gallery

Showroom, Art Museum at the University of Toronto  
2015 Works on Paper, Hunted Projects, Amsterdam  
Altered States, Galerie Jérôme Pauchant, Paris  
2014 Ft. Gadget, Macie Gransion, New York  
Passengers, 303g, Saskatoon  
Taking [a] Part, Mercer Union, Toronto  
De-Pict, Gallery Nosco, London  
Raving Disco Dolly on a Rock N' Roll Trolley, Envoy Enterprises, New York  
2013 Black is a Blind Remembering, Greenpoint Terminal Gallery, New York  
SPIT, Leslie St. Spit, Toronto  
More Than Two (Let it Make Itself), The Power Plant, Toronto  
2012 Trans/Form, Museum of Contemporary Canadian Art, Toronto  
Material Assumptions, Columbia College, Chicago  
2012 Like-Minded, Plug In ICA, Winnipeg  
History, Tomorrow Gallery, Toronto  
2011 Imprecise Geometry, 308at156, New York  
Barricades, Nuit Blanche - Financial District, Toronto  
Magic for Beginners, P.P.O.W Gallery, New York  
Sails, Cubes and Folds, Clint Roenisch Gallery, Toronto  
In the Dark: Three Considerations, Eleanor Harwood Gallery, San Francisco  
Surface Tension, Malaspina Printmaking, Vancouver

## Fairs

2023 Art Toronto, Clint Roenisch Gallery  
2019 Untitled, Clint Roenisch Gallery, Miami 2016 Art Lima, Gallery Nosco, Lima  
2015 YIA Fair, Jerome Pauchant, Paris  
2015 Art Rio, Gallery Nosco, Rio de Janeiro  
2015 SP Arte, Gallery Nosco, Sao Paolo  
2014 Feature Art Fair, Clint Roenisch Gallery, Toronto  
2014 Scope, Eleanor Harwood, New York  
2013 Scope, Eleanor Harwood, New York  
2012 Art Mrkt, Elenor Harwood, San Francisco

# Clint Roenisch Gallery

2012 Art Mrkt, Envoy Enterprises, East Hampton  
2012 Auqa, Eleanor Harwood gallery, Miami  
2012 NADA NYC, Clint Roenisch Gallery, New York  
2010 Toronto International Art Fair, Clint Roenisch Gallery, New York

## Public Art Commissions

2019 Rocket Mortgage Field House, Cleveland, Ohio - Fall 2019  
2018 Centre for Addiction and Mental Health, Toronto, Canada - Installation Fall 2019  
2017 Etobicoke General Hospital, Toronto, Canada - Installation s/s 2019  
2016 The Livmore, Toronto, Canada  
2016 Humber Hospital, Toronto, Canada  
2015 Maple Leaf Sports & Entertainment, Toronto, Canada  
2015 Concord Pacific, Toronto, Canada - Installation s/s 2018

## Residencies

2017 Banff Centre, BAIR Winter program

## Selected Bibliography

2017 Eric Benedon, WAAP Takes a Line from Gertrude Stein, White Hot Magazine, Aug.2017  
2015 Marina Kamalova, "Q&A Hot Sauce", zero1magazine.com, Feb. 2015  
2015 David Jagger, "Street Smarts", Now Magazine, 28 January  
2015 Whyte, Murray. "Artist Content to Just let Things Happen" The Toronto Star  
2014 Mark Hall- Patch, "Niall McClelland", zero1magazine.com, Issue 9, November  
2014 Alex Quicho, "Niall McClelland - The Opening", Vancouverisawesome.com, 28 February  
2013 Bill Clarke, "Niall McClelland at Clint Ronisch Gallery", ARTnews, September  
2013 Nadya Sayej, "Don't Tell Niall McClelland his Drawings are Paintings", Vice.com, 8 April  
2013 Heather White, "Niall McLelland at Clint Roenisch Gallery", SFAQonline.com, 4 April  
2013 Michael Vass, "Niall McClelland's First NY Solo Show Traded Punk for Pastoral",  
Canadianart.ca, 29 March  
2013 David Jagger, "Abstract D.I.Y", Now Magazine, 28 March

## Clint Roenisch Gallery

- 2013 Dick, Terence. "Terence Dick in Toronto.." Akimblog, 19 March
- 2013 Francesca Gavin, "The Return of Abstract Art", Dazed, March
- 2012 R.M. Vaughan, "At MOCCA, the false promise of stuff, Globe and Mail, 13 July
- 2012 Dick, Terence. "Terence Dick in Toronto.." Akimblog, 10 July
- 2012 Whyte Murray, trans/FORM" at the Museum of Contemporary Canadian Art, 30 June
- 2012 Baker, Kenneth, Niall McClelland at Eleanor Harwood, San Francisco Chronical, 5 May
- 2012 Hanley, William. "Defeated Stuff Niall McClelland, Weathered Geometries" Modern Painters, Feb.
- 2011 "Zone C Exhibition" scotiabank nuit blanche Toronto
- 2011 "Setting up for Barricades (2011)" Torontoist
- 2011 Moser, Gabrielle. "You had to go looking for it", Esse, 2 October
- 2011 Turner, Leah. "Niall McClelland" Canadian Arts, Fall
- 2011 Whyte, Murray. "Art meets Fashion, Canadian-style", thestar.com, 15 September
- 2011 Whyte, Murray. "Material Wonders" Toronto Star
- 2011 Dick, Terence. "Terence Dick in Toronto.." Akimblog, 10 May
- 2011 Whyte, Murray. "Galleries" Toronto.com, April
- 2009 Dault, Gary Michael, Niall McClelland & Jeremy Jansen at Clint Roenisch Gallery, Globe and Mail, 18 December
- 2009 Whyte, Murray. "Talented newcomers steal the show" The Toronto Star.com, 30 November

