

JANNA WATSON  
NOVEMBER 2019

*SEVEN PERFECT SYLLABLES*



FOSTER/WHITE GALLERY



Cover: *Night Loops*, mixed media on panel, 48 x 36 inches

Above: *An Ocean Waits For No One*, mixed media on panel, 48 x 60 inches





*If It Sinks, You're Good To Go*, mixed media on panel, 48 x 48 inches

JANNA WATSON  
SEVEN PERFECT SYLLABLES

*"Janna, I'd like you to go to the back and paint the essence of a tree. Make it abstract." When I returned to show him what I created, he used to say to me time and time again "It's okay... but it needs to be wilder."* I was eight years old and loved hanging out with my grandfather, Arthur Bonnet. He was a seasoned artist who turned away from landscapes in the thirties/forties and moved towards abstraction after studying at Pratt Institute, New York when Expressionism was making its way to Canada. I am continuously inspired by Arthur's fascination to make clashing colours work. Through his lessons, I remember him telling me *"I love things harmoniously ugly."* These words have stuck with me throughout my practice.

Painting wild and embracing "different" have always been my primary focus. As I work through harmoniously ugly pigments, I feel like I'm communicating with my grandfather by painting independent and bold brushstrokes suspended in time and space. When I feel a painting is nearly complete, I like to use oil stick and ink as the final step to help ground the work, and as a personal reminder to paint wilder! These scribbles are my exclamation marks that finish each sentence.

Memories of Arthur were so present while I worked through this collection. He first taught me how to paint with watercolours and would buy me artist grade supplies (which I realized that I couldn't afford when I was studying at OCAD!). To pay respect to his lessons, I incorporated lighter washes of paint across the panels. And after all of these years, I discovered that I intuitively prefer working on birch wood (rather than canvas) because the paint absorbs similarly to watercolour paper, and it highlights the material that it is painted on. In some cases, the washes are so thin that it emphasizes the woodgrain and flashbacks of painting the trees outback start flooding in.

This new series holds a special place in my heart. This collection is dedicated to the memory of Arthur Bonnet who would be celebrating his hundredth birthday this year.







*An Hour Goes By And Nothing Happens*, mixed media on panel, 30 x 30 inches



*Every Blade Of Grass On My Front Lawn Makes Me Feel,*  
mixed media on panel, 48 x 48 inches





*Every Pointless Prayer Points*, mixed media on panel, 60 x 60 inches



*Birds Flutter About The Yard, Hell Yawns*, mixed media on panel, 36 x 48 inches









Previous page: *Running In An Oversized Jacket*, mixed media on panel, 60 x 48 inches

This page: *Going Down A Slide Of Speaking*, mixed media on panel, 48 x 36 inches





*Eating Almonds From A Ziplock Bag*, mixed media on panel, 48 x 48 inches



*Seven Perfect Syllables*, mixed media on panel, 52 x 72 inches





*Your Clavicle Makes The Best Bowl*, mixed media on panel, 36 x 48 inches



*Shines By Its Own Light*, mixed media on panel, 48 x 48 inches





*Slam Dunk*, mixed media on panel, 60 x 60 inches



*You Both Go To Bed, Doze Slightly, Touch Slightly*, mixed media on panel, 72 x 48 inches





*From a collection of seven paintings in which each painting is titled with one syllable from the exhibiton title, Seven Perfect Syllables.*

Above: Sev, mixed media on panel, 16 x 16 inches

Below: Ven, mixed media on panel, 16 x 16 inches



Above: *Per*, mixed media on panel, 16 x 16 inches  
Below: *Fect*, mixed media on panel, 16 x 16 inches





Above: *Syll*, mixed media on panel, 16 x 16 inches

Below: *A*, mixed media on panel, 16 x 16 inches



*Bles*, mixed media on panel, 16 x 16 inches



# JANNA WATSON

## Education

2003-2008 BFA Drawing and Painting (Honors), Ontario's College of Art and Design, Toronto, ON

## Solo Exhibitions

- 2019 'Seven Perfect Syllables,' Foster/White Gallery, Seattle, WA  
'Melancholy Has a Day Job,' Bau-Xi Gallery, Toronto, ON  
'Strange Legacy,' Kenise Barnes Fine Art, Larchmont, NY  
'Suspended in Time,' Bau-Xi Gallery, Vancouver, BC
- 2018 'Moody as Light,' Foster/White Gallery, Seattle, WA  
'Patterns of Up and Down,' Bau-Xi Gallery, Toronto, ON  
'Light Is Heavy,' Bau-Xi Gallery, Vancouver, BC
- 2017 'Heavy with Dreams,' Foster/White Gallery, Seattle, WA  
'Still Life,' Bau-Xi Gallery, Toronto, ON  
'Something in the Air,' Bau-Xi Gallery, Vancouver, BC
- 2016 'Talking to Orchids,' Foster/White Gallery, Seattle, WA  
'The Body Moves,' Bau-Xi Gallery, Toronto, ON  
Featured Artist by Foster/White Gallery, Seattle Art Fair, Seattle, WA  
'There is no dimmer,' Bau-Xi Gallery, Vancouver, BC
- 2015 'Out of Line,' Bau-Xi Gallery, Toronto, ON
- 2014 'Silent Ocean,' Bau-Xi Gallery, Toronto, ON  
'New Paintings,' Couture Galleri, Stockholm, Sweden
- 2013 'A Line with a Mind of its Own,' Bau-Xi Gallery, Vancouver, BC  
'Levitation,' Bau-Xi Gallery, Toronto, ON  
'Inside: I Burst to Flames,' Couture Galleri, Stockholm, Sweden
- 2012 'Magic is Also Involved,' Bau-Xi Gallery, Vancouver, BC  
'When Poets Hallucinate,' Bau-Xi Gallery, Toronto, ON  
'Come up to My Room,' Gladstone Hotel, Toronto, ON
- 2011 'Rooms with no Floors,' Bau-Xi Gallery, Vancouver, BC  
'Put a Straight Jacket On A Fire,' window installation, Gallery 1313, Toronto, ON
- 2010 'Light is not Heavy,' Bau-Xi Gallery, Toronto, ON  
'Overexcited Sensitivity,' Bau-Xi Gallery, Vancouver, BC
- 2009 'The Objects Have Lost Their Colour,' Median Contemporary, Toronto, ON
- 2008 'Wet Tambourine,' Fute Design, Toronto, ON
- 2007 'Nervous Laughter,' Soho Gallery, Toronto, ON
- 2006 'Janna Watson,' River Salon, Toronto, ON

## Selected Group Exhibitions

- 2018 'Revivify,' Kenise Barnes Fine Art, NY  
'A Deeper Shade of Blue,' Bau-Xi Gallery, Vancouver, BC

2017	'Focus, Spring 2017,' Kenise Barnes Fine Art, Larchmont, NY
2015	SOFA Exposition, Navy Pier, Chicago, IL
2012	Miami Scope, Miami Basel, Miami, FL
2011	'The Memory Project,' Okanagan Heritage Museum, Kelowna, BC
2009	Queen West Art Crawl, Trinity Bellwoods, Toronto, ON Art Expo 2009, Toronto Convention Centre, Toronto, ON
2009	'Spring exhibition,' Hamilton Art Gallery, Hamilton, ON
2008	'Winter exhibition,' Hamilton Art Gallery, Hamilton, ON Queen West Art Crawl, Trinity Bellwoods, Toronto, ON Toronto Outdoor Art Exhibition, Nathan Phillips Square, Toronto, ON 'Our Space is Vast,' Transit Space, Installation, Toronto, ON
2007	Toronto Outdoor Art Exhibition, Nathan Phillip Square, Toronto, ON 'Who Dunnit,' Ontario College of Art and Design, Toronto, ON
2006	Art Fest, The Huron, Collingwood, ON

## Media

2018	'Finding Wildness,' The Jealous Curator: Art for Your Ear, Episode No.133
2016	Kim, Demie, '10 Works to Collect at Seattle Art Fair,' Artsy.net, July 28
2015	'ABSTRACTION ATTRACTION: Artist Janna Watson paints large, colourful abstract works,' Movato Home, Winter Issue 2015/2016 Beeston, Laura, 'More for the floor: Meet the Toronto artisans behind Twofold reversible carpets,' Globe and Mail, June
2011	"Check in and Check out the art," Toronto Star, March Featured by designer Kelly Deck on CityLine TV program, February
2009	'Artist Feature,' NOW magazine August 2009 'Tips and Picks,' New York Art's Magazine, January/February issue

## Collections

AURA, North America's largest condominium building, Toronto, ON  
 Cenovus Energy Inc., Calgary, AB  
 CIBC, Toronto, ON  
 GZ International, Toronto, ON  
 Hudson's Bay Company, New York, NY  
 Investment Industry Regulatory Organization of Canada, Toronto, ON  
 Nordstrom, Toronto, ON  
 Oni One, Toronto, ON  
 Relative Space, Window Installation, Toronto, ON  
 Rosa Properties, Vancouver, BC  
 Saks Fifth Avenue, Toronto, ON  
 Soho Metropolitan Hotel, Permanent, Toronto, ON  
 Painting Collection, Toronto, ON  
 TD Bank Financial Group  
 TELUS, Toronto, ON  
 The Ritz-Carlton, Toronto, ON



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