



**ART  
ON  
DEMAND**



# AOD 4.1 curated by KENDRA ANDERSON BFA,UFV

The vanguard Abstract Expressionist movement that dominated the New York art scene in the 1940s and 1950s was characterized by large-scale paintings and the muscular, physical application of paint on the canvas. Although the movement is largely associated with male painters, in fact many female contemporaries painted in this style.

A number of female painters such as Lee Krasner and Joan Mitchell made their mark on modern art during this period, shifting public and critical perception of the role of women in mid-century painting. Their approach often varied from their male counterparts, and these differences led to valuable contributions to the Abstract Expressionist movement. Through their tenacity, artists like Krasner and Mitchell built a valuable foundation for future of generations of women artists, though in many cases the impact of their work was not realized until much later.

Like the original Abstract Expressionists, Langley-based artist Joy Kinna does not seek to reproduce the world around her in her paintings, choosing instead to make meaning in her artwork through the abstract application of paint. Like the pioneers of the movement, Kinna believes this style is a both a personal form of release and a means to communicate emotion directly through her medium, remarking “there is something so freeing about

it and empowering.” Abstract Expressionism allows her, first and foremost, to express her love of creating. Her works are open ended: they have no representational imagery and no specific narrative content, actively encouraging the viewer’s participation in the creation of meaning.

In *Last Night’s Dreams* (2017), dynamic brushwork on a strong diagonal provides a dynamic sense of movement. Coupled with an energetic palette, the vigorous treatment of Kinna’s medium communicates joy, vitality, and life. The thick texture of the paint smeared onto the canvas invites the viewer to inspect her animated brushstrokes.

*The Blue Series* paintings (2016) present a very different impression.

Cool, monochromatic colors create a quiet, almost melancholy sensibility. In these paintings Kinna has also employed much calmer, more deliberate brushstrokes and line work than in *Last Night’s Dreams*. In *The Rainy State* (2016) and *The Rainy State 2* (2017), she incorporates lush gold tones



Joy Kinna, *The Rainy State 2*, 2017, Acrylic, pastel on canvas, 24" x 24"

that contrast dramatically with the otherwise grey-blue palette. The effect recalls moments of golden sunshine that seep through the rain-soaked vistas of the Pacific Northwest. In this exhibition, *Blue Series 1* and *Blue Series 2* are presented on either side of *Rainy State 2*, creating an overall sense of balance.

Kinna's paintings are a momentary reprieve from everyday life, a gratifying pause in which to consider the emotive potential of color and brushstroke. Though Abstract Expressionism had its heyday in the middle of the last century, Joy Kinna continues to connect to and build on its stylistic influence, confirming the lasting appeal of this raw, intense style of painting and its relevance across generations and gender lines.

- Kendra Anderson, 2017

# ARTIST

JOY KINNA

Joy Kinna is an Emerging artist from Langley BC and she is currently completing a Bachelor Degree in Art + Design at Trinity Western University. Her work is primarily abstract paintings and minimal drawings in mediums such as acrylic, pastel, and graphite. Her work is predominantly process driven, a mix of conscious and unconscious decisions. She is inspired by artists such as: Agnes Martin, Heather Day, Cy Twombly, and Pius Fox.

## AOD4.1

exhibition runs

**JANUARY 18 – MARCH 11, 2018**

opening reception

**JANUARY 18, 2018 | 7PM**

at The Reach Gallery Museum Abbotsford



The Reach Gallery Museum | 32388 Veterans Way, Abbotsford, BC  
[thereach.ca/emerge](http://thereach.ca/emerge)

Cover: Joy Kinna, Last Nights Dreams, 2017, Acrylic, Pastel on canvas, 48"x60"