

## Artist Bio

Nicole Bauberger spent her youth as an artist in Peterborough, Ontario, nourished by the teeming multidisciplinary art scene there. She worked for 5 years as an apprentice and then assistant painter at David Bierk's studio, while simultaneously creating and exhibiting her own body of work. Bauberger travelled to the Yukon to paint in 1996, returning in the summers of 2001 and 2002. In 2003 she made it her home. Living in the Yukon has given her a different appreciation of the road as a cultural artefact, leading her to create this body of work over the past 8 years.



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Images:  
Front cover: Nicole Bauberger, *Get There From Here* #189, about 200 km E of Whitehorse, 2009, oil on panel, 12" x 12"  
Inside: (l-r) Nicole Bauberger, *Get There From Here* #141, just past Hope, 2014, oil on panel, 12" x 12"  
Nicole Bauberger, *Get There From Here* #142, between Hope and Abbotsford, 2014, oil on panel, 12" x 12"  
Back (l-r) *Get There From Here* #13, about 500 km W of St. John's, 2015, oil on panel, 12" x 12"  
Nicole Bauberger, *Get There From Here* #220, coming into Inuvik, 2008, oil on panel, 12" x 12"  
Nicole Bauberger, *Get There From Here* #166, about 300 km NW of Prince George, BC, 2015, oil on panel, 12" x 12"  
Nicole Bauberger, *Get There From Here* #49, about 50 km E of Montréal, 2015, oil on panel, 12" x 12"



NICOLE BAUBERGER  
*Get There From Here*

## Get There From Here

For the past eight years, the highway has been a muse for Nicole Bauberger. Road travel has provided the foundation for a decisive practice that culminates in the series of works presented here. To create this body of work, Bauberger made several journeys which took her from coast to coast to coast—from Cape Spear, NL to Victoria, BC to Inuvik, NWT. Along the way, the artist faithfully stopped every fifty kilometers to document the highway's persistence in the landscape. The thread of pavement that weaves its way through the paintings is an essential compositional device, placing the viewer alongside the artist at an incidental roadside site, with the highway stretching from beneath our feet to a far off vanishing point. We accompany Bauberger on her quest to get there from here.

An instrumental connector, Canada's highway system is a monument to the modernization of the country and a hallmark of the rise of post-war car culture, linking even the most isolated communities to the throng of commerce and transport in urban centers. The highway is also integral to our aesthetic understanding of the landscape. Anyone who has purposefully packed the car for a meandering road trip, undertaken the prodigious cross-Canada drive, or set out at the break of dawn to visit to family in a neighboring province has witnessed the splendour and tedium of Canadian scenery through the frame of a windshield. Always in the periphery of this experience, the highway makes the vastness of the country seem knowable.

Comprised of over 200 paintings, each one square-foot in dimension, Bauberger's ambitious project quantifies the immensity of the country in artistic terms while drawing our attention to the role of the highway in constructing our aesthetic experience of the land.

Laura Schneider, 2016

## Artist Statement

*Get There From Here* creates a kind of map of Canada, drawn from time spent beside the highways at regular intervals across the country, from East to West to North. This allows the work to inhabit the places in between cities, to listen there. Using this regular 50 km interval, viewers can measure Canada's span, as they walk through the gallery from the Maritimes to Victoria, from Victoria to Inuvik.

In July of 2015, the stretch of road I painted included the Highway of Tears. That part of the road carries its own special and ongoing grief. To acknowledge women who have gone missing along this part of the highway, I left a dress-shaped gap in each painting along the Highway of Tears using masking tape. These voids are as yet not all peeled off; the act of peeling seems too conclusive for a situation which remains unresolved for so many.

The road is our commons. As Canadians we pay billions to make and maintain it. Making these paintings, I occupy that commons. My use of this commons is unusual. To paint in oils beside the road is to act as a human being in an environment created for machines. It's an act of resistance to inhabit these places for the three hours it takes to paint one of these panels. This gives me – gives us – a different place from which to think about the road.

The road disappears from our view under clouds of habit. It's like the air, the atmosphere we need, which we can't see, and which the practice of driving is changing. Maybe it's a good thing to look at.

Nicole Bauberger, 2016

