



## **On guard**

oil on canvas diptych, 24"×12" each panel, 2007 - \$1850



**Pamela Rosales**



## Magnified

oil on canvas, 20'x 20'', 2007 - \$725



Pamela Rosales



**Fade into dark**

oil on canvas, 24"x 24", 2006 - \$1100



Pamela Rosales



## **Bare Honesty**

oil on canvas, 12"x 24", 2007 - \$600

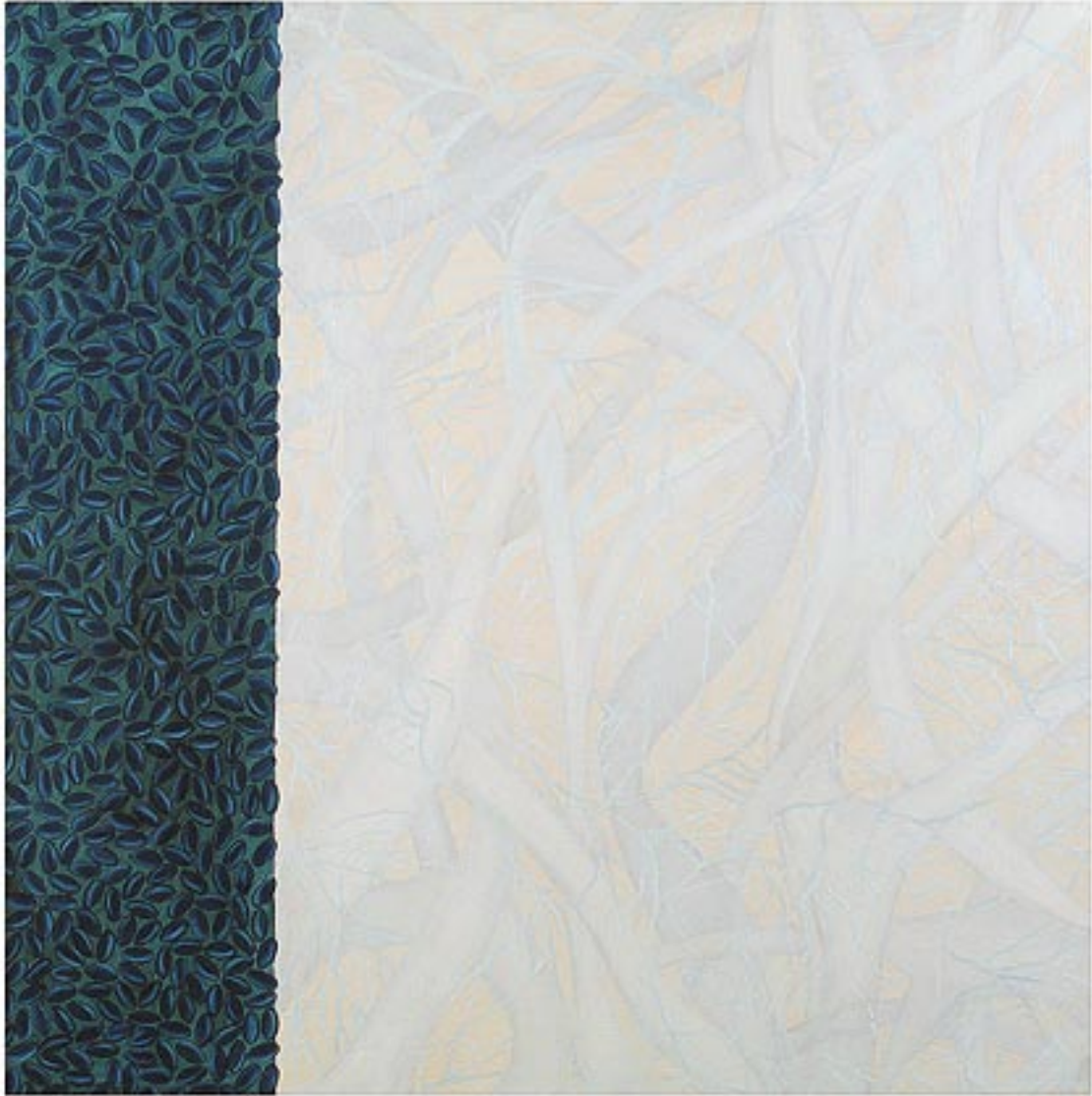




## Mutual

oil on canvas, diptych, 8''x8'' each panel, 2007 - \$550



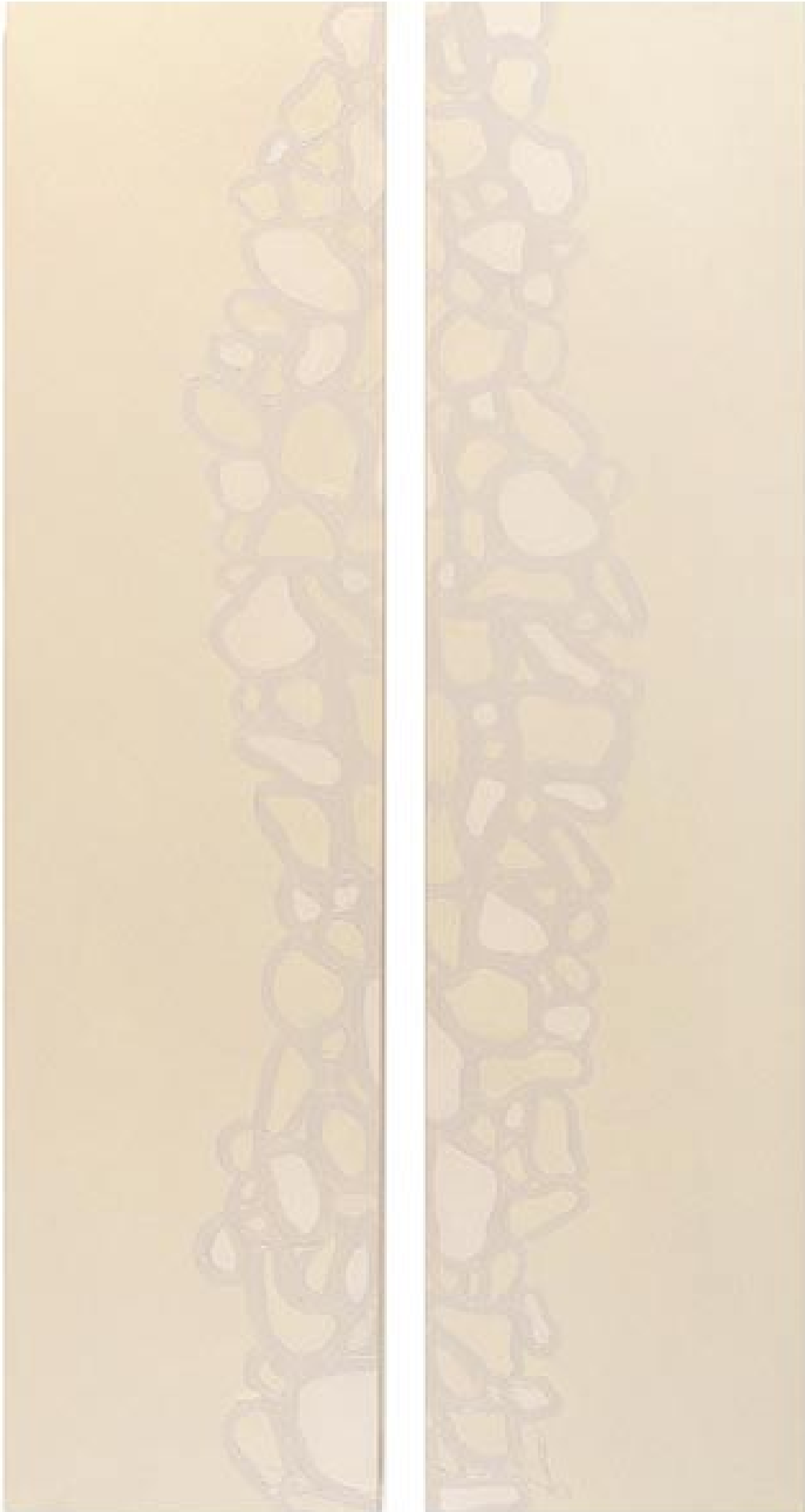


**Show me the silver lining**

oil on canvas, diptych, 24"x24" each panel, 2006 - \$1100



Pamela Rosales



**Waiting in a  
clouded room**

oil on canvas, diptych,  
diptych, 72"x24", 2007 - \$2100



**Pamela Rosales**



# Pamela Rosales

## Artist Statement

What does it mean for a body to be in perfect health, or its opposite? Through painting, I try to confront such questions about human illness and healing. Work like, discover, recover, cover pairs youthful images of magical thinking with the clinical, often menacing symbols of medicine. The contrast is a dynamic one, I hope. Are imaginative charms—the dandelion, the wand, the magician’s hat—so different from the scalpel or the suturing needle? Anyone with a conventional childhood can recall the image of a red balloon, while the artist must consult a surgical manual to capture a forceps on canvas. Yet both instruments are vested with a similar psychic power. Both demand our willful, wishful trust.

Technique is part and parcel of this subject matter. I use diptych and triptych panels to express, physically, both the collisions and divisions between objects. Often, a series of canvases will replicate a single item—a bone, let’s say, or a bubble—in different forms, thereby commenting on the non-linear nature of disease and recovery. Remission and relapse give illness its cyclical, insistent quality. Cancer, that most notorious of human afflictions, begins with a perversion of the body’s natural and innocent tendency to repeat itself.

Because I paint very thinly with oil, some viewers have mistaken my medium for acrylic. The ephemeral mood of my canvases often begins, ironically, with thickly vibrant pigments. Starting with a palette of high chroma blues and whites, I then use a variety of blending and thinning methods to turn these bright shades transparent. I create cloud-like backgrounds by combining patches of color with dry brush layers. This relationship with color expresses an ambivalence toward the medical experiences I depict. For a sequence of bubble paintings in my 2004 exhibition, *side effect*, I sketched randomly and used cross-hatching in order to “pixilate” the visual space. Combined, these effects recreate the suspended mental states we associate with illness. So-called “reality,” for the sick patient, is mediated by anesthesia, physical weakness, painkillers, or semi-consciousness—all of which create their own kind of beauty, even as they dilute the intensities of human experience.

Like Georgia O’Keeffe, whose pastel palette and cloudy backdrops managed to aestheticize emblems of death and decay, I like to estrange medical material from its usual context and situate it anew. A mound of pills becomes a field of Technicolor dreams; a microscopic detail of cells takes on the intricate visual appeal of textile design. I have also learned from Gustav Klimt’s intelligent uses of pattern, Jacopo da Pontormo’s offbeat and surreal deployment of color, and Francis Bacon’s meditative—at times, even, aesthetically thrilling—treatment of the grotesque.

This link between illness and art is more than just a conceptual motif. Painting about illness is a tricky endeavor. Too often it becomes an aesthetic of victimhood and suffering. Such painterly rants are less satisfying to create, in my view, than images that are a little bit factual and a little bit sentimental. Series 1-4 of *side effect* encompass both deformity and grace, observing illness with equal measures of fascination and grief. Beyond mere rage, my work hopes to fashion a more complex human response to the question of disorder.

**AWOL  
GALLERY**



# Pamela Rosales

## Education

1993-1998 Ontario College of Art and Design, Interdisciplinary Studies  
1996-1997 OCAD Independent Study Program, Florence, Italy

## Solo Exhibitions

2004 Side Effect, solo show, AWOL Gallery  
Heirloom II, solo show, Queen Mother, Toronto  
2001 Heirloom, solo show, AWOL Gallery, Toronto

## Selected Group Exhibitions

2007 Bridge ArtFair Miami07, Miami Beach, Florida, U.S.A  
2007 Society of Philippine American Artist Show, Philippine Center in NY, New York  
2007 Square Foot 2007, AWOL Gallery, Toronto, Ontario  
2007 The Affordable Art Fair, Metropolitan Pavilion, New York City  
2006 Nuit Blanche, AWOL Gallery, Toronto  
2006 The Affordable Art Fair, Metropolitan Pavilion, New York City  
2005 Square Foot 4 (November 2005), Project Spaceman, Brooklyn, New York  
2005 AAF Contemporary Art Fair, Pier 92, New York City  
2005 Toronto Outdoor Art Exhibition (Juried), Nathan Philip Square, Toronto  
2005 Square Foot 3, AWOL Gallery, Toronto  
2004 Toronto International Art Fair, Metro Convention Centre  
2004 Square Foot 2, AWOL Gallery, Toronto  
2003 Square Foot, AWOL Gallery, Toronto  
2003 7 Seconds, Kabat/Wrobel Gallery, Toronto  
2002 WhOLE, 40-artist exhibition, 376 Dufferin St. rear warehouse, Toronto  
2001 Standard, 40-artist exhibition, 376 Dufferin St. rear warehouse, Toronto  
2000 Blindness, AWOL Gallery, Toronto  
2000 low exposure, CONTACT 2000, AWOL Gallery, Toronto  
1999 2000 Years In Review, AWOL Gallery, Toronto  
1999 Partly Skimmed, Gallery 1313, Toronto  
1999 From a Hat, inaugural opening of AWOL Gallery, Toronto  
1997 Arte Firenze, Vaughan Estates of Sunnybrook, Toronto  
1997 Allora...buh, buh, buh, Senza Parole, Junction Art Festival, Toronto  
1997 OCAD Annual Open House, Toronto  
1997 In Partenza, Florence, Italy  
1996 Minestrone, Florence, Italy

## Press

2007 Square Foot  
2006 Square Foot  
2005 Square Foot  
Balzer, David, "Eye Candy: Square Foot", Eye Weekly, August 11, 2005, pg. 41  
Vaughan, R.M., Best of a Good Bargain, National Post, August 13, 2005, Toronto section, pg. 10  
2004 Square Foot  
Balzer, David, "Eye Candy" (Square Foot exhibit review), Eye Weekly, August 26, 2004, pg. 39  
2002 WhOLE  
Mix magazine, Spring 2003 issue  
2001 Standard  
Toronto Living, Rogers TV- interview with Flavio Belli, Dec. 3-7  
Eye Magazine, by RM Vaughan, vol. 11, issue 9, pg. 69  
Lola Magazine, shot gun review by Phil Anderson, issue 12  
2001 Heirloom  
Philippine Reporter, Oct. 28, 2001 issue

\*Various Private Collections in Canada and USA