

CHRISTOPHER CUTTS GALLERY



**AN WHITLOCK  
RITES AND RECOLLECTIONS**

MAY 4, 2024 - JUNE 1, 2024

DIGITAL CATALOGUE

# AN WHITLOCK RITES AND RECOLLECTIONS

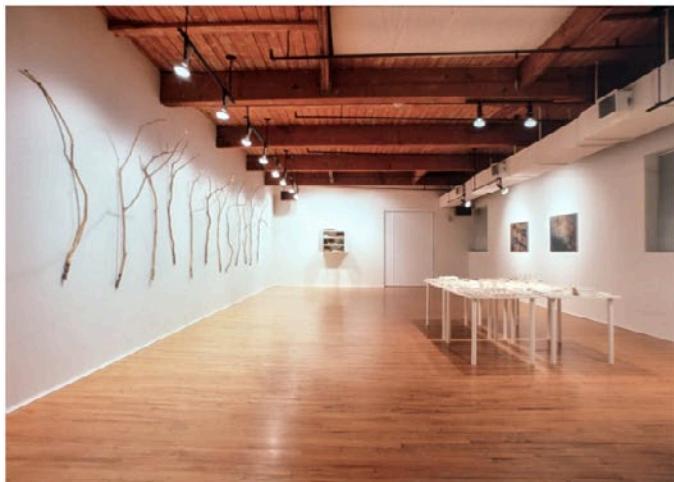
MAY 4, 2024 - JUNE 1, 2024

The Christopher Cutts Gallery is proud to present our current exhibition "An Whitlock, Rites and Recollections." In anticipation of Whitlock's presentation of a new body of work in 2025, this exhibition explores Whitlock's three-decade career with the CCG so far, presenting pieces from her first exhibition at the gallery, "Making Waves" in 1993, to her latest exhibition, "New Work" in 2016.

Whitlock's material-based practice took off in the early 1970s, with several of her pieces being included in a 1974 exhibition at the Art Gallery of Ontario, organized by the institution's Women's Committee. Since then, her continued explorations in material, non-objective form, and labour-intensive processes have created an oeuvre rich in experimental sculpture, installation, and photography, among other media.

Repetition, ritual, and memory are at the heart of Whitlock's creative practice. Her 2006 *Untitled* series of buttons sewn on rag paper demonstrates her meticulous and almost obsessive dedication to process. Each button was sewn onto a grid by hand with a deliberate and laborious method developed through the artist's intuitive understanding of material. Upon their first display in 2009, the series was met with denunciation from viewers who could not believe the buttons were sewn, insisting glue was involved -the results looked almost too ideal.

Further arduous and meditative processes are seen in the 1995 installation, *(Dis)appearances*, featuring hundreds of hand-cast bones arranged methodically on four tables. Whitlock happened upon a carcass of a deer that was hunted, as evidenced by the arrowhead lodged in its vertebrae, but escaped the clutches of its hunter before dying in the bushland near the artist's home. Whitlock waited for the bones to process naturally, leaving the body to decompose over the seasons and recovering the bones after a few months. Each bone was then meticulously moulded and cast in multiples and then organized on tables for viewing. Beside the tables, a cabinet displaying the moulds and casting materials used for the installation aestheticizes the process alongside the final object.



Left: Installation view of '(dis)appearances' at the CCG in 1995

Right: Detail view of '(dis)appearances' at the CCG in 1995

## CHRISTOPHER CUTTS GALLERY

The contemplative nature of Whitlock's methods, through hundreds of repetitions over years at a time, gives her practice a ritualistic quality. Much of her practice is autobiographical, reflecting and representing periods of her life or the lives of her subject. 2016's *Bark/Bark/Bark*, photographs of numerous trees' bark, creates an index of the bushland near her home - more than half of the photographed trees have been cut down for developments since the series began.

Exhibited in 1995, *Lost (for my sister)*, dedicated to Whitlock's sister, who died as the piece was being created, features countless editions of hand-made gloves representing the prosthetic hand her grandfather wore. The gloves are rigid constructions stacked on handmade tables, juxtaposed with a photo showing both her grandfather's prosthetic and real hand. Whitlock's practice offers an avant-garde yet meditative approach to processing loss and evoking memory.



Left: Installation view of '*Lost (for my sister)*' at the CCG in 1995  
Right: Detail view of '*Lost (for my sister)*' at the CCG in 1995

"An Whitlock, Rites and Recollections" emphasizes the breadth, scope, and impact of Whitlock's exhibition history with the Christopher Cutts Gallery, revealing her skillful hand and visceral manipulation of materials. Each of the works on display reflects the tensions between process and object, repetition and variation, and ceremony and mass production.

For more details and media enquiries, please contact 416-532-5566 or [info@cuttsgallery.com](mailto:info@cuttsgallery.com).

"An Whitlock, Rites and Recollections" will run from May 4 – June 1, 2024.  
The exhibition catalogue will be released on June 1st.



Left: Installation view of '*Crow(d)*' at the CCG in 2000  
Right: Detail view of '*Crow(d)*' at the CCG in 2000

# CHRISTOPHER CUTTS GALLERY



south gallery, north wall

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AN WHITLOCK

*Lost (for my sister)*

1992 - 1995

gloves: papier mache, graphite, varnish

tables: wood, papier mache, paint

24 x 28 x 28 inches (61 x 71 x 71 cm) each

photograph: mounted on board

20 x 16 inches (51 x 40.5 cm)

CHRISTOPHER CUTS GALLERY

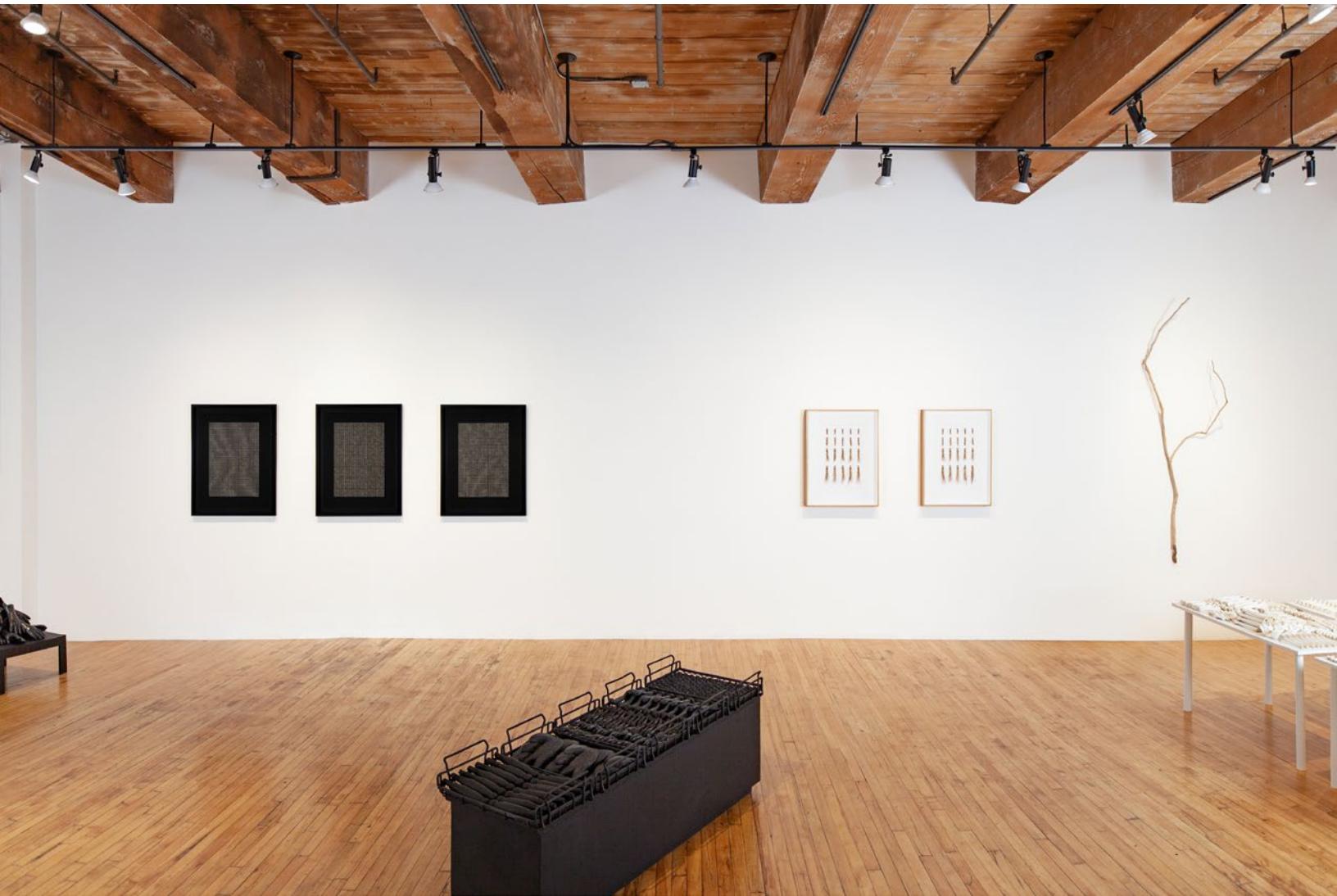
Detail: *Lost (for my sister)*

CHRISTOPHER CUTTS GALLERY



Detail: *Lost (for my sister)*

# CHRISTOPHER CUTTS GALLERY



south gallery, east wall

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AN WHITLOCK

*Untitled (Triptych 1)*

2006-2007

button rag on rag paper

35.25 x 27.25 inches (89.5 x 69 cm) each

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Detail: *Untitled (Triptych 1)*

CHRISTOPHER CUTTS GALLERY

Detail: *Untitled (Triptych I)*

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AN WHITLOCK

*Thorn Bundles*

2016

thread and thorns

30.5 x 22.5 inches (77.5 x 57.2 cm)each

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AN WHITLOCK

*Untitled (branches)*

1995

wood, papier mache, paint, and varnish

dimensions variable

1 of 12

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AN WHITLOCK

*Making Waves*

1990 - 1991

steel baskets, plaster, wood

23.5 x 62.5 x 17 inches (59.5 x 159 x 43 cm)

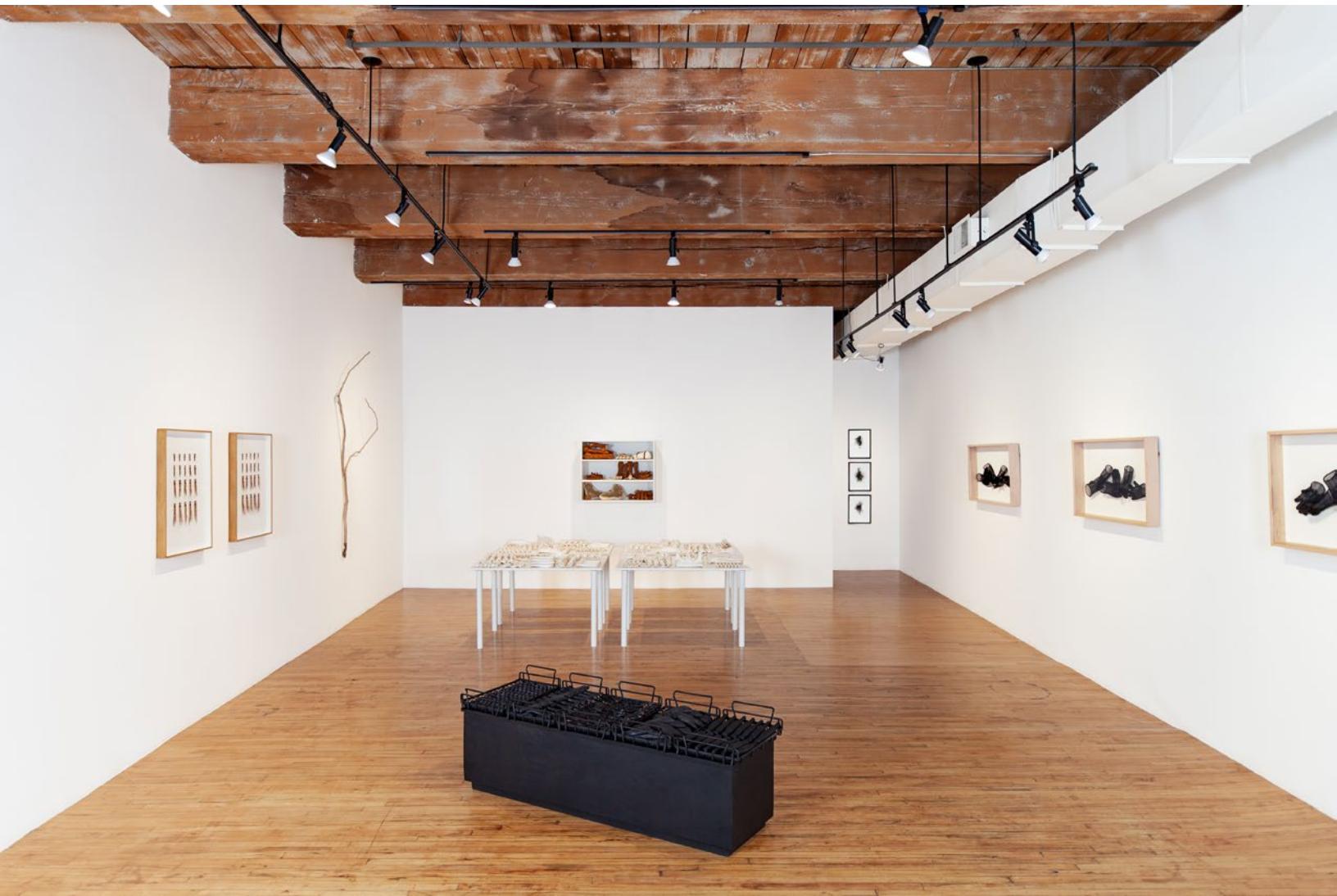
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Detail: *Making Waves*

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# CHRISTOPHER CUTTS GALLERY



south gallery, south wall

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AN WHITLOCK

*(Dis)appearances*

1992 - 1995

*Untitled (tables)*

bones: painted cast plaster

tables: wood and metal

33 x 47 x 31.5 inches (84 x 119.5 x 80 cm)

*Untitled (cabinet)*

casts: rubber, sawdust, painted cast plaster, and metal

cabinet: wood and metal

30 x 36 x 14.5 inches (76 x 91.5 x 37 cm) framed

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Detail: *(Dis)appearances*

CHRISTOPHER CUTTS GALLERY



Detail: *(Dis)appearances*

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AN WHITLOCK

*Buffalo hair*

2006 - 2008

inkjet print

ed. 1 of 3

17 x 14 inches (43 x 35.5 cm)

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south gallery, west wall

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AN WHITLOCK

*Change of Life Excerpts*

1990

mixed media on mat board

23.25 x 41 x 4 inches (59 x 104.1 x 10 cm)

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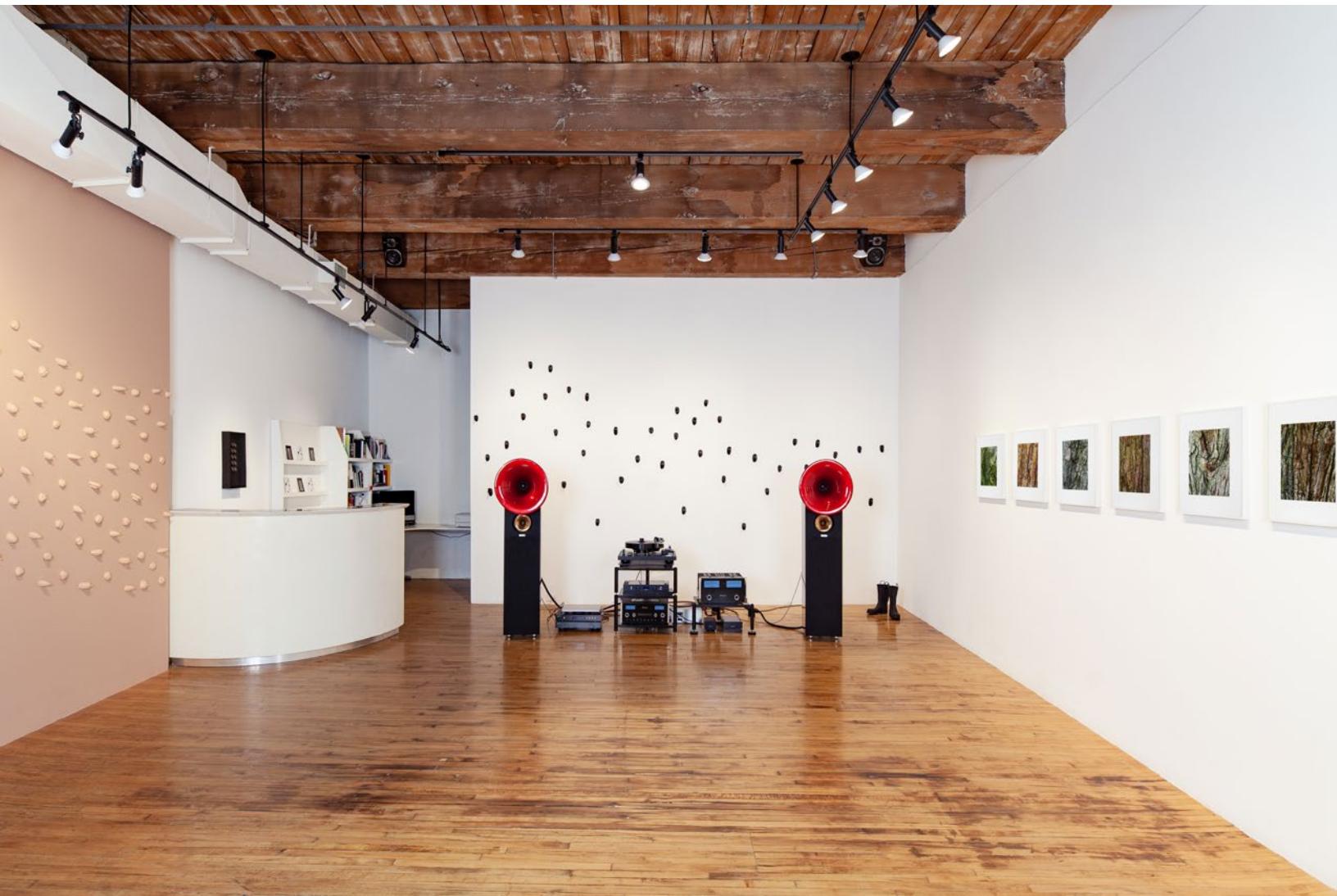
*Untitled*

1997 - 1998

cast hydrocal mixed media on tar

12 x 11 inches (30.5 x 28 cm)

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north gallery, north wall

CHRISTOPHER CUTTS GALLERY

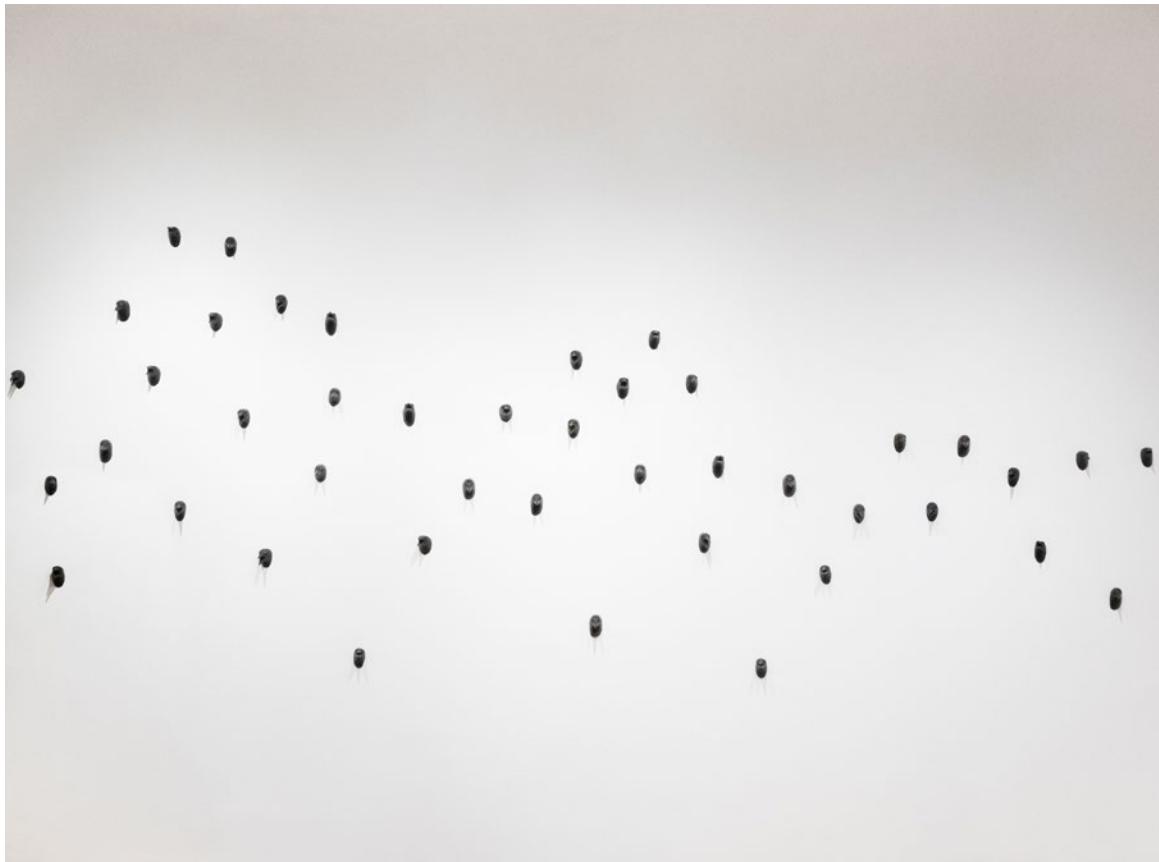
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AN WHITLOCK

*Crow(d)*

1997-2000/2011

mixed media

dimensions variable

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Detail: *Crow(d)*

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AN WHITLOCK

*Crow(d) (boots)*

1997-2000

mixed media

13 x 10.5 x 4 inches (33 x 26.5 x 10 cm)

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north gallery, east wall

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AN WHITLOCK

*Bark/Bark/Bark*

2016

archival print

ed. 1 of 3

12.5 x 12.5 inches (32 x 32 cm)

19 x 19.25 inches (48.3 x 48.9 cm) framed

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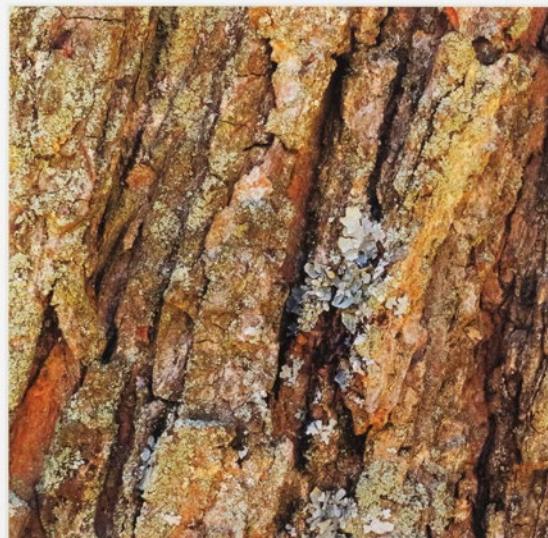
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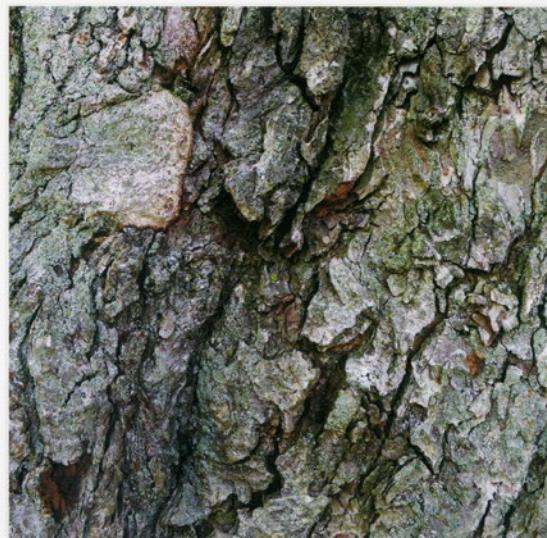
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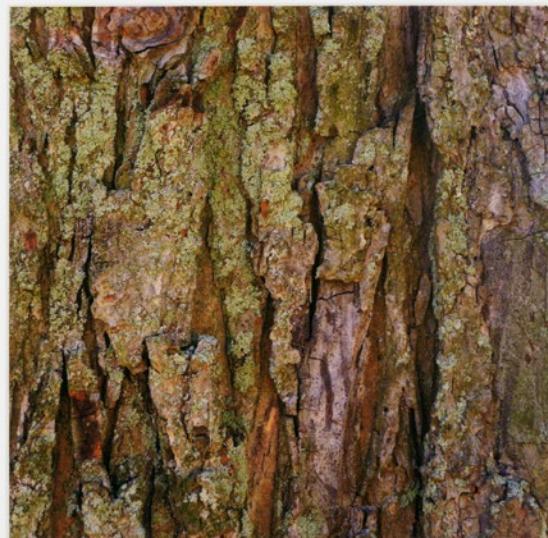
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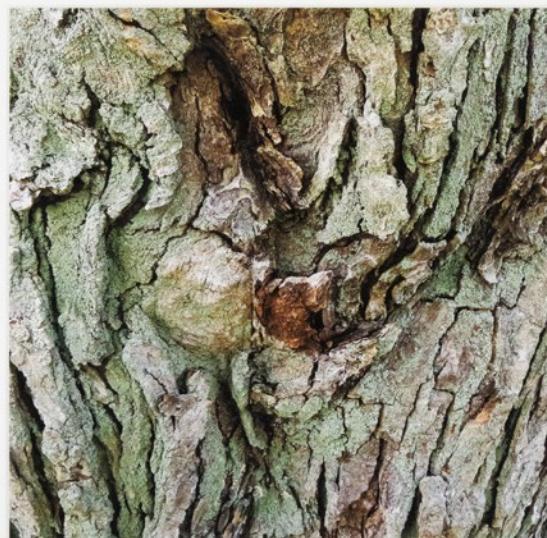
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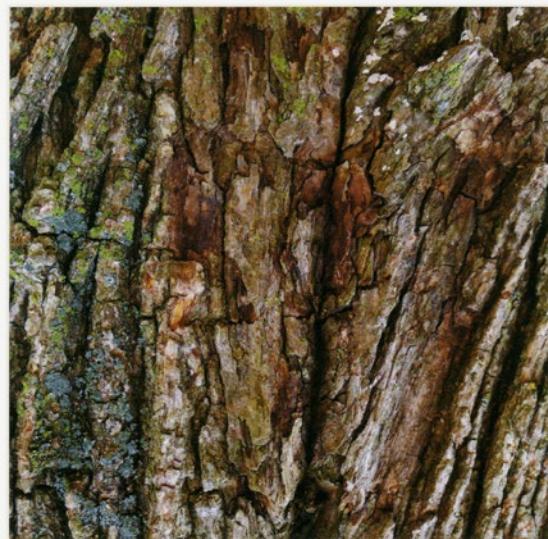
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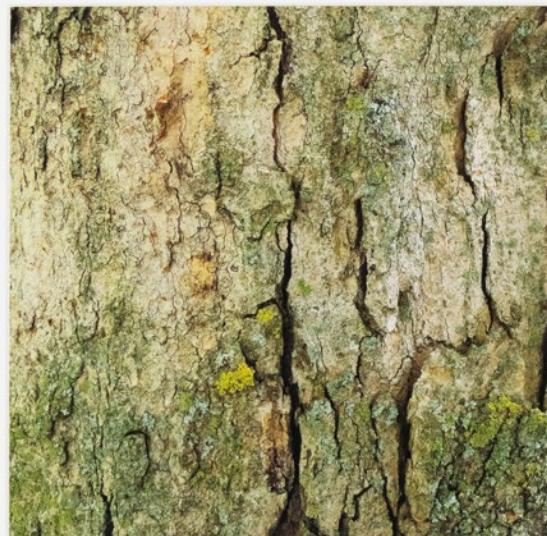
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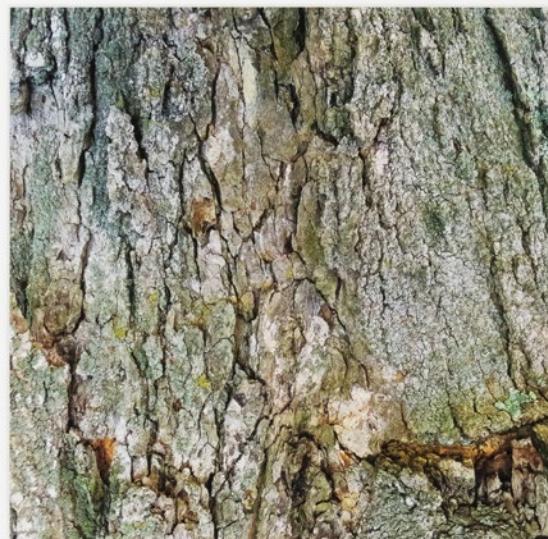
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2016

archival print

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north gallery, south wall

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AN WHITLOCK

*Untitled (Before and After Report on Business)*

2009

black and white digital print

ed. 1 of 5

25.25 x 20.5 inches (64 x 52 cm)

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AN WHITLOCK

*Report on Business*

2000 - 2007

newsprint, flour, water, glue, gesso, and black paint

left shoe: 6.5 x 9 x 3.75 inches (16.5 x 23 x 9.5 cm)

boots: 10.5 x 11 x 5 inches (26.5 x 28 x 12.5 cm)

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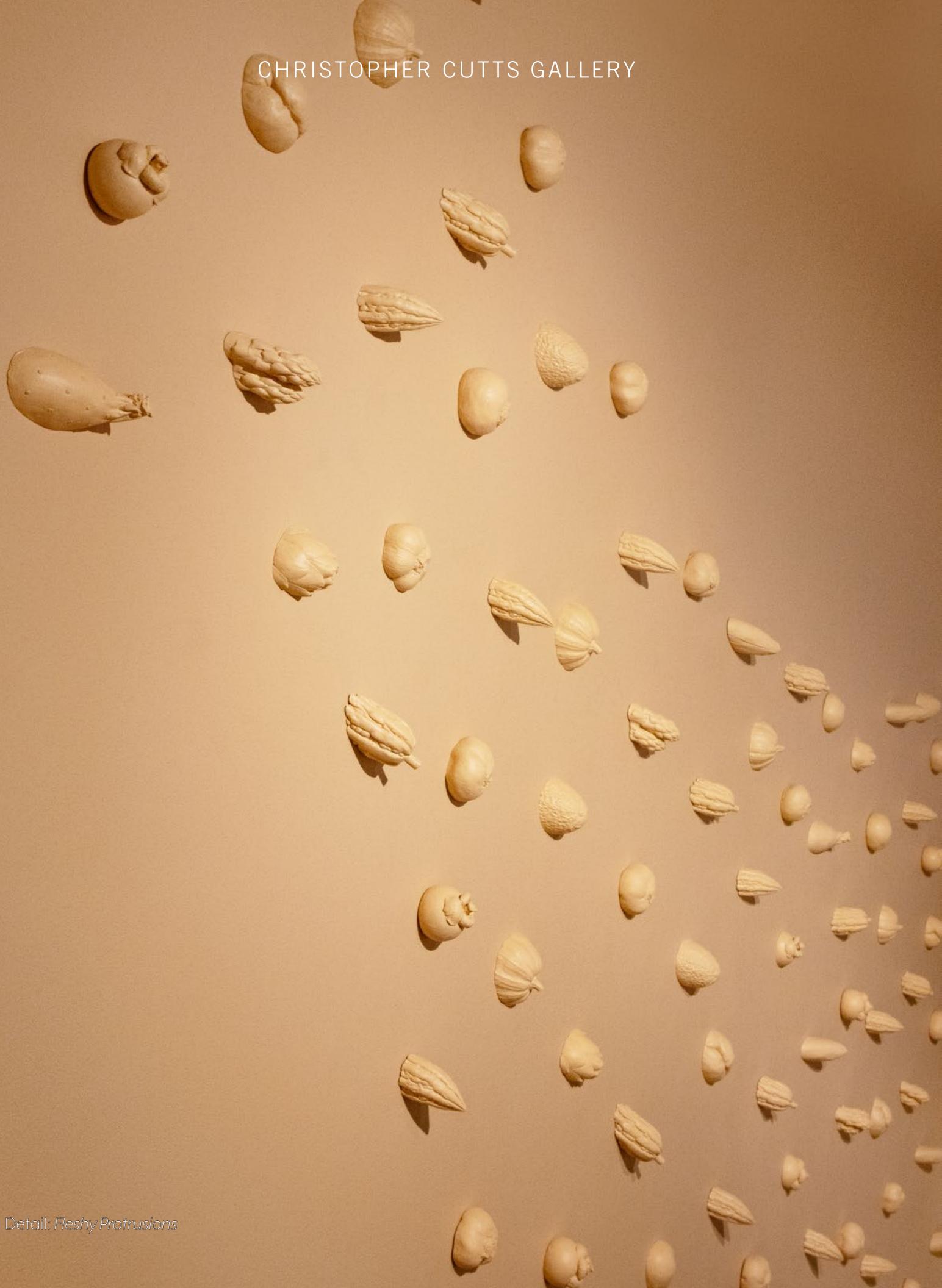
*Fleshy Protrusions*

2003

plaster and latex enamel paint

dimensions variable

CHRISTOPHER CUTTS GALLERY



Detail: *Fleshy Protrusions*

CHRISTOPHER CUTTS GALLERY



Detail: *Fleshy Protrusions*

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AN WHITLOCK

*Artichoke*

1997 - 1998

cast hydrocal

19 x 12 inches (48.5 x 30.5 cm)