



PRESENT/IMPERFECT

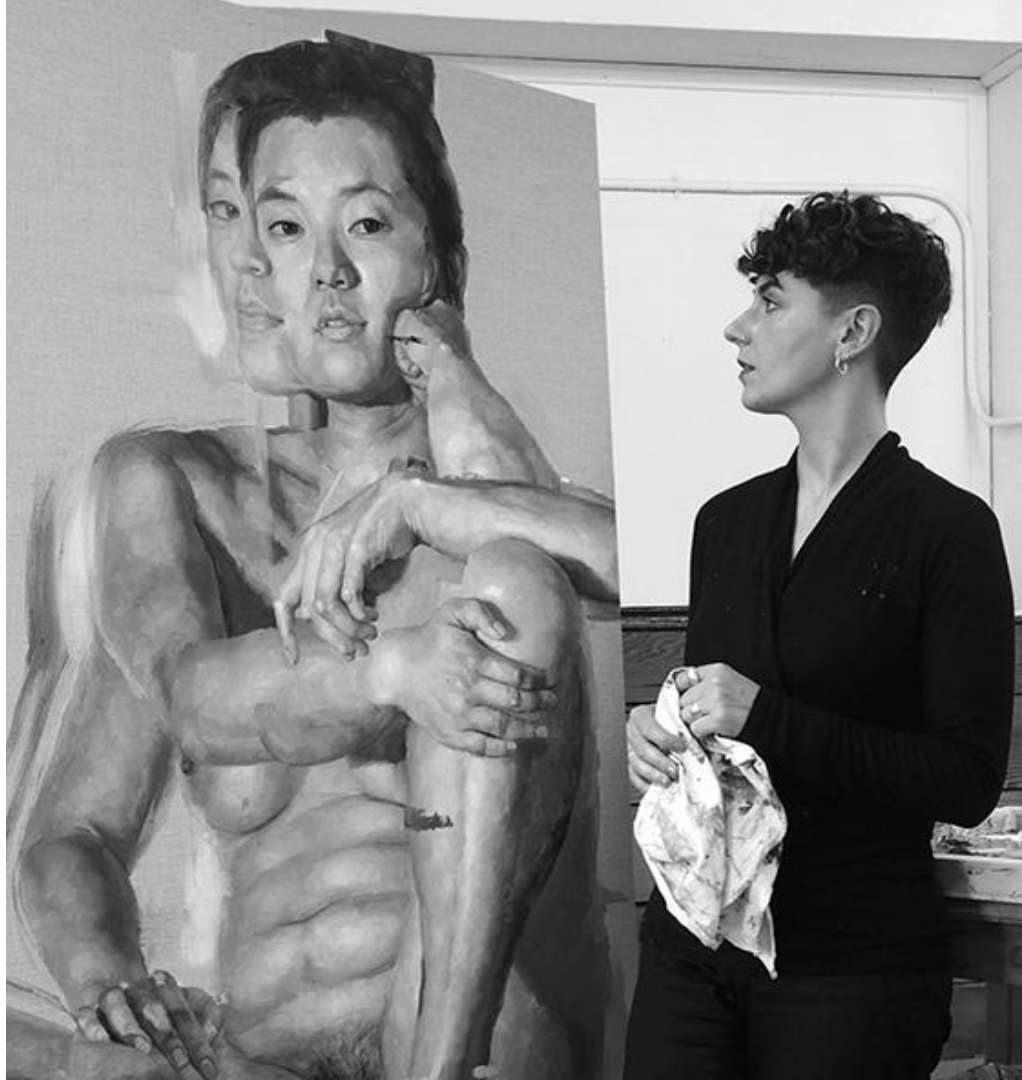
NICOLE SLEETH

November 15 - December 3 2022

fortune gallery

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STATEMENT

Present Imperfect is an exploration into what it means to paint a figurative portrait, particularly that of a woman. It is an exercise in duality: abstract vs representational, of traditional vs contemporary, specific vs universal. By shedding possible attachment to representational qualities, can the painting become more honest, more piercing, and even more real?

Present imperfect: a grammatical tense which presents the action in the present as continuous, not yet over. I aim to break free of the static pose, the one moment in time, in pursuit of the continuous. Each model and painting has a central fulcrum that represent a solid core – the essence of the individual person. However, as each individual has several capabilities and facets to their personality, choosing only one pose to portray them, as if representative of the individual, is limiting. Instead, each painting is a composite of multiple poses from the same model, all grounded and centred on the axis of the fulcrum. This fulcrum also serves to unite the image visually by providing a sense of aesthetic stability. While abstracted, the painting is grounded by its representational quality. This requires a process of constant decision-making, since the final image does not exist in reality; what parts to pull forward and push back, what areas to highlight or obliterate.

My art education took place in a traditional atelier; drawing was always the foundation of a solid painting, and I learned by studying the masters. In this series, I strive to advance my art practice by respecting – indeed, holding dear – traditional master techniques and materials but opposing, perhaps inverting, the traditional idea of the muse. Each figure is painted in isolation, without narrative. By stripping the painting of a narrative, the viewer must confront the nude with little context and will thereby confront their own views and opinions on the nude human figure and, ideally, women.

Models are integral to my work. I revel in getting to know the visible, physical qualities that capture a likeness, and the intangible energy that projects a personality. While compelled by the specifics, I also find connection in universality. These works exist in the area between specific and universal. While they are unequivocally a depiction of an individual, they go beyond representation by abstracting that individual. The model might still be recognizable to those who know them, but the image can also connect with viewers through an overarching sense of humanity. In their abstraction, the work ceases to be strictly a portrait, and yet the figure never takes on a sense of being generic.

In *Present Imperfect*, I strive for a type of honesty that lives in the space between representational rendering and expressionism. Painted skin becomes tactile, two dimensions create the illusion of a third, a static image takes on movement. The purpose is not to achieve equilibrium in duality, but rather to continually test its balance.

ROSE TIPPED

2020
Oil on linen
188 X 127 cm
74 X 50 in
\$12 800 CAD



AUGUST

2019
Oil on linen
193 X 116.8 cm
76 X 46 in
\$12 000 CAD



ORBIT

2019

Oil on linen

185.42 X 119.4 cm

73 X 47 in

\$12 000 CAD



WAX AND WANE

2021

Oil on linen

165.1 X 114.3 cm

65 X 45 in

\$8700 CAD



MOTHER

2018

Oil on linen

170.2 X 106.7 cm

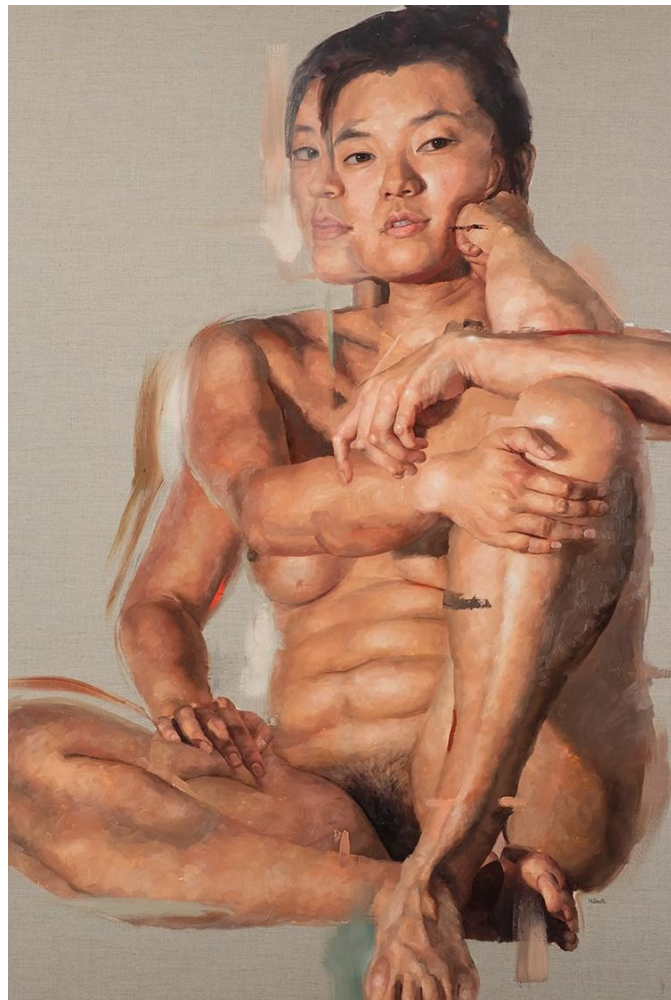
67 X 42 in

\$8400 CAD



UNMASK

2018
Oil on linen
152.4 X 101.6 cm
60 X 40 in
\$7200 CAD



SHIFT

2018

Oil on linen

162.6 X 88.9 cm

64 X 35 in

\$6700 CAD



FACET

2020

Oil on linen

152.4 X 76.2 cm

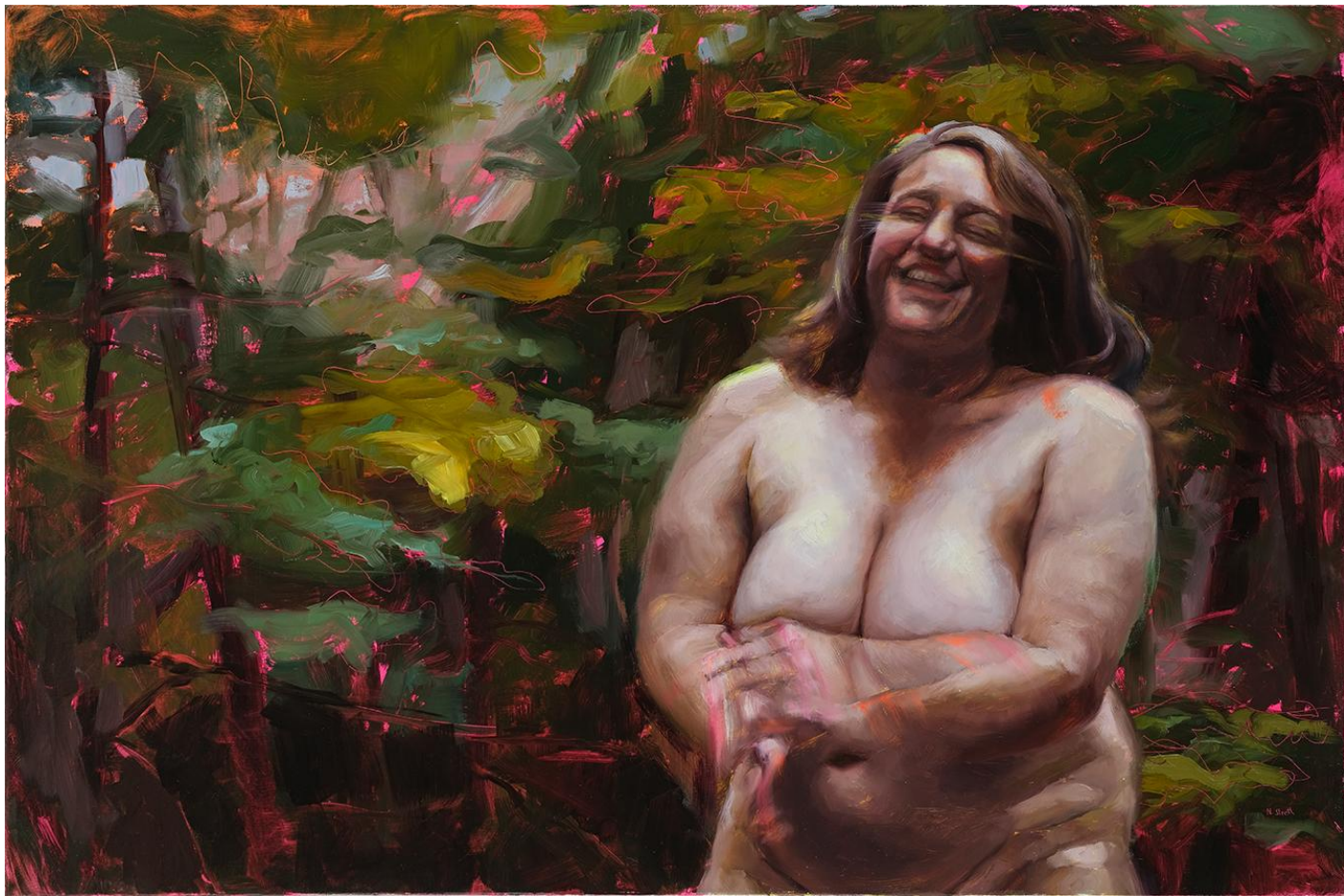
60 X 30 in

\$6500 CAD



HERE WE CAN BE FREE

2022
Oil on linen
61 X 91.4 cm
24 X 36 in
\$3000 CAD



ANCHORED

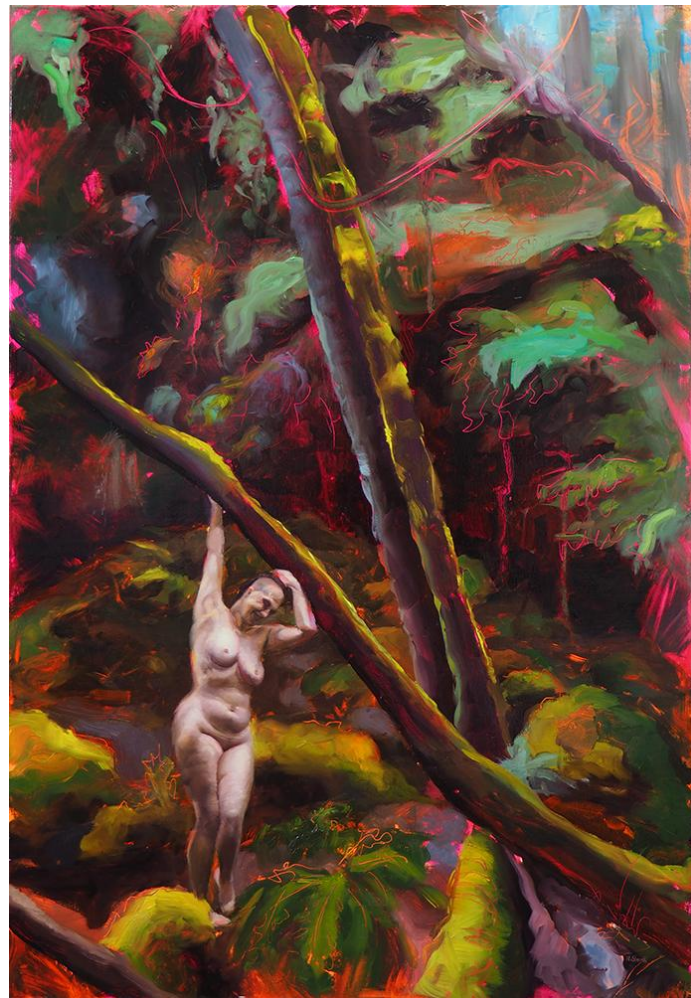
2022

Oil on linen

91.4 X 61 cm

36 X 24 in

\$3000 CAD



JOELLE (PORTRAIT)

2017

Oil on cradled wood panel

61 X 45.7 cm

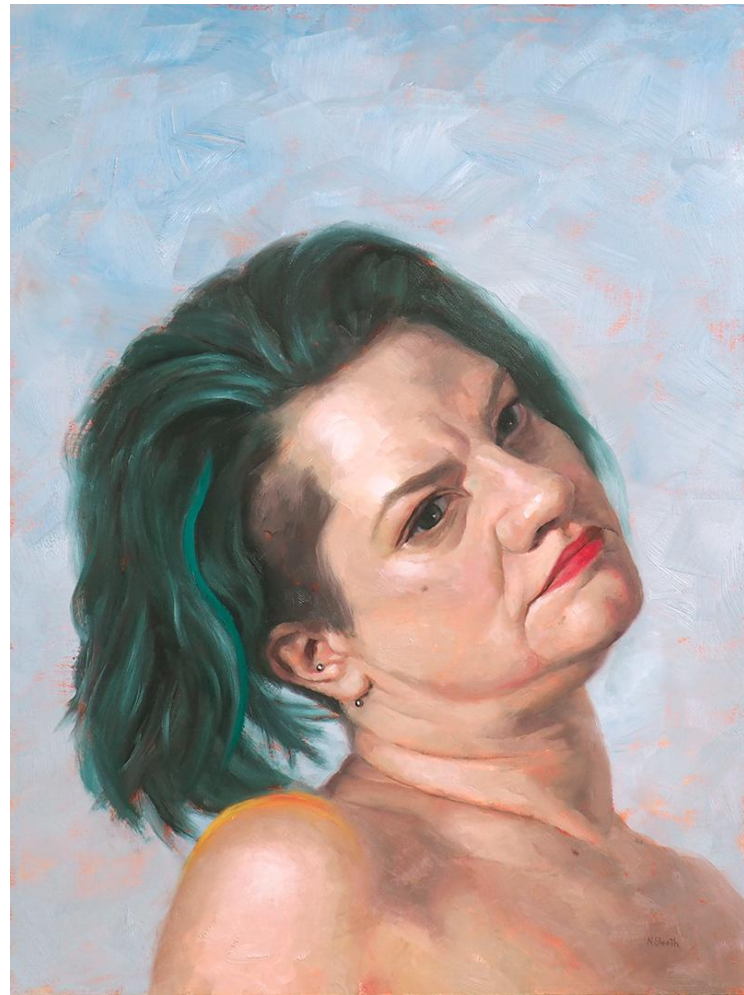
24 X 18 in

\$1500 CAD



TILT

2019
Oil on canvas
61 X 45.7 cm
24 X 18 in
\$1500 CAD



HARBOUR

2022

Oil on linen

45.7 X 61 cm

18 X 24 in

\$1500 CAD



STILL WAITING

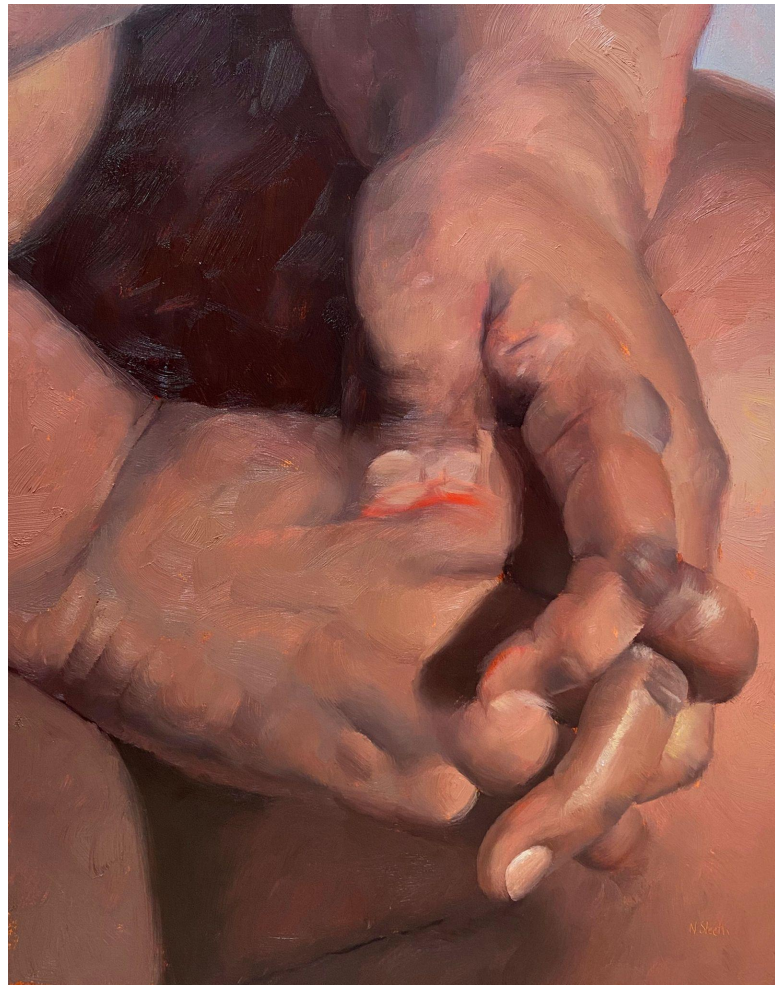
2022

Oil on canvas

35.6 X 27.9 cm

14 X 11 in

\$750 CAD



ONLY FORWARD NEVER BACK

2022
Oil on canvas
30.5 X 30.5 cm
12 X 12 in
\$675 CAD



STRENGTH

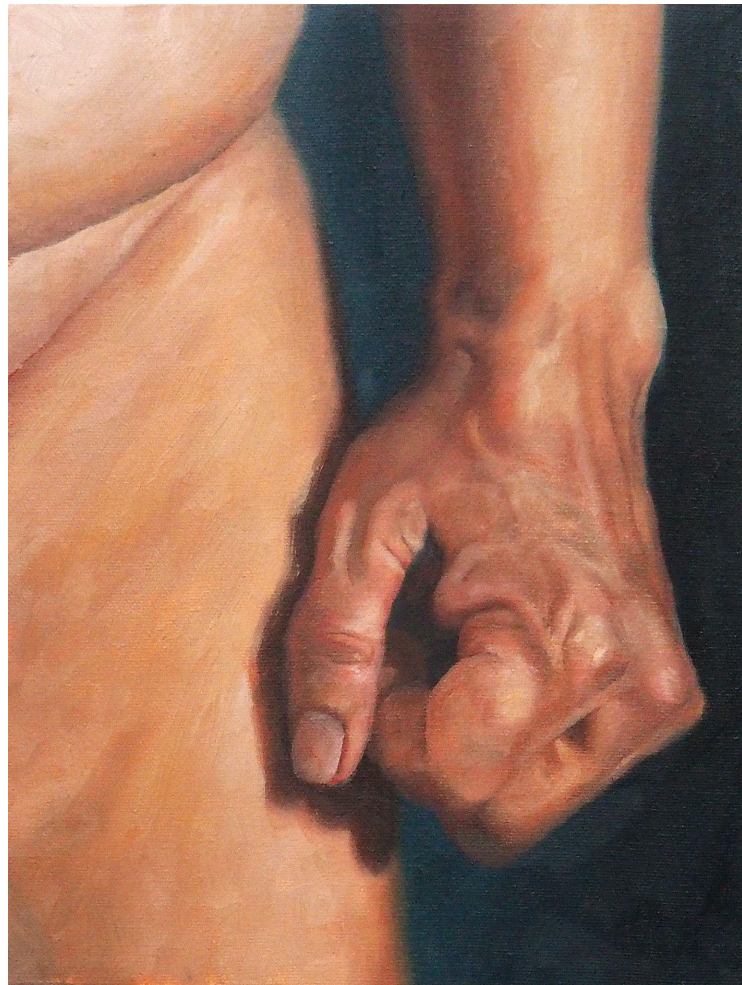
2020

Oil on canvas

30.48 X 22.9 cm

12 X 9 in

\$550 CAD



POUCH COVE, NEWFOUNDLAND STUDY #8

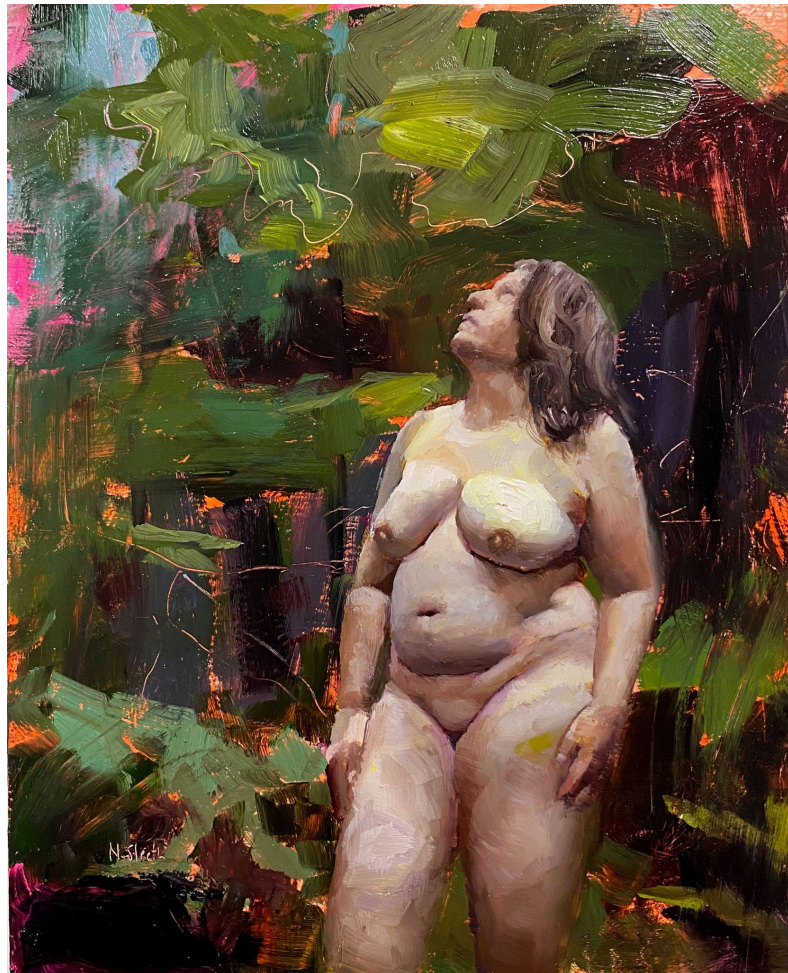
2021

Oil on wood panel

25.4 X 20.3 cm

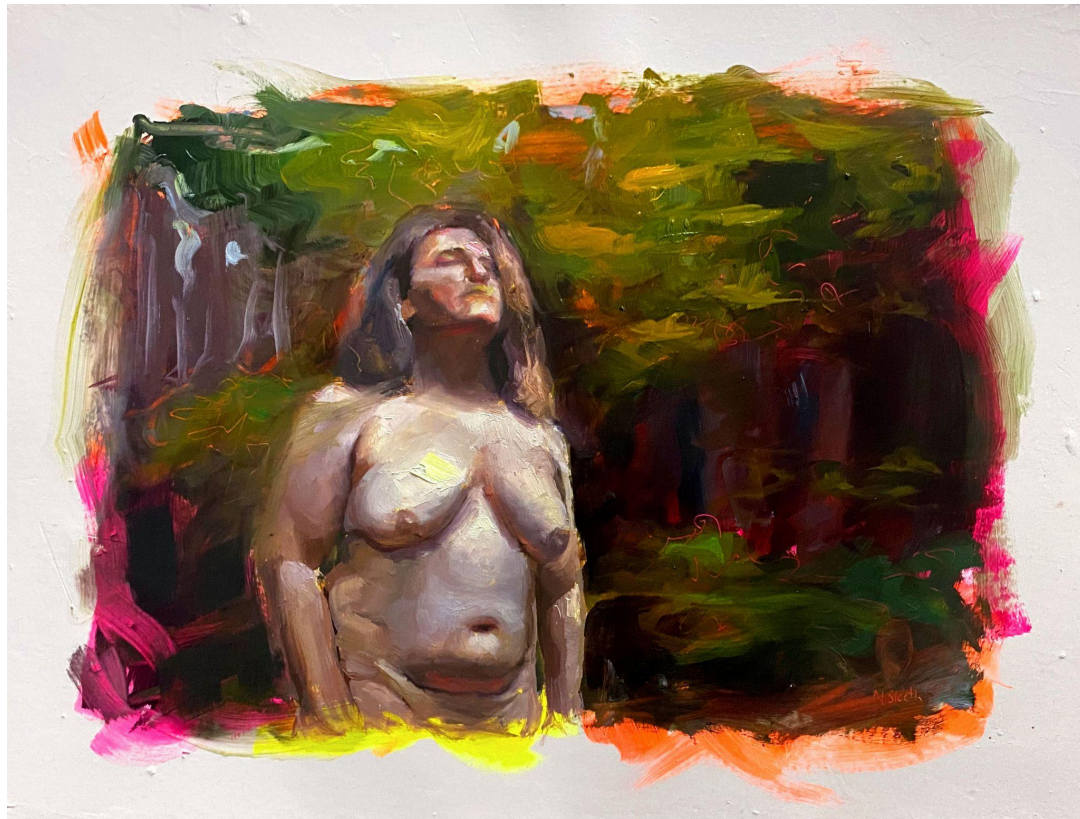
10 X 8 in

\$450 CAD



POUCH COVE, NEWFOUNDLAND STUDY #10

2021
Oil on watercolour paper
22.9 X 30.5 cm
9 x 12 in
\$450 CAD



KOKSILAH RIVER STUDY #2

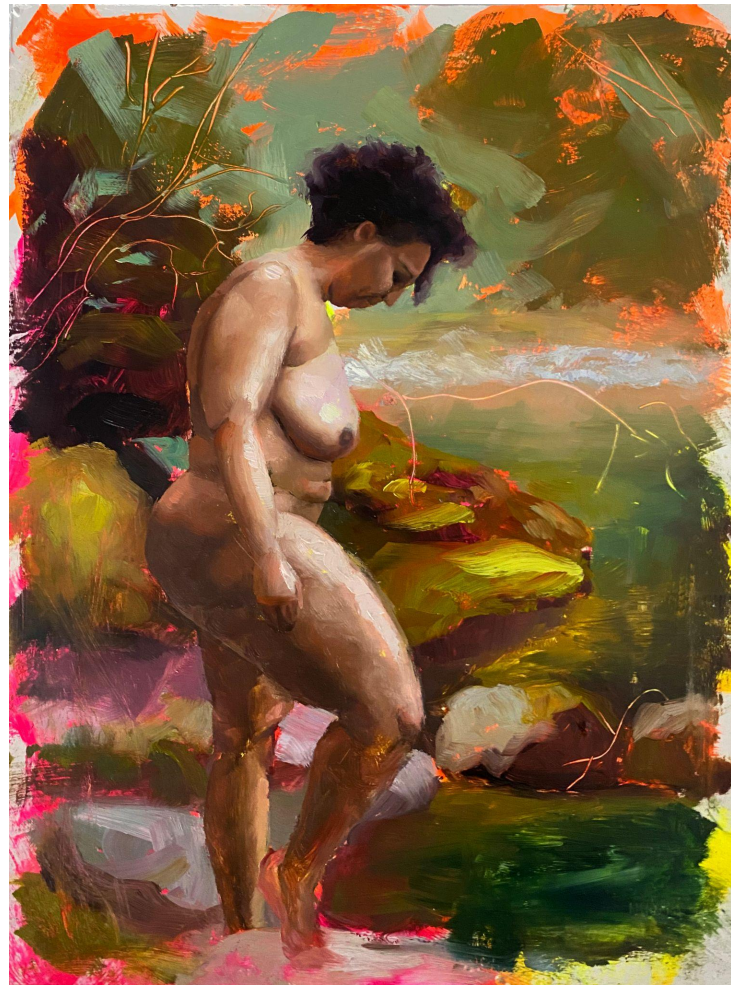
2022

Oil on watercolour paper

30.5 X 22.9 cm

12 X 9 in

\$450 CAD



SCAFE HILL STUDY #1

2022

Oil on watercolour paper

25.4 X 21.6 cm

10 X 8.5 in

\$450 CAD



SCAFE HILL STUDY #2

2022

Oil on watercolour paper

22.9 X 30.5 cm

9 X 12 in

\$450 CAD



SOOKE STUDY #1

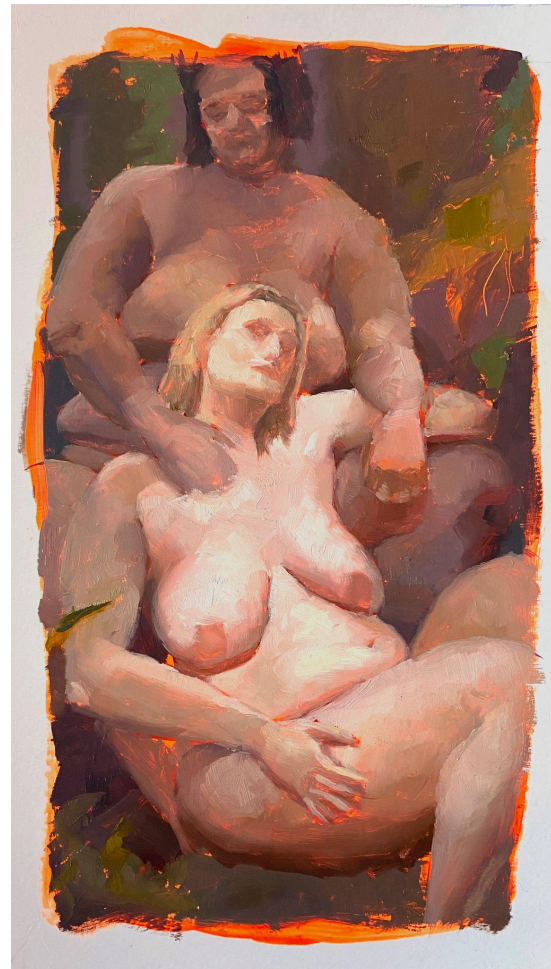
2022

Oil on watercolour paper

30.5 X 19.7 cm

12 X 7.75 in

\$450 CAD



STUDY FOR RUBATO

2022

Oil on watercolour paper

30.5 X 16.5 cm

12 X 6.5 in

\$450 CAD



MAPLE BAY STUDY #1

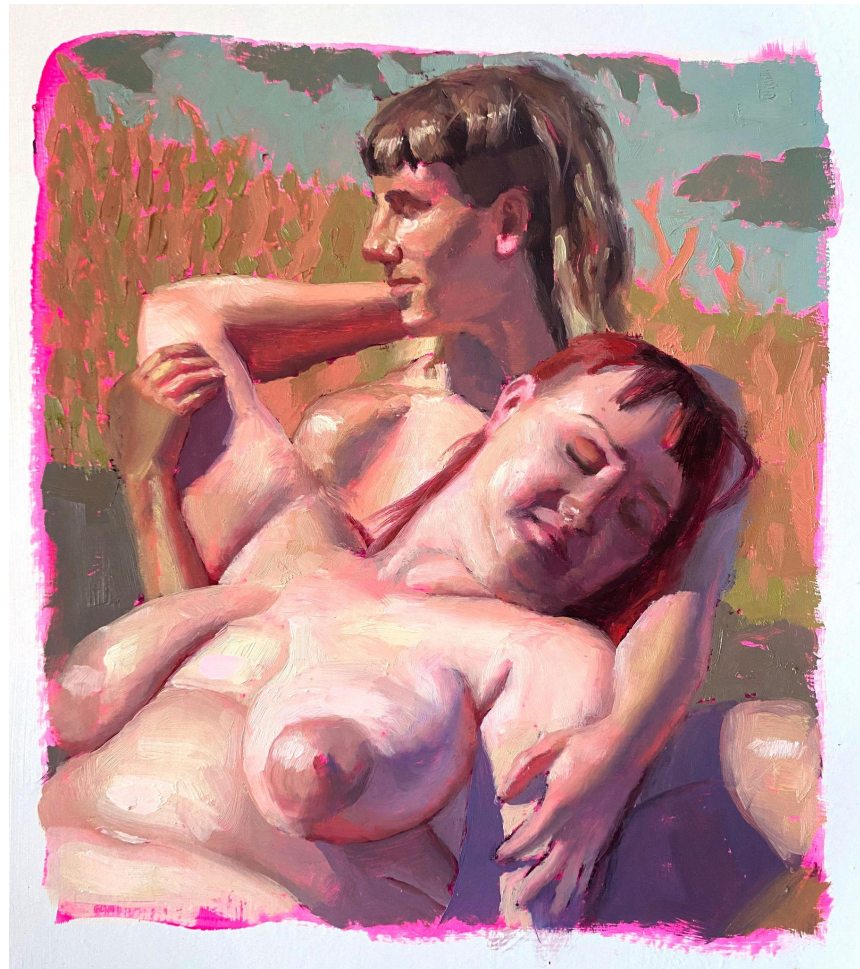
2022

Oil on watercolour paper

26 X 22.9 cm

10.25 X 9 in

\$450 CAD



MAPLE BAY STUDY #2

2022

Oil on watercolour paper

30.5 X 22.9 cm

12 X 9 in

\$450 CAD



POUCH COVE, NEWFOUNDLAND STUDY #13

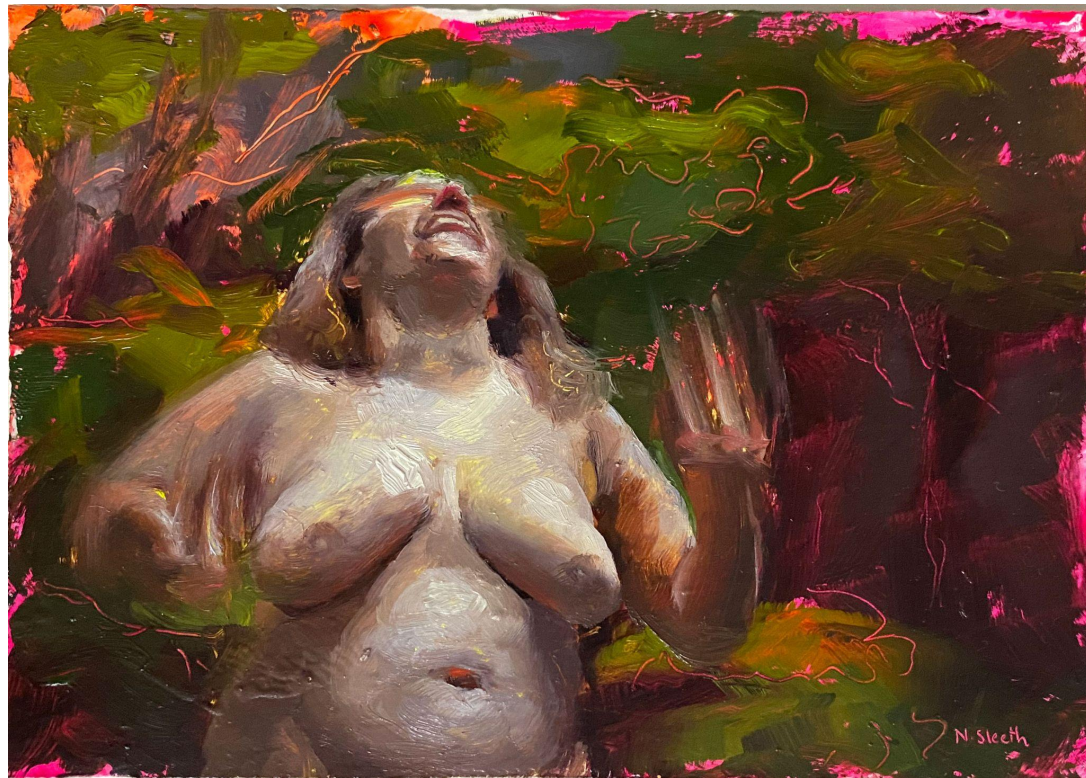
2022

Oil on watercolour paper

14.9 X 10.8 cm

5.875 X 4.25 in

\$400 CAD



SCAFE HILL STUDY #3

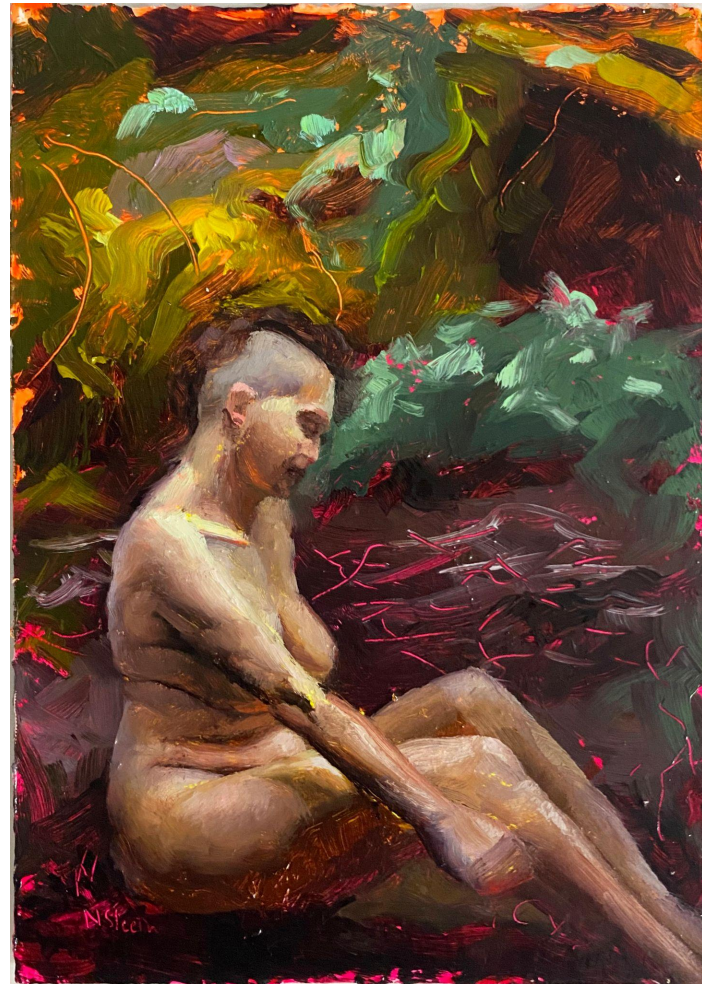
2022

Oil on watercolour paper

14.9 X 10.8 cm

5.875 X 4.25 in

\$400 CAD



For inquiries, please contact:

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