



HOTEL SACHER

ROLEX

KATE WATERS

Cover:
The Soft Spot
oil on canvas
63 × 79" / 160 × 200 cm

KATE WATERS

Where Do You Stop and I Begin

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KATE WATERS produces evocative paintings that capture fleeting moments of everyday life with an emotional resonance. Her process begins with snapshots that she takes during her travels, used as a basis for her photo-realistic paintings. Her works strike a balance between portraiture, accurate reproduction, and a deeper, evocative quietude that speaks to the nature of reproduction itself.

Waters' subjects appear typically to be anonymous figures in urban or cultural environments: museumgoers, casual passersby, or diners in intimate café scenes. Their postures and glances, often unaware of being observed, lend her paintings a cinematic quality on the one hand, and a sense of personal longing on the other hand. Then again, something else is going on here.

Photorealism is not usually associated with emotional themes, nor with conceptual approaches in painting. These works are deliberately caught between being dazzling and being stone cold in depiction. The colours Kate Waters deploys are gently swerved into being both imitative of photography and distinctly echoing the process of how light and colour is captured and reproduced in photography yet is itself not reality, but a dizzying copy of reality that distances the subject while capturing it. We might even argue, this distancing effect is also true for the observer.

This is a tricky format of painting here. An emotional effect is emphasized by the tangible sense of isolation that is repeated throughout Kate Waters' work. If one looks at the individuals she has captured, they are all within

a state of isolation or separation from the others around them within the framed image. That is, even though they may be interacting or aware of the other people near them, they are distinctly alone. Time has indeed stopped in her pictures and in between breaths, each person could not be more of an island. There is a sizable, tangible gap between them, and indeed, a gap between them and their surroundings. Everything is estranged in the very accuracy of reproduction. This is a condition of our times naturally and is one that's heightened by the very photographic technologies humanity has had continual faith in for reproducing what we believe to be reality, as well as making distinct connections and networks between us.

However, as Marshall McLuhan reminds us, the medium is the message. Photography in its myriad forms today has many associations—digital, online, highly reproducible, shared worldwide, used for self-promotion in countless dispatches of absolute narcissism, lacking self-awareness. This is troubling in the ubiquitous nature of digital photography, in that it is so commonplace as to simply almost converge with the ether of collective reality today. And within that ether is this condition of hyper-isolation, captured nonchalantly by Kate Walters in her painting. There is, mind you, a languid melancholy in these depictions. There is also a sense of searching as these paintings themselves arise from her photographs of her experiences when traveling. The artist speaks about desire and association, where she plucks out references to memories, feelings, even the content and titles of films or books, and plays with these in the workings of her pictures. She once heard a discussion on the radio, for example, about *A Street Car Named Desire*, and how the play suggested the death of poetry in America and how thuggery and vulgarity had instead won. Here she

then pulled these concepts, again melancholic and also evocative, into her painting *The Soft Spot*, and altered the license plate number of the parked Range Rover to read "desire."

Even in this apparent, constant search for a muse or a topic, and the apparent or not so apparent references such as above, we might imagine, there is again throughout these pictures a melancholic dazzling that obfuscates as much as it faithfully reproduces what the camera has seen and copied. This is obviously contradictory, where melancholic imagery might better be associated with blandness or with something lacking expression. But the artist's use of colour, her blurring of the subject as if dazzled in the headlights of a car, her tendency to depict this subject very consciously and empathetically within isolation, and her clear perception of what she wants to reproduce, altogether depict instead the human condition today, we might argue, under duress from the world's spectacles; photography, endless reproduction, over sharing, and all that we anticipate coming next.

Indeed, there has been disinformation and falsehood already at work within technological reproduction for many decades now. Vulgarity and thuggery continue their work. We now expect this to heighten dramatically as AI technology is further fused with photography, moving pictures and digital imagery. For now, Waters' paintings nudge against this spectacle, underlining and decrying its isolating tendency, and invite us instead to shift our focus back to one another.

Séamus Kealy
Executive Director, Oakville Galleries



How Did I Get Here (Delaware)
oil on canvas
79 × 91" / 200 × 230 cm
Exhibited at ArtMiami 2024



The Soft Spot
oil on canvas
63 × 79" / 160 × 200 cm

Reserved
oil on canvas
55 × 67" / 140 × 170 cm





The Slippery Slope
oil on canvas
55 × 63" / 140 × 160 cm

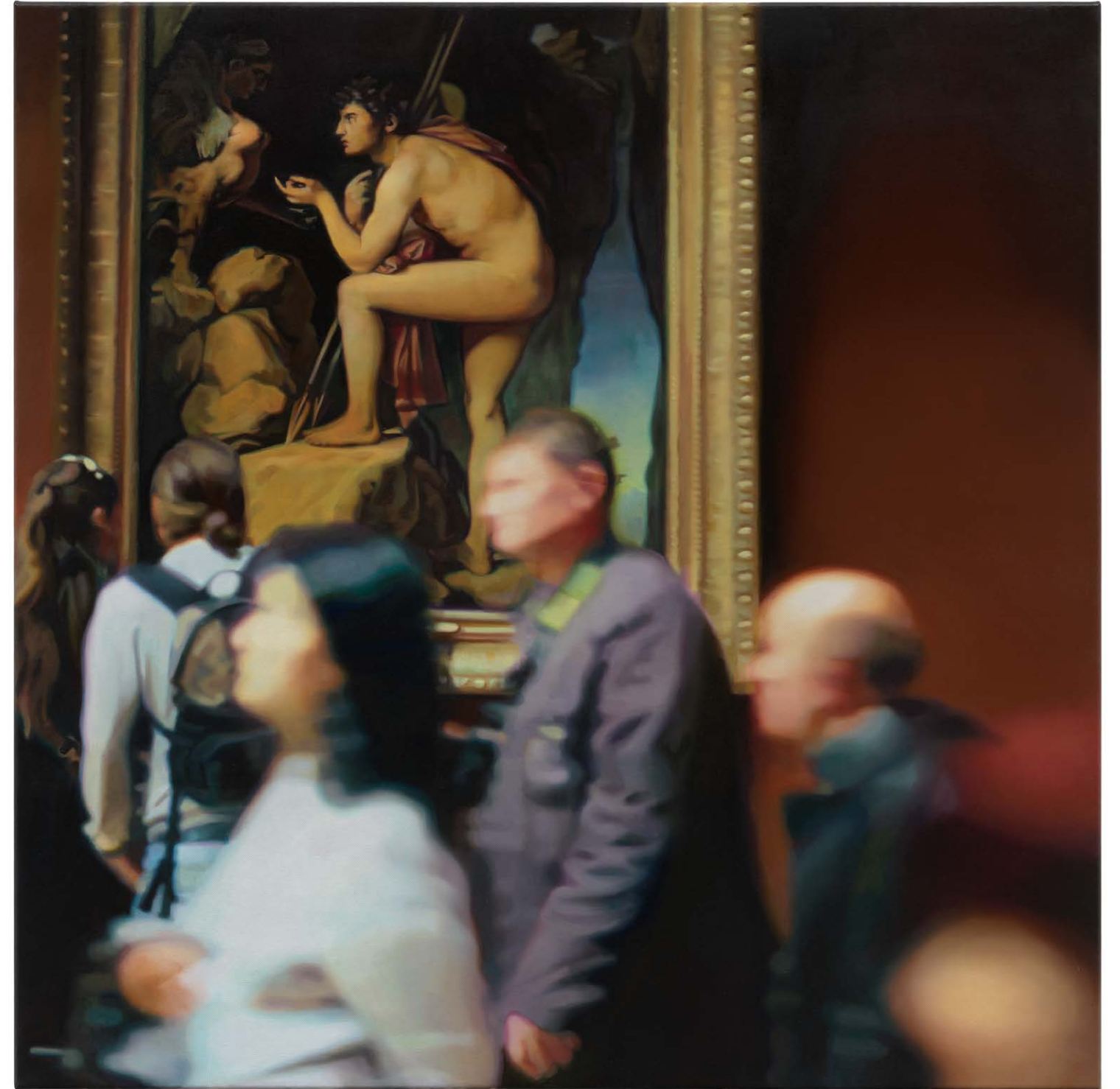
A Girl from the North
oil on canvas
55 x 63" / 140 x 160 cm





Jericho Beach
oil on canvas
55 × 63" / 140 × 160 cm

Where Do You Stop and I Begin
oil on canvas
39 × 39" / 100 × 100 cm





5 am Club
oil on canvas
35 × 43" / 90 × 110 cm



Alone Without You
oil on canvas
39 × 43" / 100 × 110 cm



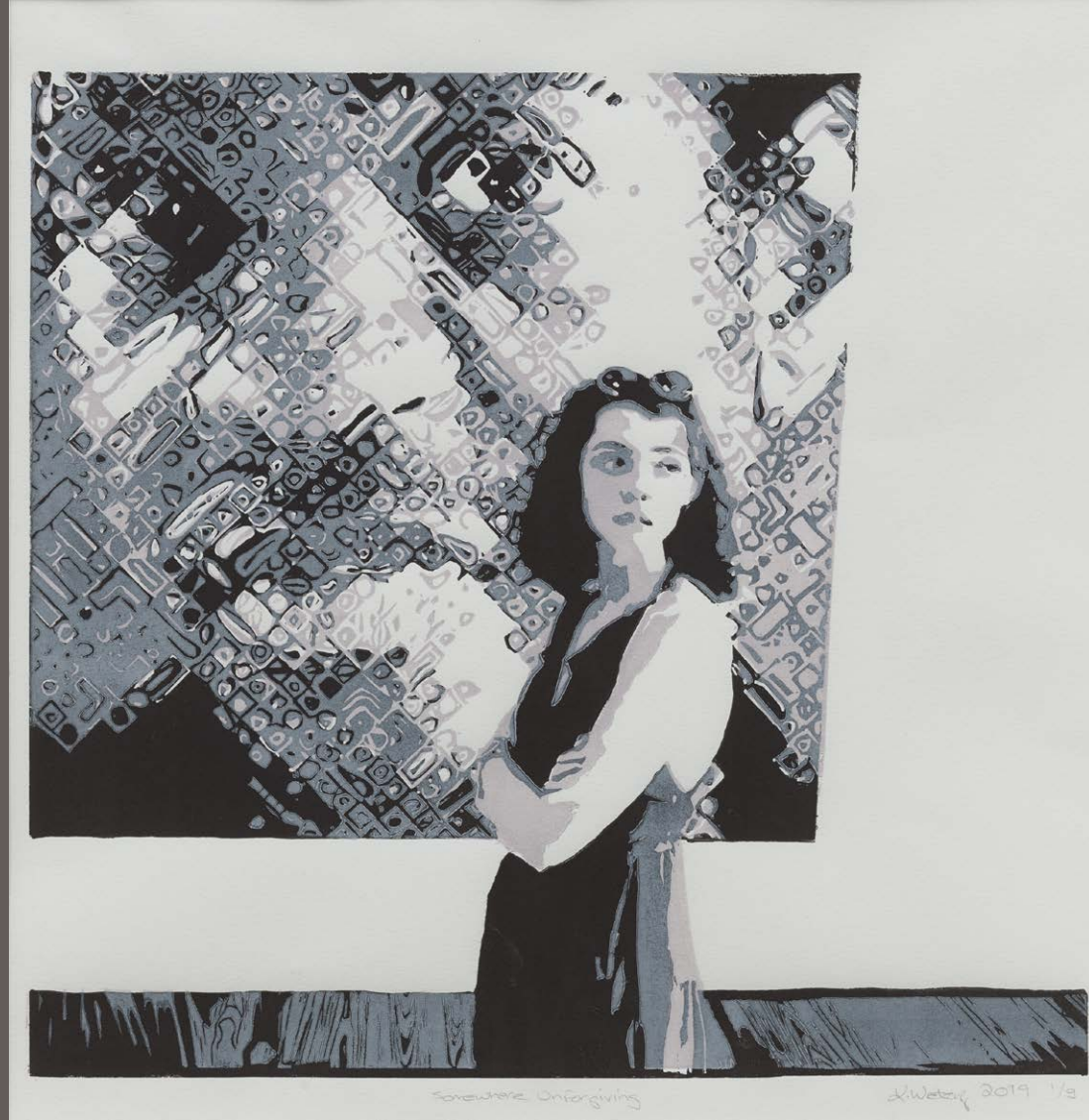
Double Date
oil on canvas
35 × 43" / 90 × 110 cm



The Golden Hour
oil on canvas
19 × 23" / 50 × 60 cm



Wild Horses
oil on canvas
43 × 39" / 110 × 100 cm



Somewhere Unforgiving
linocut
16 × 17" / 40 × 43 cm



Aqua Alta Rose
linocut
23.5 × 25" / 60 × 63 cm

KATE WATERS

b. Vallée-Lourdes, Canada 1964

ART STUDIES

- 1983 – 1987 • Bath Academy of Art, Bath, England
1988 – 1991 • Central Saint Martins School of Art, London, England
• Slade School of Art, London, England

SOLO EXHIBITIONS

- 2025 • *Where Do You Stop and I Begin*, Odon Wagner Gallery, Toronto, Canada
2024 • *I'll see you when I get there*, Galerie Frey, Salzburg, Austria
2023 • *Come as you are*, Galerie Wolfgang Jahn, Landshut, Germany
• *Land of Plenty*, Galerie Frey, Vienna, Austria
2021 • *Driven to Distraction*, Anna Jill Lüpertz Gallery, Hamburg, Germany
• *It takes one to know one*, Galerie Voss, Düsseldorf, Germany
2020 • *My Place or Yours*, Galerie Frey, Salzburg
2019 • *Love Shacks and other Hideouts*, Galerie Voss, Düsseldorf
2017 • *Whistling in the Dark*, Galerie Voss, Düsseldorf
2015 • *Tell it like it is*, Galerie Voss, Düsseldorf
2014 • *After You*, Aeroplastics Contemporary, Brussels, Belgium
2011 • *The Air that I breathe*, Galerie Voss, Düsseldorf
2010 • *The Land of Kubla Khan*, Galerie Voss, Düsseldorf
2009 • *The Solo Project*, Basel, Switzerland
2008 • *Getting used to the 21st Century*, Galerie Voss, Düsseldorf
• *Midnight Oil*, Institut Français de Cologne, Cologne, Germany
2006 • *Killing Time*, Galerie Voss, Düsseldorf
2003 • *Twenty-Four Seven*, Galerie Voss, Düsseldorf
2001 • *Absolute Tourism*, Galerie Voss, Düsseldorf

GROUP EXHIBITIONS

- 2024 • Peter Frey Gallery, Verona, Italy
2016 • *Forever*, Bubox, Kortrijk, Belgium
• *Prememories*, Aeroplastics Contemporary, Brussels, Belgium
• *So many Steps so little Time*, De Bond, Brugge, Belgium
2015 • *Humble me*, Aeroplastics Contemporary, Brussels
2013 • *Sein oder nicht sein, The Contemporary Portrait*, Munichmodern, Munich, Germany

- 2012 • *Hoodoo Eternity*, Aeroplastics Contemporary, Brussels
• *Summer 2012*, Galerie Voss, Düsseldorf
2010 • *Es werde Dunkel! (It is getting Dark!)*, Kunstmuseum Mülheim an der Ruhr, Germany
2009 • *Es werde Dunkel!*, Städtische Galerie Bietigheim-Bissingen, Germany
• *Gemeinsam in Bewegung (Together in Movement)*, Contemporary Art from Germany and China, Museum of Art, Wuhan, China
2008 • *Summer 2008*, Galerie Voss, Düsseldorf
2007 • *Summer 2007*, Galerie Voss, Düsseldorf
2006 • *Neue Malerei*, Museum Frieder Burda, Baden-Baden, Germany
2005 • Gallery Thomas Cohn, Sao Paulo, Brazil
• Guidi & Schoen arte contemporanea, Genoa, Italy
• *Dreams are my Reality*, La B.A.N.K., Paris, France
• *Pencil*, Carter Presents, London, England
• *Aufkat*, Galerie Voss, Düsseldorf
2004 • *Ask for II*, Waßermann Galerie, Munich
2003 • *Centrum Kunstlicht in de Kunst*, Eindhoven, the Netherlands
• Galeria Mario Sequeira, Braga, Portugal
• Galerie Jahn, Landshut, Germany
• *Twenty-four Seven*, Galerie Voss, Düsseldorf
2002 • Airport Gallery, Frankfurt, Germany
2001 • *Malerei*, Galerie Jahn, Landshut
2000 • *Friends & Relations*, Galerie Hohmann, Hamburg
• *Malerei und Photography*, Kunstverein Gütersloh, Germany
• *Crossing*, Galerie Herzzentrum, Völklingen, Germany
• *Zukunft Malerei*, Galerie von Tempelhoff, Karlsruhe, Germany
• *Et l'homme créa la femme*, Fifty One Fine Art Photography, Antwerp, Belgium
1999 • *Gibt es eine weibliche Ästhetik? (Is There a Female Aesthetic?)*, Kulturförderverein Hirschberg, Germany
• Goethe Museum, Düsseldorf
• *Exneuron*, Malkasten Düsseldorf
1998 • *Far 2 close*, Leimener Kunstverein (with N. Nüssle), Leimen, Germany
1997 • *Junge englische Kunst (Young English Art)*, Ascherslebener Kunstverein, Germany

CREDITS

- Curatorial Rafael Wagner, Odon Wagner, Demi Zeng
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- Back Cover Jericho Beach
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WAGNER
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196 Davenport Road
Toronto, Ontario, Canada M5R 1J2
+1-416-962-0438 / odonwagnergallery.com



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