



PROFILE OF A RECENT GRADUATE BY JESSICA GOLDMAN

KRISTINE MORAN



"I've always wanted to be an artist; I just never thought it was possible to be successful at it." Modest words from Drawing & Painting alumna Kristine Moran, who graduated last year with eight awards, including the most prestigious OCAD medal, and quickly found herself enjoying success born of talent, a positive attitude and hard work.

Moran's first studies were in landscape architecture at Ryerson University. "I came to OCAD because I realized that painting was all I wanted to do," says Moran, "and I wanted a studio-based program...with close access to the Toronto arts community."

That close access included the relationships Moran developed with faculty. "One of the best things about going to OCAD," recalls Moran, "was the guidance and encouragement from the Drawing and Painting professors."

Faculty of Art Professor Michèle White was among the first to recognize Moran's potential. "Clearly, Kristine's background, her intentions and the quality of her work positioned her to succeed," said White. "She quickly learned the rules and procedures governing practice, then responded with risk-taking originality. There was nothing she wasn't prepared to fail with at first, then to pick up and reformulate."

Others at OCAD recognized Moran's talent, too. At the 2004 OCAD graduation ceremony, Moran was awarded the Governor General's Academic Medal, the Ontario College of Art & Design Medal, the 410 Richmond Career-Launcher Prize, the Drawing & Painting Medallist Scholarship, the



OPPOSITE, LEFT
PHOTO OF
KRISTINE MORAN

OPPOSITE, BELOW
**AUTOMATED
UNCERTAINTY**
2004. OIL AND
ENAMEL ON PANEL.
72" X 66"
PHOTO COURTESY OF
ANGELL GALLERY

OPPOSITE, ABOVE
MOBILE HOME
2004. OIL, INK AND
ENAMEL ON BOARD.
48" X 48"
PHOTO COURTESY OF
ANGELL GALLERY

ABOVE, RIGHT
**AUTOMATIC
ACCIDENT**
2004. OIL ON
CANVAS. 48" X 36"
PHOTO COURTESY OF
ANGELL GALLERY

ABOVE, FAR RIGHT
SYSTEM FAILURE
2004. OIL AND
ENAMEL ON PANEL.
66" X 72"
PHOTO COURTESY OF
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M.W.O. Forsyth Scholarship, the Gallery 76 Award, the Nora E. Vaughan Award and the M. Joan Chalmers Scholarship.

"On viewing her student exhibition at the OCAD gallery, I was taken aback by the visual impact of the works," notes Jamie Angell, Moran's dealer and gallerist, "I remember thinking that if Kristine is painting like this at the beginning of her first year, then what can one expect in the future? I saw huge potential."

Moran's paintings have been described as futuristic car crashes brought to life by a mixture of techniques such as pen and ink and thick impasto. On the subject of her own paintings, Moran says, "They are about chaotic city living in a time when speed, technology and the media have created a surreal world—an imagined futuristic world of flying cars and floating structures, where things tend to go terribly wrong."

Things may go wrong in the imagined world of Moran's paintings, but in the real world of her painting career, things are going wonderfully right. Angell signed up Moran immediately after seeing her first exhibition, and her first solo show sold out at Angell Gallery in Toronto last May.

"I had to work really intensely to get the paintings ready on time, since I had already participated in several group shows that year," recalls Moran. "I was fortunate to have the OCAD thesis professors' guidance to polish things up.... When the work was installed in the gallery, I thought, 'Even if nothing sells, I will be happy because I worked so hard and did the best I could.'"

That hard work paid off in critical acclaim as well as sales. Moran's show was well reviewed in the *Toronto Star* ("one of the stronger debuts in years"); *National Post* ("strong paintings for a painter just out of art school") *The Globe and Mail* ("a remarkably assured exhibition for so newly minted a painter, and agreeable hot in its youthful, pictorial urgencies"); and *Border Crossings* ("Moran already displays skills beyond her age and experience").

But even with national press attention, Moran remains as modest as ever. "I've been reading art reviews since I started at OCAD and only dreamt that I could one day get that kind of press," she says. "When it happened, I couldn't believe it was my name in those articles."

Internationally too, Moran is getting noticed. She recently hosted a studio tour for a New York curator working towards including her in several group shows, and Angell Gallery will hang her work in the Miami Art Fair this December.

What Moran wants for her future has not changed. "If I could paint full-time for the rest of my life, I would be very, very happy." And if she achieves her goal, many others will be very happy, too.