

BRAVERY, CHUTZPAH ON OFFER.

Peter Goddard

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Clement Greenberg, the avatar of American abstraction in the '50s, wrote in 1961 "the tendency is to assume that the representational (in art) as such is superior to the non-representational." These days the opposite is true. Paintings revealing no information are accepted far less critically than those with recognizable and hence questionable elements.

Still, what Anna Yuschuk's doing by going abstract is crazy, brave or a bit of both. Her show "Silence" at Ingram Gallery reveals the "major shift", as she says, away from representational work – such as the sliver of the doorway visible in *Corner Space II* (2006) – to purely non-representational work such as *White Stripe* (2006).

One understands her struggle. Brought up in Ukraine with the old Soviet a-tractor-looks-like-a-tractor style of art making, the Toronto painter has been cautious about her ventures into the area of abstraction, that "an unknown adventure in an unknown space", as it was called by the abstractionist, Mark Rothko.

She need not be. Her ability to conjure up the illusion of light is even more evident in work where colour offers the only shape visible.

Corner Space II, 48"x72", 2006



2006



White Stripe, 24"x24",