

## Erin Loree upsizes her art

The young Toronto painter inhabits a legendary Toronto studio and makes it her own.

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Erin Loree in her Dufferin Street studio. Her first solo show opens at Jamie Angell Gallery Jan. 8.

[Erin Loree](#) is a young painter with a big studio to fill: the Dufferin St. space she currently occupies is haunted by Kim Dorland, the renowned painter of massive canvases from whom she inherited it in the summer when he moved west. She took it as a challenge to scale up her work, from modest-sized lyrical abstract pieces to a size that dared her to complete them. As she gets ready for her first solo show at Angell Gallery on Jan. 8, she's risen to the challenge: enormous works with her swooping brushwork, gnarled in the centre with thick clots of paint, sit ready to ship. Consider the exorcism complete.



Sheets of paper that Erin Loree uses as palettes piled high after use. Essentially trash, the slicks of vibrant colour have a seductive quality that echo her large-scale works.



'Tis the season: Preparing for a show shortly after Christmas meant having to kill two birds with one stone. Loree, who works in oil and acrylic, made a first attempt at painting with ink and watercolour to make smaller Christmas presents. She enjoyed the process, and will go back to it.



Empty paint tubes and a drill Loree uses to reinforce larger canvases that, given her material-heavy practice, can sag with the weight of paint she applies to them.



A close-up view of the surface of one Loree's works, which mix fluid, swooping strokes with moments of thick, heavy applications of paint.



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A little graffiti on the wall speaks to the studio's former occupant, the painter Kim Dorland, from whom Loree inherited the space when he moved to Vancouver in the summer.



A bucket of well-used, washed brushes tend to revery in the mix to a soapy blue, except for this one, which maintains its red hue.