

The painting depicts a wide, flat landscape, possibly a coastal plain or a large field, under a vast, pale, and slightly hazy sky. The foreground is dominated by a light, sandy or silty ground, with subtle variations in tone and texture. A thin, winding line of water or a path cuts through the middle ground, leading towards a distant, low horizon. The overall mood is serene and expansive, with a soft, muted color palette of blues, greys, and earthy tones. The brushwork is visible, particularly in the texture of the ground and the subtle gradients of the sky.

SARA MacCULLOCH
Paintings

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Above: Watercolour sketch from the studio of Sara MacCulloch
Cover: *Gray Sky and Waves*, oil on canvas, 20" x 20"



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EVOKING THE INDESCRIBABLE

The New Landscape Paintings of Sara MacCulloch

By RON SHUEBROOK, Blandford, Nova Scotia, August 15, 2013

Where to Begin?

"There is something indescribable about a place that makes me want to paint it."¹

Sara MacCulloch

"Where to begin? — That was the question. At what point to make the first mark? One line placed on the canvas committed her to innumerable risks, to frequent and irrevocable decisions. All that... in idea seemed simple became in practice immediately complex...still the risk must be run, the mark made..."²

Virginia Woolf

In the provocative passage above, from Virginia Woolf's poignant novel *To the Lighthouse*, we are reminded of the considerable differences between "thinking" (or theorizing, however rigorous) about art, and the essential and complex challenges of actually "making" art. Woolf conveys the existential dilemmas that the committed artist must face with courage, a capacity for contemplation and discernment, and a persevering will to action. She reminds us of the aesthetic choices that are required in the realization of any substantial work of art.

In the above brief statement, Sara MacCulloch extends Woolf's contentions about the nature of the artist's dilemma by pointing out the essential motivation for her own art making... the necessity of attempting to "describe" the indescribable; to express the inexpressible. For her, "where to begin" is with the irresistible subject. She is profoundly compelled by a particular environment to try to embody the ineffable aspect of place on the flat plane of the canvas support. Her paintings begin with her felt and observed experiences. In this

essay I will examine the specificities of her expressive and material concerns, with attention to her choice of subject, formal structure, critical and historical context, and her apparently natural, yet complex and disciplined creative process, which belies the seemingly spontaneous beauty and deceptive immediacy of her landscapes.

Sara MacCulloch's remarkable new canvases possess a clarity of vision and a disarming authenticity of execution. Whether generously scaled, or intimately compressed, these painterly images are acute distillations of her personal encounters with the natural world. Her exquisite paintings testify to her empathetic examinations of the facts and forces of landscape, as well as to her innate gifts and highly developed awareness of the intrinsic potential of her chosen medium. These eloquent objects of contemplation slow down the viewer's perceptions. They contain fresh pictorial evidence of the artist's finely-honed visual intelligence which transforms both her intuitive discoveries and her conscious inventions into a coherent aesthetic equivalent. MacCulloch's sensitive understanding of the essential, contextual associations of her selected images, medium, structures, and processes invites us to engage with the work in a sympathetic manner, potentially leading to reminiscences of our own encounters with nature. Through her deft orchestration of aspects of observed reality and an arresting formal and material precision, MacCulloch conjures a positive glimpse of the persistent flux and change of the external world, and a need for the reassuring balance of a dynamic, yet stable ideal.

As MacCulloch has confirmed in conversation, these painted correspondences are fundamentally intended to suggest her fleeting perceptions and sustained relationships to particular places, rather than an ambition to adhere to any art historical imperative, theoretical model, or attraction of commerce. Although she fully recognizes that her paintings have affinities with certain traditions and precedents, MacCulloch is determined to explore her own inner necessities and evolving preoccupations. Over the years, she has resisted external paradigms and pressures as she honestly pursues her individual adventures and opportunities that have resulted in her impressive development, and her arrival, today, as a mature painter of nuanced achievement.

Home, Away, and Home Again

"We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time."³

T.S. Eliot

Sara MacCulloch recalls, somewhat wistfully, her seasonal idylls on the family farm near Cheverie in Summerville. It was there, amid fragrant fields, under an expansive sky, and protective trees that she first spent extended time alone. Sara consciously began to delight in the teeming life and changing light of this nearly unspoiled, mixed natural and cultivated environment. She also learned to see, and then to love, the subtle contrasts of colour and tone, the movements within the atmosphere, and the visual rhythms of the land. As she herself has said, these early experiences of solitude enabled her to embrace the earth as a companion, perhaps for life.

When it was time to pursue a university education, MacCulloch decided to leave the familiar behind and to begin her studies in visual arts at Concordia University in Montreal, where she intended to focus on photography. Although appreciative of many aspects of the lively learning environment at Concordia, particularly the encouragement provided by her painting professor, Michael Smith, she ended her studies there after two years. Then began a period of work, travel, and contemplation, including on the Isle of Colonsay, Scotland.

After a year, MacCulloch returned to Canada to complete her undergraduate degree in fine art at the Nova Scotia College of Art and Design in Halifax. There, she particularly benefitted from the critically demanding and inspiring pedagogy of Gerald Ferguson. She credits him as the single most impactful influence, who enabled her to gain the necessary confidence and belief in her own abilities, and to commit herself to the unforgiving tasks of being a rigorous painter. It was during this intense period that she chose the observed landscape as the essential catalyst for her work. Despite the predominant ideology at NSCAD at the time, which privileged conceptual art over other practices, Sara developed the inner resources to persevere with her personal inquiries as a painter. In the art world in general, it was widely believed that painting had “run its course”, and that it was simply a market-driven commodity serving elite tastes. She may have been emboldened by her growing awareness that, throughout the 20th century, artists of integrity and talent had kept representational painting alive.

In 1992, MacCulloch completed her BFA at NSCAD with a major in painting and a minor in art history. She soon moved to Toronto and began her exhibition career, while supporting herself financially by waiting on tables. She found much of life in Toronto exciting, but it seems that, whenever she was living elsewhere, she carried a persistent longing to return to her native province. In her paintings, she wrestled with questions of balance between observed information, visual improvisation, technical expertise, and manual dexterity, in consideration of the authenticity of form and feeling she was trying to achieve in her work. The paintings were based mostly on sketches and photographs of Nova Scotia generated during relatively brief Summer visits, and, to a much lesser extent, her limited excursions into rural Ontario.

In 1999, by chance, she was invited to exhibit with a group of emerging painters who, under the financial patronage of the Bank of Nova Scotia, traveled across Quebec documenting their responses to the landscape. This new, self-styled "group of seven" had recently lost one of their members and needed a replacement to fill out their numbers. Sara was asked to participate in the project and to exhibit ten new paintings. Strict time limitations forced her to work quickly and decisively, and she responded with a broad, painterly immediacy. There was no time to doubt her feelings or perceptions of this unfamiliar subject, as she captured a convincing sense of place in the ten required canvasses. She had, in fact, discovered a deeply effective and gratifying working process that would serve her well into the future.

Upon her return to Nova Scotia, after a brief period of study in the MFA Programme of the State University of New York at Purchase, she immersed herself in the routine of her studio practice, which included regular trips into the countryside that she had so dearly missed. Her exhibition record steadily expanded to include group and solo shows in Toronto, Montreal, Halifax and New York, leading to a number of acquisitions of her work not only by individuals, but also by public galleries, museums, and corporate collectors. ⁴

Painting the Present

"Where silted red,
sometimes the sun sets
facing a red sea,
and others, veins the flats
lavender, rich mud
in burning rivulets..." ⁵

Elizabeth Bishop

"And we compose
Colors
And the sense
of home..." ⁶
George Oppen

Following a question and answer e-mail exchange between Sara MacCulloch and myself, I visited her studio in North end Halifax to see and discuss her new paintings in anticipation of this current show. Upon entering the studio behind her house, I was immediately impressed by the paintings of varying sizes and proportions, closely hung on two walls of the high ceilinged room. Large canvasses leaned against one wall; a table was littered with large tubes of oil paints, and a few upright bottles of medium and solvents. The strangely familiar landscape images on the walls could not be ignored as I became increasingly conscious of the specifics of the subjects. I noted the colours and tonal juxtapositions, the organic movements and margins of forms, and a pervasive quality of light characteristic of the Annapolis Valley and other areas of the province. These poetic canvasses seem unreservedly honest, and skillfully restrained, with a unity of hue, and a confident directness of touch, and a mysterious, quiet presence.

We talked of the sources and motivations for her painting as well as her deeply-linked technical and expressive processes. She described the on-site scrutiny of her selected landscape subjects, the recording of her felt and observed impressions, in pencil and watercolour, and her extensive photographic documentation of each place. She confirmed that, after a period of reverie and analysis, sometimes of many months' duration, she then feels prepared to tackle the canvasses in the studio. She chooses to employ an unforgiving wet-on-wet approach that requires a keen manual dexterity and great confidence in her capacity for sensitive visual judgments and subtle formal improvisations. Although she contends that the paintings don't always come easily, none of the personal doubts and vulnerabilities felt in the making process are evident in the works on view, which embody a fresh pictorial coherence. The meticulous methodology she's developed - from the initial apprehension of her subject, through the series of sketches and studies, to the ultimate execution of the painting with the most deft and distinctive light touch, creates a surface of apparent spontaneity, and utter inevitability, born of expressive necessity.

MacCulloch expressed an interest in the work of the 20th century Italian artist, Giorgio Morandi, with his intimately precise paintings of beloved still-life objects and their perceived spatial echoes, as well as his quiet glimpses of landscapes and architectural fragments. As well, she spoke of her visits to the Art Gallery of Ontario where she engaged with the small oil-on-panel studies and related sketches by Tom Thomson and the Group of Seven that possess a freedom of execution and vitality seldom apparent in their more calculated studio paintings. We discussed other representational artists with whom she feels affinities, such as Alex Katz and Fairfield Porter, both of whom have painted coastal Maine throughout their long careers. (Although we didn't discuss other relevant precedents, I am personally reminded by her work of the gestural qualities of the early seascapes of Maine by such painters as Rockwell Kent, Edward Hopper, and George Bellows in the first decade of the 20th Century.)

Returning to the present matters at hand, we discussed the paintings she planned to exhibit at Studio 21 Fine Art in this current show. In general, we talked about her decision to choose merely descriptive titles for all of these works, and how her primary goal is to recreate the feeling of immersion she experiences in the fleeting moments of engagement with specific places. This desire to freeze time and emotion is accomplished skillfully through the masterful integrated immediacy of her painterly process.

I will remark on two groups of paintings in this show, including five canvases based on locations in the Annapolis Valley, and four works inspired by coastal views in the Seaside Adjunct of Kejimikujik National Park. In the large, lush canvas entitled, "Near Canning" (48" x 48"), deep greens, a soft-edged rectangle of golden ochre, and a hovering, pale sky communicate her fascination with perceived colour relationships in the natural environment. In this quietly coherent image she conveys a timeless quality of comforting calm, and a sense of the underlying forces ever present in the landscape. Another large, equally seductive painting, "Towards

Wolfville, Night" (40" x 40"), presents a nocturnal view across the Minas Basin from Kingsport to Wolfville. Across the expanse of water, deliberate strokes of various creamy whites suggest electric light illuminating the town. Enclosed above by a graduated plane of evening sky, the minimal pictorial information, devoid of extraneous detail, coalesces into a mysterious remembered place and a site of the imagination.

Three other paintings of smaller size are no less worthy of comment. A particularly haunting canvas, "Tree Silhouetted Sky" (36" x 36"), depicts the decisive moment at dusk when the darkening world is veiled by an impending night. Consisting solely of an atmospheric sky, interrupted by the upper sections of trees, our perceptions of the image seem remarkably suspended in a condition of endless waiting. This unforgettable painting suggests an elusive phenomenon, communicated only through the traditional and simple means of oil paint and canvas. Another small miracle of a painting, "Fields Near Canning" (24" x 24"), includes countless tints and shades of various green hues. MacCulloch's deeply refined awareness of nearly imperceptible colour harmonies and subtle interactions transforms this almost conventional pastoral scene into an astonishing pictorial epiphany. In the very small painting, "Towards Wolfville, Mud Flats" (16" x 16"), interlocking and alternating bands of violet and tan create a seemingly rational, geometric sense of organization. More bluntly rendered suggested trees frame the scene, as a single curvilinear gesture leads the eye further into the receding space.

A second, equally strong group of canvases evokes the gray, atmospheric light of explicit seaside views through the lucid manipulation of interrelated tones, contrasting hues, rhythms, and gestural drawing. In the formally subtle painting, "Beach Rocks and Sand" (48" x 48"), MacCulloch divides the squared support with a centered, horizontal swath of gray-green foliage, punctuated by intervals of pointed fir trees, that simultaneously suggest a dynamic, receding space and a parallel movement. On the left side of the composition, two areas of advancing, red brown tints butt against and interact with the gray greens, and establish a nuanced pictorial tension. This horizontal band of grayed greens and red-brown insightfully separates the slow, upper movement of the cool-gray sky and the warm-grey tonalities of the sandy beach, with its astutely rhythmic distribution of painterly white rocks. In the much smaller and darker canvas, "Gray Sky and Waves" (20" x 20"), Sara creates an inventive, compelling optical and psychological tension between the sky and the curvilinear shape of blue-gray water as it recedes back toward the breaking white waves of the advancing ocean. In "Seaside Adjunct" (48" x 48"), she uses an almost centered, contrasting wedge of a somewhat saturated green grass and trees, on the left side of the arrangement, to establish a spatial recession, and to enliven the overall tonal character of the rest of the composition. A dark gray boulder pulls the viewer's attention to the lower right corner of the canvas, while an s-curve of purposefully positioned stones, horizontal strokes of darker tones, that evoke beach debris and clusters of emerging rocks, creates a counter movement that balances the composition. Finally, "White Sand Beach" (48" x 48"), is comprised almost entirely of interlocking sections of closely valued, pearl-like grays that have been tinted lightly with various representational tones that guide the eye around and across the composition. A green-hued horizon of trees and grass spans the square from edge to edge and presses our attention back into the landscape.

Although MacCulloch's remarkable integration of observed colour and movement has no narrative intent, one is reminded of the how poets such as Elizabeth Bishop and George Oppen responded to the attractions and implications of perceived colour in the landscape. As evident in the fragments of their poems cited above, each poet employs references to colour and demonstrates a profound understanding of the evocative power of the visual, such as we find in these works. In the presence of such honest paintings, questions of "newness" and the vagaries of much of art discourse seem entirely irrelevant, even trivial. These paintings challenge verbal language to describe accurately, and reason to explain fully, how such transcendent beauty can be articulated by passages of mere pigment and gestures of tone, as they are subsumed into material unities and muted harmonies. Sara MacCulloch's new poetic paintings exemplify a kind of Eden-like ideal and provide an attractive sense of optimism, as well as an invaluable standard of insight and accomplishment. Her honest convictions and expressive integrity inspire hope in the possible, and offer an informed sense of human continuity and authenticity in life, art, and art making. They serve as a welcomed antidote to the irony and cynicism endemic to much of the contemporary art world. Her sincerely beautiful paintings are surely causes for celebration, and must be regarded as among the finest aesthetically ambitious landscape paintings ever produced in this province.

"...turning back, reluctantly again, to her canvas...the problem of space remained, she thought, taking up her brush again. It glared at her. The whole mass of the picture was poised upon that weight. Beautiful and bright it should be on the surface, feathery and evanescent, one colour melting into another like the colours on a butterfly's wing; but beneath, the fabric must be clamped together with bolts of iron..."⁷

Virginia Woolf

Notes

1. Sara MacCulloch, An Artist's Statement, Studio 21 Fine Art, Halifax, Nova Scotia
2. Virginia Woolf, *To the Lighthouse*, (London: Penguin Books, 2009), p.172
3. T.S. Eliot, "Little Gidding" in the *Collected Poems, 1909-1962*, (New York: Harcourt Brace & Company, 1970), p. 208
4. Sara MacCulloch is the source of most of the biographical information in this essay
5. Elizabeth Bishop, "The Moose", in the *Collected Poems, 1927-1979*, (New York: Farrar Strauss Giroux, 1983), p. 169
6. George Oppen, "The Little Hole" in the *Collected Poems*, (New York: New Directions Books, 1976), p. 81
7. Virginia Woolf, (*Ibid.*, p.186)

About the author

Ron Shuebrook is a contemporary artist, academic, art administrator and writer of longstanding acclaim. His published essays, reviews and other writings are numerous. As well as his career as a formidable abstract painter, he ran OCAD University as its President from 2000 to 2005 and was its V.P. Academic from 1998 to 2002. He has held faculty positions in fine arts at University of Saskatchewan, Acadia University, Nova Scotia College of Art & Design, York University, Guelph University, and others.

SARA MacCULLOCH

Paintings



Gray Sky and Waves, oil on canvas, 20" x 20"



Towards Wolfville Mud Flats, oil on canvas, 16" x 16"



Looking Towards Evangeline, oil on canvas, 16" x 16"



Shrubs at Dusk, oil on canvas, 20" x 20"



White Sand Beach, oil on canvas, 48" x 48"



Seaside Adjunct — 4, oil on canvas, 48" x 48"



Tree Silhouetted Sky—1, oil on canvas, 36" x 36"



Tree Silhouetted Sky —2, oil on canvas, 48" x 48"



Near Canning, oil on canvas, 48" x 48"



Beach Rocks and Sand, oil on canvas, 48" x 48"



Towards Wolfville—night, oil on canvas, 40" x 40"



Fields Near Canning, oil on canvas, 24" x 24"





CURRICULUM VITAE

Education	Nova Scotia College of Art and Design, Halifax (BFA)	1992
	Concordia University, Montreal	1986
Group Exhibitions	Art Bank of Nova Scotia Exhibition	
	Cape Breton Centre for Craft and Design, Sydney, NS	2011
	Art Chicago—Kathryn Markel Fine Arts, New York	2010
	Affordable Art Fair—Kathryn Markel Fine Arts, New York	2010
	Aqua Miami Art Fair—Kathryn Markel Fine Arts, New York	2009
	Dallas Art Fair—Kathryn Markel Fine Arts, New York	2009
	Decade—Katharine Mulherin Contemporary Art Projects, Toronto	2008
	Home Town—Tom Thomson Memorial Gallery, Owen Sound	2007
	Small Acres—Studio 21 Fine Art, Halifax	2007
	Toronto International Art Fair—Wynick Tuck Gallery, Toronto	2006
	Stand—Wynick Tuck Gallery, Toronto	2006
	You don't want to miss that s***	
	Contemporary Painting at the Gladstone Hotel, Toronto	2005
	Toronto International Art Fair—Wynick/Tuck Gallery, Toronto	2005
	Please Press Landscape—Wynick/Tuck Gallery, Toronto	2005
	East Coast Cultural Festival—Harbourfront Centre, Toronto	2005
	Chicago Art Fair—Katharine Mulherin Gallery	2005
	Toronto International Art Fair—Studio 21 Fine Art, Halifax	2004
	Breathing Room—Katharine Mulherin Art Projects, Toronto	2004
	The Mom and Pop Shop—Drabinsky Gallery, Toronto	2004
	Landings—case studies, Harbourfront Centre, Toronto	2003
	Richard and Dolly Maas Gallery, Purchase, New York	2002
	Tea Party Three—Prime Gallery, Toronto	2001
Thin Lizzie—Zsa Zsa Gallery, Toronto	2001	
NSCAD Second Century—Art Gallery of Nova Scotia	2001	
Celebrating the Works of Canadian Artists for HRH The Prince of Wales, Gooderham and Worts Distillery, Toronto	2001	

	Into the Yukon—Wagner Rosenbaum Gallery, Toronto	2001
	Le Paysage Qui Nous Parles—York-Quay Gallery, Toronto/Windsor Station, Montreal, (Scotiabank sponsored)	1999
	In the Absence—St. Mary's University, Halifax	1994
Solo Exhibitions	New Paintings—Kathryn Markel Fine Arts, New York	2012
	New Landscapes—Studio 21 Fine Art, Halifax	2012
	New Paintings—Katharine Mulherin Art Projects, Toronto	2010
	Summer—Studio 21 Fine Art, Halifax	2010
	New Paintings—Kathryn Markel Fine Art, New York	2009
	Landscapes—Studio 21 Fine Art, Halifax	2009
	New Paintings—Studio 21 Fine Art, Halifax	2007
	Paintings—Wynick Tuck Gallery, Toronto	2006
	New Work—Studio 21 Fine Art, Halifax	2006
	Paintings—Katharine Mulherin Art Projects, Toronto	2005
	New Work—Vanderleelie Gallery, Edmonton	2005
	Studio 21 Fine Art, Halifax	2004
	Katharine Mulherin Gallery, Toronto	2002
	Studio 21 Fine Art, Halifax	2002
	Studio 21 Fine Art, Halifax	2000
	Studio 21 Fine Art, Halifax	1998
	Anna Leonowens Gallery, Halifax	1996
Awards	Individual Grant—Nova Scotia Department of Tourism and Culture	2011
	Individual Grant—Nova Scotia Department of Tourism and Culture	2010
	Individual Grant—Nova Scotia Department of Tourism and Culture	2009
	Travel Grant—Canada Council for the Arts	
	Individual Grant—Nova Scotia Department of Tourism and Culture	2007
	Creation Grant—Mid Career Artist/ Canada Council for the Arts	2005
	Creation Grant—Emerging Artist/ Canada Council for the Arts	2003
	Travel Grant—Canada Council for the Arts	2001
	The Brucebo Scholarship / Canadian-Scandinavian Foundation Visby, Gotland, Sweden	1993
	Endowment Fund Scholarship—Nova Scotia College of Art and Design	1992

Residencies	Pouch Cove Foundation, Pouch Cove, Newfoundland	2001
	Nova Scotia College of Art and Design, Halifax, NS Honorarium-Landscape Artist in Residence	1996
	Brucebo Scholarship, Gotland, Sweden Canadian-Scandinavian Foundation	1993
Interviews/Lectures	Radio, Maritime Magazine "Tales of Adventure and Romance in the Arts" Interview by Steven Freygood , aired September 16	2008
	Noon Hour Summer Lecture series Anna Leonowens Gallery, Nova Scotia College of Art and Design	1996
	CBC Radio, Mainstreet Interview by Tom Allen on the subject of the Brucebo Artist residency in Sweden	1993
	CBC Radio, Sunday Magazine Interview by Pete Ross for Arts and Business Week	1992
Related Work	Nova Scotia College of Art and Design, Halifax, NS Instructor, Landscape Drawing	1997
Bibliography	Barnard, Elissa, The Chronicle Herald, "You want to step into dreamy landscapes", Halifax, July 11(illustration)	2010
	Esplund, Lance, Wall Street Journal, "A New York School Standout- and other shows worth seeing: Sara MacCulloch at Kathryn Markel Fine Arts" New York City, November 8th 2009	2009
	Goodrich, John, CityArts NYC, "Sara MacCulloch: New Painting", Oct. 21,2009	2009
	Land and Sea, a juried overview of contemporary Nova Scotia landscape painters	2009
	Carte Blanche vol.2, 'Painting', a juried overview of contemporary Canadian painting	2008
	Barnard, Elissa, The Chronicle Herald, Spotlight, "Different Strokes" Halifax, May 19 (illustration)	2007
	Hemispheres Magazine (United Airlines), Updates, "Beautiful Blends" November issue (illustration), p.27	2006
	Barnard, Elissa, The Chronicle Herald, "Dispensing with Detail" March 24 (illustration)	2006
	NOW Magazine, 'Other Spring Highlights': "Smart Art" (also critic's pick, gallery listings), vol.24 no.32	2005

Clarke, Bill, '(t)art' – Gay Guide Toronto, review (illustration)	2004
Barnard, Elissa, The Chronicle Herald, "Luminous Landscapes" Halifax, Sept. 11 (illustration)	2004
Decoste, Patrick, Lola Magazine, Shotgun Reviews, issue 15, spring 2003 (illustration)	2003
Bentley Mays, John, "Sara MacCulloch at Katharine Mulherin Gallery" Review in online magazine: Sidewinder Boutique www.hometown.aol.com/johnbentleymays/art_architecture	2002
McAllister, Lesley, "Nature Lovers" NOW Magazine, vol.20 no.22	2001
Guy, Greg, "Artist MacCulloch to show paintings to Prince Charles" The Sunday Herald, April 29, p. B7 (illustration)	2001
Barnard, Elissa, Chronicle Herald, "Back to the Land", September 24 (illustration)	2000
Barnard, Elissa Chronicle Herald, "Landscapes Lushly Beckon" May 17 (illustration)	1996

Collections

University of Toronto
Bank of Montreal
Canada Council Art Bank
Art Gallery of Nova Scotia
Gotlands Kunstmuseum, Gotland, Sweden
University of Iowa: Project Art, Iowa City, USA
Department of Foreign Affairs, Embassy Division
Nova Scotia Art Bank
Heenan Blaikie Law Offices, Vancouver, BC
Avmor, Montreal, P.Q.
AB Investco, Oakville, ON
Sheraton Hotels, Halifax, NS
LMG Communications, Toronto, ON
Mulmur Publishing, Toronto, ON
Private Collections





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