

# ANNE MARIE KORNACHUK

## Going for Baroque

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Previous Page, below, **Blue**, oil on canvas, 30" x 30"  
This Page, below, **Saffron**, oil on canvas, 30" x 30"





Previous Page, **Ivory 2**, oil on canvas, 20" x 16"  
This Page, above, **Ivory**, oil on canvas, 32" x 48"  
Following Page, **Bloom**, oil on canvas, 30" x 30"

## **Anne-Marie Kornachuk** **Going for Baroque: Figures and Equus**

Anne-Marie Kornachuk is a realist painter, best known for her paintings of women surrounded by reams of fabric and her exact scale horses. Both of these subjects capture hidden messages beneath the depth of the fabric and the subtle change of colour on the coat of the horse.

Intricately folded, brilliantly coloured fabrics that capture a world surface all their own, while each fold and ripple leads to another destination. The movement and pulsating energy beneath the skin of the horse is captured in varying shades of light and darkness while flight and power is always just beneath the surface.



This Page, above left, **Orange Pop**, oil on canvas, 40" x 36"  
This Page, above right, **Cocoon**, oil on canvas, 48" x 30"  
This Page, below, **The Secret**, oil on canvas, 38" x 60"

## The Start

Anne-Marie Kornachuk was born in Pincourt, Quebec in 1969 and moved to Winnipeg when she was 8 years old. "My father was my first influence," says Anne-Marie. He is also a painter and I got the idea that a person can be an artist from him.

During her very first year of fine art studies at University of Manitoba she took an intro to drawing class with Ivan Eyre that year. "I think this course was the most important class I've ever taken because he taught me how to see."





“Then at Concordia I studied with Guido Molinari and he really taught me how to construct a painting visually.” Anne-Marie’s studies with him were very interesting because he was a colour field painter and she was painting big black dogs and knots of fabric that kind of looked like body organs. Funny he rarely ever mentioned my subject matter.”

Carol Wainio taught her how to think and then translate those ideas into a visual form.



*Previous Page, **Sonja**, oil on canvas, 36” x 36”*

*This Page, above right, **Blue Whirlpool**, oil on canvas, 30” x 30”*

“I began painting fabric while in university because I was enamoured by the work of Caravaggio. I lusted after his paintings and decided that I needed to figure out how to paint like him because his work was unattainable to me.”



This Page, above top, **The Third Face**, oil on canvas, 30" x 48"  
This Page, above bottom, **Tete-a-Tete**, oil on canvas, 30" x 60"  
Following Page 1, **Sternchen**, oil on canvas, 50" x 40"  
Following Page 2, **Tender**, oil on wood, 30" x 30"  
Following Page 3, **Whirlpool**, oil on canvas, 36" x 36"





“This began my lifelong interest in painting fabric. I haven’t gotten over it. Although my ideas about fabric have transcended my initial interests, I am still thrilled with the incredible beauty I see in folds of fabric.”

Concordia University was a great place to get an art education and it opened her eyes to the many facets of the art world. It taught Anne-Marie how to think about making art specifically. “I didn’t learn to paint at Concordia though and I was grateful that I learned to draw at University of Manitoba, otherwise the going would have been very tough.”



I learned the skills of painting by painting, almost every day, for the past 30 years. Even now I am still learning how to paint.”

### **Developing Her Style**

Several years later after university she finally started to paint in a Baroque style. Mostly horses and women draped in fabric. As she says: “Baroque art in general is a huge influence. I love the drama and theatricality of it.”



While many styles of painting offer corners that can be cut, the Baroque tradition is demanding. In her paintings the drama of the fabric takes the center stage. Working with oil and using traditional painting techniques she is influenced by the theatricality of the Art. The animated nature of the fabric speaks about the hidden internal dramas of her figures.

Anne-Marie is interested in looking at states of being; spaces and events that create many questions and answers at the same time.





At the same time they can also be looked at in positive and negative ways. "I use figurative gesture, colour and composition to speak about these internal states. I intentionally convey only small details of the body."

"I am also known for my portraits of horses made to exact scale." The horse, with its massive size, beauty and expressiveness can speak in poetic terms about emotion and experience.





Anne-Marie meets every horse she paints, taking many reference photographs and measurements.

“After spending a large part of my life working with horses, I still remain fascinated and captivated by them. In very simple terms, this is why I paint horses. But in addition to this, to me, the essence and complexity of a horse can speak in poetic terms about the human condition, and this is ultimately what I wish to portray.”

### **In the Studio**

“My studio is pretty utilitarian, so in and of itself it is not inspiring, but it is attached to my home, and it is my own space. I like to be in my studio. The light is nice on sunny days. I can work anytime I want. I can see what I’m working on anytime. My subjects come from a strong gut feeling I get when I see an image. If I feel captivated by an image, I study it for a long time before it becomes a painting.



Proceeding Page 1, **Rather be Kiddin**, oil on canvas, 32” x 40”

Proceeding Page 2, **Sunburst**, oil on canvas, 40” x 40”

Proceeding Page 3, **If Wishes Were Horses**, oil on canvas, 50” x 40”

Proceeding Page 4, **Shades of Pale**, oil on canvas, 38” x 30”

Proceeding Page 5, **Awash**, oil on canvas, 24” x 24”

This Page, **River**, oil on canvas, 66” x 34”

Sometimes an image doesn’t make it after some time has passed. (I take a lot of reference photos and I find my inspiration as I look at and edit the images.) My paintings are less message driven than they used to be. As I get older, I allow myself to choose images which I simply really want to paint. I believe that those images also have a lot of emotional content built in.

I don’t spend as much time agonizing about how that might be interpreted though. The work is a little more subtle because I don’t have the same need to tell my stories, although I hope the viewer makes up their own stories about what might be going on.



*This Page, above, **Look West**, oil on wood, 30" x 30"*

And she says: "My reference photographs inspire my work. I play in the studio with my models and I am amazed what the photos look like after. I love light, form and ambiguous gestures. I know am influenced by things I see on television, in movies, magazines, online, other art, but I don't set out to imitate."

I have a lot of supplies on hand so that I can begin a new painting anytime. I have reference photos available to look at. My computer is right beside my easel. I can print my own photos. I am set up so that I can work anytime. Working is easy."

### **The Process**

"I begin on a white gessoed surface. I plan the composition and size of the painting on my computer. I draw out the image, so I have a map to follow. I block in the image in the colours I see in the reference photo (local colour), in a rough and quick way. After that I work in layers, wearing glasses with 6x magnification, I hone in on form and detail until it is done. This can take 5-6+ layers.

"The hardest thing is the many hours it takes to complete a painting. It can get oppressive working on the same painting every day for a month to six weeks. I have far more paintings waiting in idea form than I will ever be able to make, and this can be frustrating. I am also extremely fussy that a painting is finished properly and professionally. Quality control (imposed by me) can feel a bit tyrannical at times.

The second hardest thing is packing and shipping. I don't enjoy it, especially when the stakes are high, and the painting is very large. But I don't trust anyone else to do it for me. My husband and I have a system worked out, but we have to be mindful to remain harmonious.

Another hard thing is feeling pressure to produce for my galleries, although I do not want to complain about this lucky problem. I feel like I am always trying to catch up. The pandemic lockdown allowed me a bit of space and I decided to paint anything I wanted. I chose to make a very large figurative piece. I have no idea when and where I will sell it, but it felt great to have that freedom.

### **Today**

There are so many great artists working today in all the mediums that have influenced the work of Anne-Marie Kornachuk and caught her eye. "The photos of Ruud van Empel are totally fascinating and I love the equine sculptures of Susan Leyland and Deborah Butterfield. Gerhard Richter has been a long-time influence. Kara Walker is incredibly powerful and I love the work of the painters Anna Wypych, Mitch Griffiths, David Eichenberg, Natalie Featherston, Katie O'Hagan.

There are many incredible painters that I follow on Instagram, and I am ashamed to say that I know their work, but I don't always know their names."

"When I'm not working, I'm most likely at the barn with my horse. I work full-time as a painter so there is not a lot of free time."



This Page, above, **Pause**, oil on canvas, 24" x 24"

Being a competitive athlete when she was young has given her a very strong work ethic and the ability to work hard and push through tough times. "I was a rower for many years. I still use those lessons every day in the studio and while training my horse.

Anne-Marie feels that Montreal as a city allowed her to believe that it is possible to be an artist. "I can't underestimate the importance of this. I'm not sure I would have had the same unshakable belief if I had my education anywhere else."

She lives in Lakefield, Ontario with her husband. Anne-Marie is an avid equestrian and a dedicated student of dressage. When she is not painting her spectacular figures and horses she spends any of her free time training and having fun with her horse.

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To view more of her work please visit [www.annemarietkornachuk.com](http://www.annemarietkornachuk.com).*

**Her work is represented by the following fine galleries:**

**Chloe Gallery**  
San Francisco, CA  
[www.chloefinearts.com](http://www.chloefinearts.com)

**Good Art Company**  
Fredericksburg, TX  
[www.GoodArtCompany.com](http://www.GoodArtCompany.com)

**Miller Gallery**  
Cincinnati, OH  
[www.millergallery.com](http://www.millergallery.com)

**Robert Lange Studios**  
Charleston, SC  
[www.robertlangestudios.com](http://www.robertlangestudios.com)

**Skidmore Contemporary Art**  
Santa Monica, CA  
[www.skidmorecontemporaryart.com](http://www.skidmorecontemporaryart.com)

**Trias Gallery**  
Oakville, ON  
[www.triasgallery.com](http://www.triasgallery.com)

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