

EMPORIUM BUILDERS SUPPLIES

Malcolm McCormick

Raising Cattle

September 3 – October 3, 2026

Emporium Builders Supplies is proud to present *Raising Cattle*, a solo exhibition by Montreal-based painter Malcolm McCormick.

Raising Cattle was originally an exhibition space operated from 2016 to 2018 by artist Jackson Slattery out of his Parc Avenue studio. As he leaves his current studio on Saint-Laurent, it is once again emptied and repurposed towards the display and diffusion of art. There and within the studio space next door, remodelled as a gallery by a group of artists in the last year, McCormick's composite paintings hang the walls.

Here, McCormick is dealing with accumulation. 'Dealing' in the sense of 'engaging' with it, but also in the sense that he is 'doing something about' – taking care of – a literal, material accumulation.

Painting's relationship with accumulation is twofold. The surface of a painting is one of storage, it may hold within it an immeasurable quantity of marks made over a period of time. Likewise, as the history of modernism has unfurled, paintings have become inextricably tied to the ideological framework of the collection, having been aggregated in museums and elsewhere as valuable assets.

In the Information Age, the reproduction of these surfaces and of this history now happens simultaneously, their display and diffusion at once flattening and legitimizing them into pure *icons*. The value attributed to these *icons* is a useful one for McCormick. Plucking directly from modern painting's canon for tried-and-true 'pictures', he retains only what he needs – a hat shape from a Diebenkorn, for instance – copied and pasted as a way to jump-start a composition. If that isn't enough, he can always drag and drop the skewed outline of a De Chirico landscape over it in an attempt to make it interesting.

This strategy is effective, but as marks accumulate, success is never guaranteed. As mentioned earlier, accumulation needs to be dealt with. The same way that modern painting's subject distilled over time into the specific qualities of its medium, a McCormick may follow a similar timeline over the course of its resolution (note how many of the paintings are dated through multiple years). Yet, as the edges of his monochromes often reveal, their legitimacy is structured upon an antecedent framework, a web of nested references which cannot separate itself from the canvas' flat surface.

Many paintings in the exhibition prominently feature a linear array of shapes, seemingly progressing from one side of the canvas to the other. I see onto them individual events in a timeline of some sort, where things slowly take form, adapt to their environment, but never resolve into something fully definable. The desire to change and to start anew can only ever exist in relation to an infrastructure established prior by those before us.

– Joss D'Alton

Malcolm McCormick lives and works in Montreal and holds an MFA from Concordia University in Montreal, and a BFA from the University of British Columbia, Okanagan. Recent exhibitions include ‘Okay Cowboy’ (Dorp, London, 2025), ‘Protection Spells’ (Afternoon Projects, Vancouver, 2025), ‘The Guard’ (Galerie Nicolas Robert, Toronto, 2025), ‘Shape’ (Hawkins Headquarters, Atlanta, 2025), K Enters the Castle at Last (Galerie Nicolas Robert, Montreal, 2024), ‘no order’ (Joe Project, Montreal, 2023) as well as a solo presentation at NADA New York with Afternoon Projects (2026).

Emporium Builders Supplies would like to thank Ermitage, Jackson Slattery & Frannie Marceline.