

Steven Rhude



Facing West

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Cover image: Facing West, 24" x 30" oil on panel, 2026

Back cover image: Container, Anchor Point, Great Northern Peninsula,
oil on canvas, 32" x 52"

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July 16th to July 30th, 2026

Being human means being in a certain relation... that is not marked by identity or a common possession but rather by the “experience of strangeness.”

-Maurice Blanchot

Maurice Blanchot, as paraphrased by Gerald L. Bruns in *Maurice Blanchot: The Refusal of Philosophy* (Baltimore: The John Hopkins University Press, 1997, pg. 217

I've often pondered what it would be like to have someone take me on a journey around Newfoundland blindfolded, and how I would process the place, its people, the language. And when I returned to the studio, removed the blindfold, and picked up a brush to consider the experience - what would come of it? A camera is to some extent blind, which is why I use it as a tool - it detects only shapes and form, the colour of objects, and it does it in a millisecond. It does not see, and is blind to life, that is the purview of the photographer. Photographers take pictures, and painters make pictures - both are different, but compatible art forms.

The brush and canvas has a mind behind it, an architect, an engineer, a draughtsman, and so the image develops slowly, sometimes over a period of weeks, and the lives that touched the objects, or the places that shaped the people, emerge as if out of a mist - first as vague shapes, and then slowly as the painting advances, the form appears, and eventually the details touch us with tactility. It is the illusion of the third dimension, an ancient exercise in mind and spirit.

-Steven Rhude



Blue Hour, Fish Plant at Rose Blanche, oil on canvas, 32" x 52



Boat on a Cliff, oil on panel, 16" x 24"



Door to the Light, Lobster Cove, oil on panel, 24" x 17"



Wildflowers, L'Anse Aux Meadows, oil on canvas, 32" x 52"



Facing West, oil on panel, 24" x 30"



Migration, Point Riche Light, oil on canvas, 32" x 52"



Moon Tide, Fisherman's House, Port aux Basque, oil on board, 16" x 24"



Sea Side Shanty, oil on canvas, 38" x 41"



Temple, oil on canvas, 40" x 90"



Woman Descending a Lighthouse, oil on board, 21" Diameter



I the Boat, St. Lunaire - Griquet, oil on canvas, 24" x 52"



Boswarlos, oil on canvas, 40" x 90"



Shadowland, Fish Plant at Flowers Cove, oil on panel, 20" x 28"



Model with Buoys, oil on canvas, 18' Diameter



Study for The Ugly Stick, oil on panel, 20" x 24"



The Ugly Stick, oil on canvas, 52" x 33"



Container, Anchor Point, Great Northern Peninsula, oil on canvas, 32" x 52"



L'Ance aux Meadows, oil on panel, 18" x 24"



Woman in a Boat, oil on canvas, 40" x 48"



Wharf Woman, oil on panel, 24" x 24"



Poacher's Place, oil on panel, 24" x 24"

Steven Rhude

Steven Rhude has steadily pursued his vision of vernacular imagery with an imposing strategy. Set in unconventional situations, he employs familiar coastal icons like sheds and boats that help Steven elbow his way into the viewer's mental space. Although based on real places, Rhude considers the settings in his paintings as fictitious - intended to evoke a cultural or social perspective. Aided by his use of realism and the modernist canon, Rhude's imagery can leave one wondering what the protagonist's strengths really are and whether the objects and subjects viewed have more than just utilitarian characteristics.

Steven Rhude was born in Rouyn Noranda, Quebec in 1959. His father was a Royal Canadian Air Force Pilot and traveled extensively throughout Canada before settling his family in Scarborough, Ontario. Steven attended the Ontario College of Art in Toronto where he studied fine arts and graduated in 1983 with honors in drawing and painting.

Steven also attended the college's off campus program in Florence, Italy for one year which included an intensive study of the Italian and Northern European renaissance. This year of study was made possible by receiving the Elisabeth Greenshields Foundation Award.

Recently Rhude has been part of two major provincial shows at the Art Gallery of Nova Scotia highlighting contemporary artists: "Capture, 2014, a survey of Realism, and in 2016, "Terroir", a survey of contemporary Nova Scotia Art.

Steven's work has been reproduced in various publications including Newfoundland Quarterly, and the 2010 coffee table book "A Place Called Away - Steven Rhude, Living and Painting in Nova Scotia." His newest book is "Seeking Avalon; Paintings and Writing on Art". Steven's work can be found in numerous private, public, and corporate collections.



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