

EQUINOX GALLERY
525 Great Northern Way
Vancouver, BC V5T 1E1

604.736.2405 t
info@equinoxgallery.com e
www.equinoxgallery.com w

EQUINOX GALLERY SPRING EXHIBITION

As the gallery remains closed to the public, our online exhibitions provide an opportunity to highlight selections of new work by gallery artists. Works by Sonny Assu, Bobbie Burgers, Erin McSavaney, Ben Reeves, Angela Teng, Renée Van Halm and Etienne Zack are on view.

For a full list of works available or to schedule an appointment to view, please contact the gallery at info@equinoxgallery.com

SONNY ASSU

Sonny Assu's practice has become known for its playful mash-up of Indigenous iconography with popular culture, in a critique of the often one-dimensional representation of First Nations cultures in mainstream society. Assu's work resonates with a generation of artists who juxtapose mainstream pop culture with different markers of identity.

Assu's work has been featured in several solo and group exhibits over the past years, notably Don't Stop Me Now! and Comic Relief at the National Gallery of Canada, Beat Nation and How Soon is Now? at the Vancouver Art Gallery and Changing Hands: Art With Reservation Part 2 at the Museum of Arts and Design in New York City. His work is represented in the collections of the National Gallery of Canada, Seattle Art Museum, Museum of Anthropology at UBC and in various other public and private collections across Canada and the United States.

Sonny Assu is Ligwilda'xw of the We Wai Kai First Nation (Cape Mudge). He graduated from the Emily Carr University in 2002, and is currently completing his MFA at Concordia University. He received the BC Creative Achievement Award in First Nations art in 2011 and was long-listed for the 10th annual Sobey Art Award in 2012, 2013, and 2015.

BOBBIE BURGERS

Bobbie Burgers is interested in the process of decay, transformation, and metamorphosis. Her paintings are filled with a quality of sensation where atmospheres

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and phenomena of the natural world come to life through a multitude of painterly gesture and composition. While she adheres to formal categories such as colour, form, and composition, her practice is not one of concrete representations, but rather associative, painterly approximations that merge abstraction with representation in increasing degrees. Burgers' subjects are flowers - a traditional subject that nevertheless still finds ways to be provocative and fresh. Using a painting process that is intuitive and playful, Burgers revels in the physical process of painting, gathering information as a writer does, using observation and impressions to investigate the potential of big, aggressive brushstrokes and vivid colour to convey emotion. Remarkable for their energy and impulse, Bobbie Burgers' works give the impression of a painter descending into chaos as a way to find order in contrasting concepts and forms: light and dark, warm and cool, space and density, growth and decay, gravity and lightness.

Bobbie Burgers was born in 1973 in Vancouver. She received a B.A. in Art History in 1996 from the University of Victoria and has studied in Aix-en-Provence, France where she returns often to recapture the life, light and spirit of Provence that she imbues into her painting. Burgers has exhibited widely across the United States and Canada.

ERIN MCSAVANEY

Vancouver-based painter Erin McSavaney carefully examines aging mid 20th century industrial buildings. Specifically, he focuses his attention on over-looked abandoned warehouses, factories, loading docks and alleys within urban environments. Taking real and imaginary interactions between nature and architecture, McSavaney's paintings begin with photographic studies upon which vividly rendered graphic elements have been imposed using ink and acrylic paint. His work references photography but can also relate to hard-edge abstraction, Colour Field painting and formalism with his use of straight lines, bold compositions and intersecting plants.

Inspired by the practices of 1960's photorealist painters, McSavaney's paintings utilize photographs as an opportunity for immediate intervention, allowing him to explore the spacial effects of light and colour with a clearer understanding of the primary principles of his subjects. Through the process of invention and development, these photographic works draw attention to the tension between heavily geometric architectural lines and a freehand approach to depicting the world. In his artist statement, McSavaney states, "Architecture is a mirror to humanity. More specifically, over time, buildings move from reflecting their environment and an architectural "vision", to revealing their inhabitants and activities."

Since graduating from Capilano University in 1998, McSavaney has exhibited across Canada as well as Seattle and Portland. He has been represented by Equinox Gallery since 2009.

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BEN REEVES

Over the past decade, Ben Reeves has received enormous attention for his inventive approach to representation in painting. Attentive to the evocative potential of paint and pigment, the compositions created by Reeves deftly explore the relationship between painterly space and the experience of the physical world.

Influenced by the writings of French phenomenological philosopher Maurice Merleau-Ponty, Ben Reeves sees his paintings as a way to explore how the real is imaginary and how painting can be used as a tool through which perception and experience can be both represented and created. Ben Reeves's work draws inspiration from memory, photography, and the way that optical phenomena affect vision and understanding. His evocative paintings use a hallucinatory palette to explore the slippage between that which is imagined, real, and remembered. In this new body of work, Reeves employs a broad range of techniques, combining thin acrylic washes with thick painterly brushstrokes set against scraped burlap canvas and juxtaposed with collaged pieces of canvas. These richly detailed and complex surfaces bring attention to the optics and physicality of viewing and understanding a painted image.

Ben Reeves has had solo exhibitions at Museum London; Oakville Galleries, Jessica Bradley Gallery, and Equinox Gallery. His work has also been included in *The Painting Project: A Snapshot of Painting in Canada*, Galerie de l'UQAM, Montreal; *Take Your Time*, Simon Fraser University Art Gallery, Burnaby; *Shifting Space*, Museum of Sichuan Fine Arts Institute, Chongqing, China, and *For the Record: Drawing Contemporary Life*, Vancouver Art Gallery. Reeves' works are held in the collections of the Art Gallery of Ontario, Montreal Museum of Fine Arts, Museum London, Vancouver Art Gallery, Surrey Art Gallery and National Gallery of Canada.

ANGELA TENG

Angela Teng's work reconsiders what is traditionally required to make a painting, and then suggests otherwise by renegotiating how a picture can be made. Her painting practice utilizes a labored dedication to the process of craft, through abstraction and studio-based exploration of materials. Her crocheted acrylic 'paint-paintings' challenge how a painting can be made by manipulating ways of paint handling, while the works on hand-made crocheted cotton/linen surfaces celebrate the application of thick oil paint with a brush. Her patterns generate an optical buzz created from the marbling of paint, wobbly form, and through experimenting and observing the optical interaction of colours one upon another.

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Teng received her BFA from Emily Carr University in 2011. In 2015 she had her first solo exhibition, *Gentle Groove*, at WAAP, Vancouver, BC and has since exhibited across Canada and the United States. Teng was the recipient of the BC Arts Council Senior Scholarship (2009) and the Whistler Arts Council Award of Excellence (2010). She was a finalist for the RBC Painting Prize in 2016 and 2017.

RENÉE VAN HALM

Renée Van Halm has been a significant figure in Canadian art for over forty years, both as a practicing artist and as an arts educator. Born in Amsterdam in 1949, Van Halm came to Canada in 1954. She earned her undergraduate degree from the Vancouver School of Art in 1975, followed by a Master's degree in Fine Arts from Concordia University. In 1978, Van Halm moved to Toronto, where she was a founding member of the artist-run center Mercer Union and taught for over a decade at York University. In 1992, she was invited to join the faculty of Emily Carr University of Art + Design, where she has held the position of Emeritus Professor since her retirement in 2010.

Van Halm's practice is underlined by her interest in the ways that individuals define and negotiate private experience within architectural and social spaces. Through various modes of painting, including still life, landscape, and abstraction, Van Halm considers how architectural space articulates and frames cultural values and social interactions. Her work often pulls from mass media sources such as décor and fashion magazines, incorporating the often-overlooked fragmentary elements present in everyday images: furniture, shadows, vessels, and elements of architecture.

In addition to over 30 solo exhibitions Van Halm's work has been included in numerous group exhibitions such as 'Cut and Paste' (Vancouver, 2012), 'This is Paradise' (Toronto, 2011); 'architypes' (Sydney, 2004; Tokyo, 2005); 'Enacting Abstraction' (2009) 'weak thought' (1997-98) at the Vancouver Art Gallery and 'Songs of Experience' (1983) at the National Gallery of Canada. Her solo exhibition 'Dream Home' originated at the Contemporary Art Gallery in Vancouver and toured Western Canada in 2002-2003. In 2012 the Burnaby Art Gallery mounted a 35-year survey exhibition and published a catalogue of her works on paper.

ETIENNE ZACK

Etienne Zack is one of today's artists who are truly pushing the envelope in terms of painting concept; his process is entirely based on reading and taking notes – no visual source material is used. His process of making paintings relates to notions concerning the various ways history itself is manipulated and "worked out". Zack's work often focuses on the context in which

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artworks are produced and exhibited, and the physical and conceptual tools that go into creating them: the studio, art gallery, painter's materials, and historical and theoretical reference works. Both poetic and playful, Zack's painting prompts us to re-examine the everyday world around us.

Born in Montreal in 1976, Zack studied at Concordia University and Emily Carr Institute of Art and Design. He has been awarded the prestigious RBC Canadian Painting Prize, and in 2008 he received the Prix Pierre-Ayot, awarded by the City of Montreal. In addition to exhibiting widely internationally, a solo mid-career retrospective with monograph was held at the Montreal Museum of Contemporary Art in 2010. A second monograph was published on the occasion of his solo exhibition at the Esker Foundation in Calgary.