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ANGELA TENG

Q: Before you began creating your 'paint-paintings' had you ever crocheted? What lead to you deciding to manipulate acrylic paint in this way?

A: I began working with paint skins while at ECUAD 2010. At the time I was fascinated with Linda Benglis paintings, where she poured gallons of multicoloured paint directly on the gallery floor. They reminded me of fabric and gave me the idea to create large sheets of acrylic paint skins, which I cut, stuffed and stitched together into sculptures. These pillow-like forms were used as mini plinths to hold up my large-scale oil paintings instead of bricks or buckets. I started braiding and weaving the scrap paint skins as yet another way to display my work. Long braided paint skins wrapped and squeezed the paint pillow forms or they were used to hang up wall sculptures. Material exploration with paint combined with an interest in women's craft techniques such as quilting, weaving, knitting and crochet progressed into making acrylic paint strands. I then began mixing and extruding large quantities of paint to create yarn. Once dry, the paint is extremely pliable and has now replaced the yarn completely. The idea to crochet paint came to me before I knew the skill. One quick call to my mom and with the help of Youtube, I learnt to crochet and haven't looked back since.

Q: Your work references modernist abstract painting, textile design, craft, and more. Can you share with us some of the inspirations behind your recent works?

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A: My most recent large-scale works are directly referencing found images of crocheted blankets online. Not only am I interested in the colour, form and scale of these blankets, I love the way people drape their finished work over a chair or laid them out on the floor. There is a strange and beautiful way a photograph flattens the image of the blankets, warping the maker's original intentions. When displayed, stripes become waves that overlap into exciting forms and colours collide with the rug in which they lay on into unpredictable compositions. Images of these found blankets naturally begin to reference modernist abstraction and this is what excites me.

I'm not happy and I'm not sad, from 2019, was made from an image of a crocheted variegated pink and purple yarn with sky blue triangles, all stitched together to form a quilt-like blanket laid out on a crimson red rug. *Dandelions and Buttercups*, my most recent work is inspired by the crochet wave stitch, a common blanket composition. I found an image of a person with the start of their wave blanket draped over their black and white houndstooth trousers. This painting consists of two large yellow wave-like forms engulfed between rows and rows of black and white stitches trying to mimic a woven houndstooth pattern.



Angela Teng, *I'm not happy and I'm not sad*, 2019, Crocheted acrylic on aluminum panel, 64 ¼" x 46".

Q: How do you go about titling your work?

A: I try not to title my work too seriously. I don't ever want to over think a title and untitled works of art seem boring. In contrast to the hundreds of hours of work in each painting, titles seem to flutter in very easy. The title for the painting *Dandelions and Buttercups* came as I finished the work late spring. The view from my temporary at home studio was of a mound of grass sprinkled with thousands of dandelions and buttercups. These flowers happened to be the exact two shades of yellow in the painting. I have a long list of titles that I keep on hand and read through them when choosing certain titles. Resembling one giant poem, the list

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consists of song titles and lyrics, snippets of sentences and strange word combinations that I think make interesting titles for my work. With abstraction, I think it's important to start the conversation visually and have someone stick around a little longer with a good title.

Q: Are your colour choices intentional? If so, how do you determine which colors you use?

A: Even though most of my colour choices are extremely thought out, I like the surprise and absurdity of unintentional combinations. Recently, I started to see patterns in how I was combining colours. To avoid overly favoring certain colours, lately I've been trying new approaches. I naturally gravitate towards colours that speak to me. At times, I take colours directly from found images. This eliminates any colour choice decisions, which is a nice change for me. This is a scary but rewarding process. A painting currently in progress is based off the colour palette for Versace's fall 2019 runway show. Brown, orange, yellow and vibrant lime green are definitely colours I would never place together. However, the clash of these colours displayed in different fabric textures and silhouettes make my heart skip a beat. Also, past works were made from recycle colours that weren't used in other works to create misfit paintings.

Gusher for example, is made up of a light purple and bright green, with red and peach leftover paint, marbled and crocheted together into a simple composition of concentric rectangles. This strange colour combination can flip flop between something familiar, yet unrecognizable at the same time.



Angela Teng, *Gusher*, 2018, Crocheted acrylic on aluminum panel, 14 ½" x 11".

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Q: Of your body of work, you've created crocheted paint-paintings, pushed through paint on linen or cotton surfaces, and flocking pieces. Can you give us a hint what's coming next?

A: In addition to the large scale crocheted acrylic paint paintings, I currently have new crocheted linen and cotton surfaces stretched and ready for oil push through paintings. This series of work is a continuation of the painting titled *Fruits and Flowers*, from 2018. Inspired by Dutch still life paintings, I mix large tubes of oil paint and compose the picture from back to front, pushing the thick paint with a brush to create an image. Blobs of paint sit heavily on the net-like surface that creates a flirty image with blurred intentions.

BIOGRAPHY

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.

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.

Angela Teng lives and works in Vancouver, BC.

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