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Erin McSavaney: *The Shape of Space*

January 31 to February 28, 2026

Reception for the artist: Saturday February 7, 2 to 4pm
Equinox Gallery, Vancouver

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Equinox Gallery is pleased to present an exhibition of new paintings by Erin McSavaney, on view from January 31 to February 28, 2026. A reception with the artist will be held on Saturday, February 7 between 2 and 4pm. Following his recent solo exhibition at the West Vancouver Art Museum, accompanied by a fully illustrated catalogue, Erin McSavaney continues his painterly investigations into the relationships between architecture, abstraction, and hyperrealism, three core threads that intertwine throughout his practice.

For McSavaney, architecture serves as both subject and metaphor. His paintings depict the built environment as a site of cultural and emotional resonance: façades and fragments of modernist structures appear not as static studies, but as spaces layered with memory, history, and sentiment. As he notes: "...my paintings are about how buildings come to resemble *us*, over time. There's something about the collective consciousness that forms in those spaces, and in those grids and frameworks." McSavaney's precise, almost cinematic realism captures the clarity of observation while his fields of abstraction intervene to reveal painting as a process of construction and erasure, echoing the rhythms of urban change. As Ben Reeves observes: "McSavaney is straddling the seemingly irreconcilable realms by operating as a realist and non-objective painter all at once. Conceptually, there is a clashing of ontologies where post-painterly abstraction meets realism, and pure forms of modern art exist in the gritty, everyday reality of depicted back alleys and urban spaces."

The intersection of these three concerns—structure, perception, and painterly technique—allows McSavaney to explore how personal feeling intersects with place. His subtly destabilized perspectives, overlaid compositions, and atmospheric surfaces evoke the sensation of a fading memory, as though the image were a photograph caught mid-development, crystallizing and dissolving at once. This tension between precision and impermanence imbues the work with emotional depth, suggesting both attachment and loss. Though his paintings are devoid of human figures, the trace of presence is unmistakable. The landscaped shrubs, trimmed lawns, and architectural details speak to considered human interventions, while the errant weeds, cracks, and surface weathering mark the quiet work of entropy and time. Within these contrasts, McSavaney reveals the subtle dialogue between order and decay—between what is designed and what is left to chance.

In a city and region where architectural cycles unfold rapidly and landscapes are in constant flux, McSavaney's paintings act as moments of reflection, exploring the intersections of architecture and perception. Through the deliberate reconstruction of three-dimensional forms within two-dimensional space, and the introduction of stand-in geometric elements, his works occupy a distinctive territory where post-painterly abstraction meets realism. From this position, they probe the tensions between architectural ideals and the realities of human use, asking how we inhabit, alter, and remember the spaces around us.