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Next: A Series of Artist Projects from the Pacific Rim

Andrew Dadson: Over the Sun February 14 – May 24, 2015



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February 17, 2015, Vancouver, BC – For the latest installment of *TD NEXT: A Series of Artist Projects from the Pacific Rim*, the Vancouver Art Gallery presents **Andrew Dadson: Over the Sun** from February 14 to May 24, 2015. Featuring new artworks by Vancouver-based Andrew Dadson, an artist who has been active on the international art stage in recent years, this exhibition explores abstraction in various media and includes several works that are being shown for the first time in Canada.

Andrew Dadson consistently engages with the notion of boundaries in relation to space and time in his painting, performance, photography and works on paper. Highlights of the exhibition include monumental paintings such as **High Noon** (2014) and **Painting Promo** (2014), which are time-based artworks that Dadson describes as the result of a “living organic process.” In **Black Hill** (2014) and **Painted Hill** (2014), Dadson has taken his project to the suburbs of Vancouver, where he draws attention to the desolation of region by painting the sandy terrain black, documenting the result in the format of inkjet print. Taking its name from one of the earliest known systems of writing, Dadson’s series **Cuneiform** (2012—ongoing) consists of photographs, primarily taken in Vancouver and Los Angeles, documenting the found mark-making that results from the removal of public posters and advertisements, exposing the residual glue that held them in place. Each image captures the banal applications of glue, which reveal themselves to be surprisingly calligraphic and painterly, manifesting the subconscious potential for abstract art inherent everywhere.

The title of the exhibition references the opera *Victory Over the Sun*, for which Russian artist Kazimir Malevich (1879–1935) produced costumes and set designs in 1913. That same year, Malevich painted his revolutionary **Black Square**, considered to be the first manifestation of abstract art. In his exhibition, Dadson most directly evokes Malevich’s legacy in **Black Square Re-stretch** (2015), a small but powerful square canvas in which black paint is the final application over numerous previous multi-coloured layers. Like Malevich, Dadson has created his own abstract visual language; by expanding on these ideas through his performative acts, Dadson forges a dialogue between abstraction and the world around him.

The Gallery is very grateful for the generous support to the exhibition provided by Phil Lind. “When I first saw Andrew Dadson’s artworks in 2004, I was immediately drawn to the conceptual nature that he builds upon in his abstraction. Dadson is truly unique as a painter—when asked about his source of inspiration, he often cites multidisciplinary artists such as Nam June Paik and Paul McCarthy, rather than the painters one might expect,” said Phil Lind. “I am delighted to support the presentation of these works by this outstanding young artist, and I hope his work inspires visitors to think in new ways about abstract painting.”

About the artist

Andrew Dadson (b. 1980) graduated from Emily Carr Institute of Art and Design (now Emily Carr University of Art + Design) in 2003 and currently lives and works in Vancouver. Since his first solo exhibition at the Helen Pitt Gallery (now UNIT/PITT Projects), Vancouver in the year of his graduation, he has exhibited in solo and group exhibitions in Canada and abroad at London Biennale (2002); Chisenhale Gallery, London (2003); Liu Haisu Museum, Shanghai (2004); The Power Plant, Toronto (2005); Saidye Bronfman Centre for the Arts, Montréal (2005); Vancouver Art Gallery (2008, 2009, 2012); Kunstverein Freiburg (2009); Seattle Art Museum (2010); Museum of Contemporary Art, Chicago (2010); Presentation House Gallery, North Vancouver (2012); and Henry Art Gallery, Seattle (2012). He was the 2011 recipient of The Brink Award, a biennial prize presented to an emerging artist whose practice shows great artistic promise working in Washington, Oregon or British Columbia. Dadson is represented by Galleria Franco Noero, Turin and David Kordansky Gallery, Los Angeles.

Andrew Dadson: Over the Sun is the sixteenth installment of *TD NEXT: A Series of Artist Projects from the Pacific Rim*, presented by TD Bank Group. The series highlights works previously not seen in Vancouver and seeks to engage the diverse practices of Pacific Rim artists. This exhibition is organized by the Vancouver Art Gallery and curated by Emmy Lee Wall, Assistant Curator.

Generously Supported by:

Phil Lind

Related events

Artist’s Talk: Andrew Dadson | Tuesday, April 14, 7pm, at the Vancouver Art Gallery

Andrew Dadson discusses his working methods and the work on view as part of his current exhibition. Free for Members or with Gallery admission

About the Vancouver Art Gallery

Founded in 1931, the Vancouver Art Gallery is recognized as one of the most respected and innovative visual arts institutions in Canada and is committed to strengthening ties between artists and diverse communities throughout the city, province and beyond. As the largest public art museum in Western Canada, the Gallery features the work of ground-breaking contemporary artists from around the world and presents historical art of international significance, is committed to exploring the art of Asia, and provides a global platform for British Columbia’s dynamic artistic community, including the work of First Nations artists. Its growing collection represents the most comprehensive resource for art in British Columbia and is the principal repository for visual art produced in the region, as well as related works by other notable Canadian and international artists. The Gallery also places an emphasis on advancing scholarship through major publications and presents a multitude of public programs that offer new ways to consider art for visitors who come from throughout the region and from around the world.

In response to the significant growth in collections, exhibitions and attendance over the past decade, the Gallery announced in 2014 the selection of Herzog & de Meuron for the design of a new and expanded home in downtown Vancouver. The future facility will double the Gallery’s current size and will be a vital catalyst for Vancouver, enhancing the city’s cultural community and serving as a centre for cross-cultural dialogue and exchange in the visual arts.

The Vancouver Art Gallery is a not-for-profit organization supported by its members, individual donors, corporate funders, foundations, the City of Vancouver, the Province of British Columbia through the BC Arts Council, and the Canada Council for the Arts.

Image credits: (left) Andrew Dadson, *High Noon*, 2014, oil on canvas, Private Collection, Courtesy of David Kordansky Gallery, Los Angeles, Photo: Blaine Campbell; (right) Andrew Dadson, *Black Hill*, 2014, inkjet print, Collection of Maurice Marciano

Images and interviews are available upon request.

MEDIA CONTACT:

Debra Zhou, Communications Specialist

Direct: 604-662-4722 Mobile: 604-671-2358

dzhou@vanartgallery.bc.ca