#### **Exhibition Catalogue**

# Analogue David Gillanders

studio sixtysix

contemporary art gallery



Founded in 2013, we are a contemporary art gallery that represents a carefully selected group of acclaimed Canadian artists.

Through our professional expertise, exemplary service, and hands-on curation we strive to build our artists' careers and our clients' collections.

#### **David Gillanders**

Having long addressed the problem of perception, David Gillanders features paintings that embrace the gap between the world and the idea we make of it. Gillanders' work occupies a shifting position on the spectrum between representation's illusion of volume and space and the flatness of hard-edge abstraction.

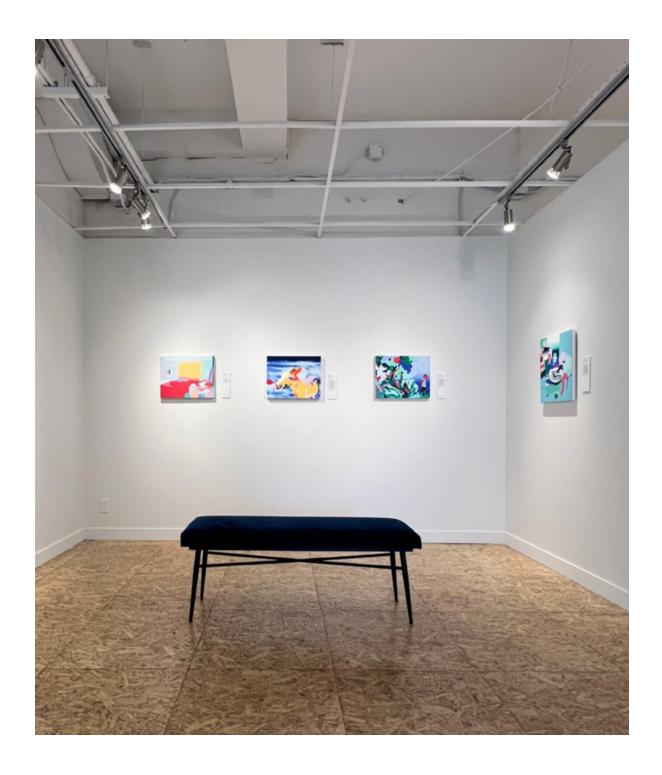
David Gillanders was born in Toronto, Canada in 1968 and studied at the University of Western Ontario, London, and McGill University, Montreal. He is currently living and working in Ottawa, Canada. Recipient of grants from the Conseil des arts et des lettres du Québec and the Ontario Arts Council, David Gillanders has exhibited his work widely in Canada and the United States. His work is held in a number of notable collections, among them the Musée national des beaux-arts du Québec, the MNBAQ Art Bank, the City of Ottawa Fine Art Collection, the Art Gallery of Northumberland, National Bank, Loto-Québec, and BMO Financial Group.



## Analogue David Gillanders

August 18 - September 24, 2023

I once had a friend who was building a crate to ship a big painting. It had to be good, and the plywood sides, braced by 1 x 3s, simply would not line up cleanly with the rest of the box. The wood was a bit warped, or cut slightly wrong, and my friend said something that has stuck with me ever since. "I hate it when materials assert themselves!" Working with materials is a tricky business. Over time they teach us what they will and won't do. Every painter I know, and I dare say every painter, is compelled to engage with the materials of painting. Every bit of it, from the choice of surface to work on, to how that surface is prepared, the kind of paint used, how it is applied ... all of it is a conversation with the material world. Every painter knows that the materials will always assert themselves. They will fight us. But in painting there is sometimes a lucky alchemy that takes place in that engagement wherein the materials transcend themselves, and their arrangement becomes a vessel for meaning. Somehow this coloured stuff, when it's applied and organized in certain ways, can make us feel and think things. It can take us out of ourselves. The material world is a powerful place.



#### Discarded Books David Gillanders

Acrylic on canvas 14 x 18 in. / 36 x 46 cm Unframed 2023

\$1,200

I have seen a giant book, an illustrated compendium of the works of Michelangelo, used to support a desktop computer monitor. I have seen bins overflowing with books to be discarded. This painting depicts information systems of a former time. Like *Meeting Room*, it is an image of beautiful relics. Paintings, like books, are an information systems rooted in the past. The medium here and its subject are cousins. The painting offers the books a radiant, eternal moment.



### The Vegetable Patch David Gillanders

Acrylic on canvas 18 x 14 in. / 46 x 36 cm Unframed 2023

\$1,200

The garden is a subject with a long history in Western art. Medieval European representations of walled gardens were Christian metaphors for the mystery of Mary's simultaneous virginity and pregnancy. In the Modern era, painted gardens have stood as metaphors for creativity, growth, and the cycle of life. In *The Vegetable Patch*, the garden is reduced to simple forms, sometimes flat and solid, sometimes with an apparent airiness. This garden is a place where the mystery and growth occur in our perceptions of the painting.



### Leaving David Gillanders

Acrylic on canvas 14 x 18 in. / 36 x 46 cm Unframed 2023

\$1,200

A girl turns her back on a stand of trees and enters a new zone bounded only by the sky. The wooded area she leaves behind is beautiful but chaotic and occasionally threatening. A zone rich in life from the ground to the treetops is punctuated by angular shapes that overlap and intertwine. Harmonious colours are interrupted by sharp contrasts. She is choosing to walk away from this chapter of her life. She is a picture of courage.







#### The Donkey David Gillanders

Acrylic on canvas 14 x 18 in. / 36 x 46 cm Unframed 2023

\$1,200

From the paintings of the Lascaux Caves to the work of countless contemporary artists across the world, the relationship between animals and humans has been a subject in art since time immemorial. Here is a moment of attempted connection, where a donkey in a field approaches a fence where an anonymous human hand reaches out to touch it. What is being suggested by this strange interaction, with boldly coloured protagonists and a blurred monochrome landscape, vaguely reminiscent of an old photograph? In the painting, the desire for connection is unfulfilled.



### Meeting Room David Gillanders

Acrylic on canvas 14 x 18 in. / 36 x 46 cm Unframed 2023

\$1,200

A meeting room sits empty. A long table, standard office chairs, device cables are all pictured idle, unused. A wall of bookshelves is empty. A place built for human interaction, communication, and progress is abandoned. But the painting reveres it. A painting emerges from a kind of devotion, from attention paid through long, slow focus. *Meeting Room* pictures a relic of former times as something beautiful, if lost.



### The Pottery Studio David Gillanders

Acrylic on canvas 18 x 14 in. / 46 x 36 cm Unframed 2023

A woman and two boys work in a small pottery studio. She crouches beside the wheel, teaching one of the boys how to hold the clay while the other one prepares something at a side table. What is their relationship? Is she their mother? Working with clay is an engagement with the earth itself, and activity as old as human history. This small group, this family, are pictured together in a deeply human moment.









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