### Can't Touch This

**Exhibition Catalogue** 

### Brandon A. Dalmer/ Michael Schreier

## studio sixtysix

contemporary art gallery

I am honoured to continue Studio Sixty Six and I look forward to promoting artists' careers within the National Capital Region and beyond. Studio Sixty Six was founded to build relationships through art and this spirit will continue. We are dedicated to contribute critical conversation in the arts, and build the cultural legacy of our artists and your collection.

Can't Touch This, is the first exibition this year, and introduces Montreal-based Brandon A. Dalmer with new works by Ottawa's legend, Michael Schreier. The exhibition explores how artist use technology creates new spaces of exploration th;at exist between reality and thought.

Stay tuned, this is an exciting year with new programming, artists, and events. 2024 will be a year where we celebrate our current roster while introducing some of the most important artists working today that focus on a wide variety of important topics.

Thank you.

Brendan A. de Montigny, CEO

# Established in 2013, we represent acclaimed Canadian artists.

We build the legacy of our artists and your collection by our hands-on curation.

# Can't Touch This Brandon A. Dalmer/ Michael Schreier

#### February 2— March 9, 2024

Can't Touch This: Introducing Brandon A. Dalmer (MTL), and new work by Michael Schreier (Ottawa). These two artists work with digital technology that dynamically challenges our perception of reality. This exhibition invites the viewer to contemplate the profound impact of how advanced digital technology is influencing the evolution of contemporary art. Specifically, the curation focuses on how artists mediate their material methods and concepts by embracing new ways of production while combining older tools.

We are pleased to introduce Canadian multi-disciplinary artist Brandon Dalmer (b. 1984) to Studio Sixty Six. Dalmer works within a system-based practice to develop code that procedurally generates or manipulates digital compositions. Dalmer is interested in the fact that digital information can be endlessly copied, transferred, and manipulated with little to

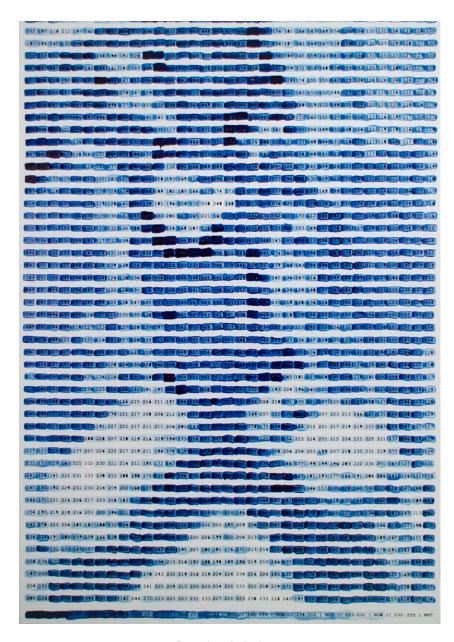
no material cost and at a faster rate than the analog. What is lost through this process? Dalmer explains:

"My work seeks to convert the digital medium back to a physical one. Through this action, we can begin to humanize these invisible systems. A reclamation of data can be achieved, instilling life to the artificial facsimile".

Michael Schreier's most recent work explores asemic writing using a digital methodology in the pursuit of understanding the refinement and rendering of human thought. For Schreier, the entry point to this philosophical approach to art-making is through an application and appreciation for Renaissance light, chiaroscuro. These works unfold in layers, expanding, like time and space. Schreier combines observations of human vulnerability, like asemic writing with digital technology to create a new mode to express visual metaphors about the human experience.

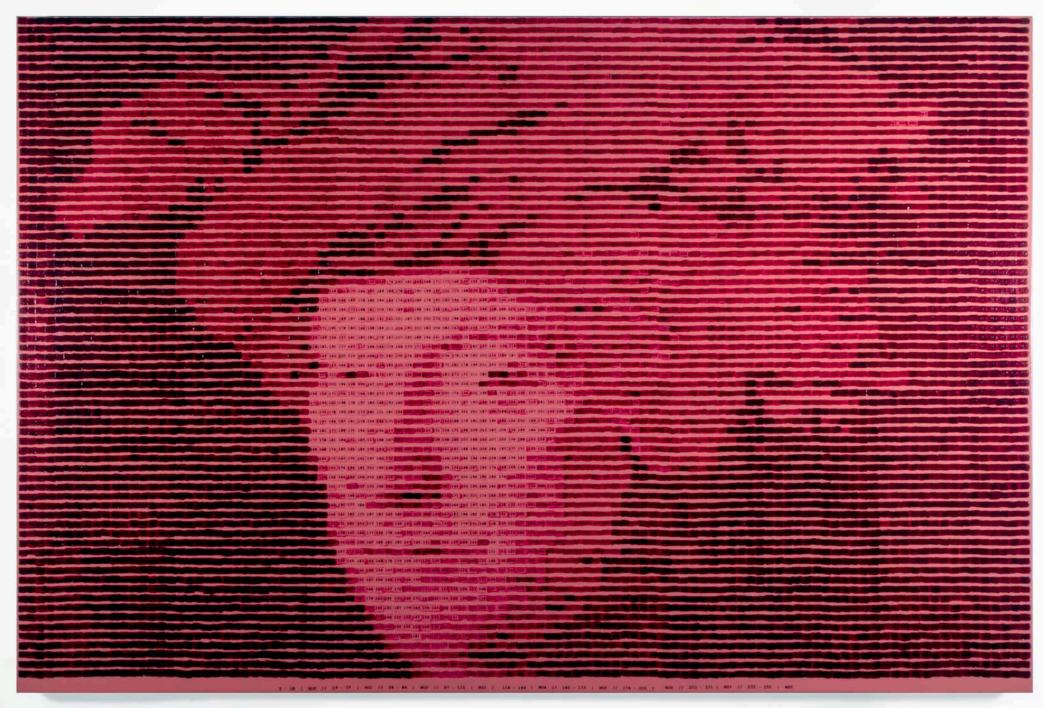
### **Brandon Dalmer**

Brandon A. Dalmer (b.1984) recently completed their MFA at Concordia University. Their work explores the way images are generated and the tenuous understanding we have with expanding technologies. Through the use of fabrication, generative processes and robotic assistance his painting practice aims to contextualize and elucidate the often unseen processes underlying our everyday lives. This also acts as a method of archive. His practice is open-source allowing others to expand upon it, granting a form of technological undeath. Dalmer has participated in a number of residencies and exhibitions across Canada and internationally. He currently lives and works in Tiohtiá:ke/Montréal.



Brandon A. Dalmer Forever 255 Acrylic on panel 36 x 24 in. Unframed 2020 In 1965, the camera system aboard Mariner 4 captured the first digital image of Mars. Upon receiving initial data snippets, the NASA/JPL team manually coloured a numerical printout of raw pixel values using pastels from a nearby art supply store, testing the image compilation process pre-computerization. These artworks strive to reverse engineer this process. Using p5.js, a digital image is parsed into brightness values between 0 and 255. Each pixel is meticulously hand-painted with varying opacities of paint, resulting in images amalgamating artificial and human mark-making.





Brandon A. Dalmer, AS IC AN, Acrylic on panel,  $48 \times 72 \,$  in. /  $122 \times 183 \,$  cm, Unframed, 2023 CAD 5,400





Brandon A. Dalmer BEND\_93 Acrylic on panel 30 x 24 in. / 76 x 61 cm Unframed 2019

> CAD 2,175 CAD 2,175

Brandon A. Dalmer BEND\_142 Arcylic on panel 30 x 24 in. / 76 x 61 cm Unframed 2019

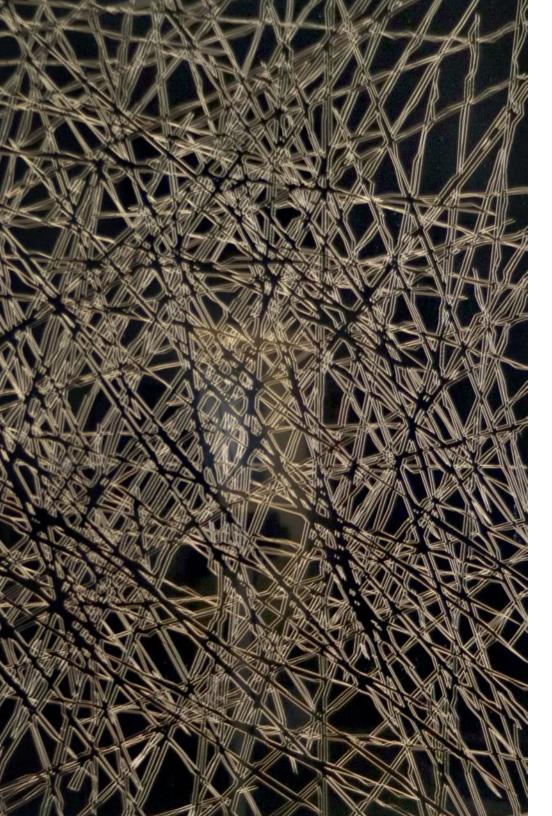






Brandon A. Dalmer
Vanitas
[renaissance painting of a skill on a table with food and books]
Arcylic on panel
48 x 36 in. / 122 x 91 cm
Unframed
2022

CAD 3,800



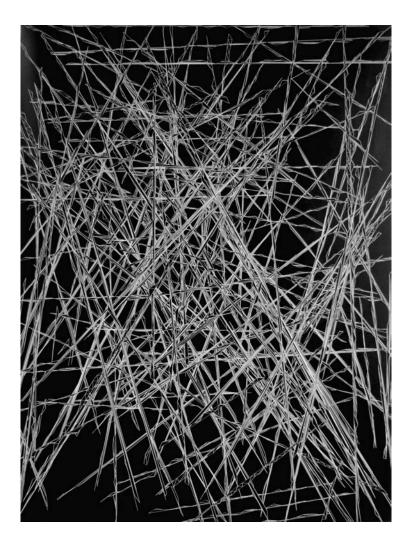
"Digital information can be endlessly copied, transferred and manipulated with little to no material cost and at a faster rate than the analog. What is lost through this process? What effect does the artificial have on our perception over time?"

- B. Dalmer



Brandon A. Dalmer widman\_0124.svg Laser Etched Anodized Aluminum (gold) 16 x 12 in. / 41 x 30 cm Unframed 2019

CAD 1,125



Brandon A. Dalmer widman\_001.svg Laser Etched Anodized Aluminum 24 x 18 in. / 61 x 46 cm Unframed 2019

CAD 1,700

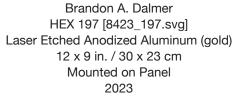


Brandon A. Dalmer
HEX 139 [8423\_139.svg]
Laser Etched Anodized Aluminum (gold)
12 x 9 in. / 30 x 23 cm
Mounted on Panel
2023

CAD 850

These works reinterpret natural Widmanstatten patterns: formed naturally as metal cools in the vacuum of space. Meteorites were thought to carry messages from the gods... If only the patterns within could be translated. These works are created by a program written by the artist, which translates a simple phrase into a series of lines and waves—visualizing a message in the metal.



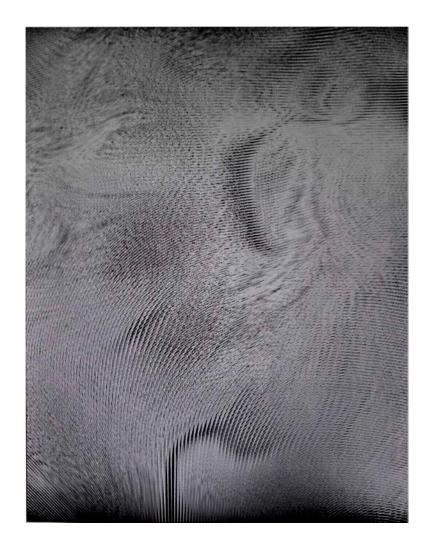


Brandon A. Dalmer
HEX 125 [7323\_125.svg]
Laser Etched Anodized Aluminum (gold)
12 x 9 in. / 30 x 23 cm
Mounted on Panel
2023

CAD 850

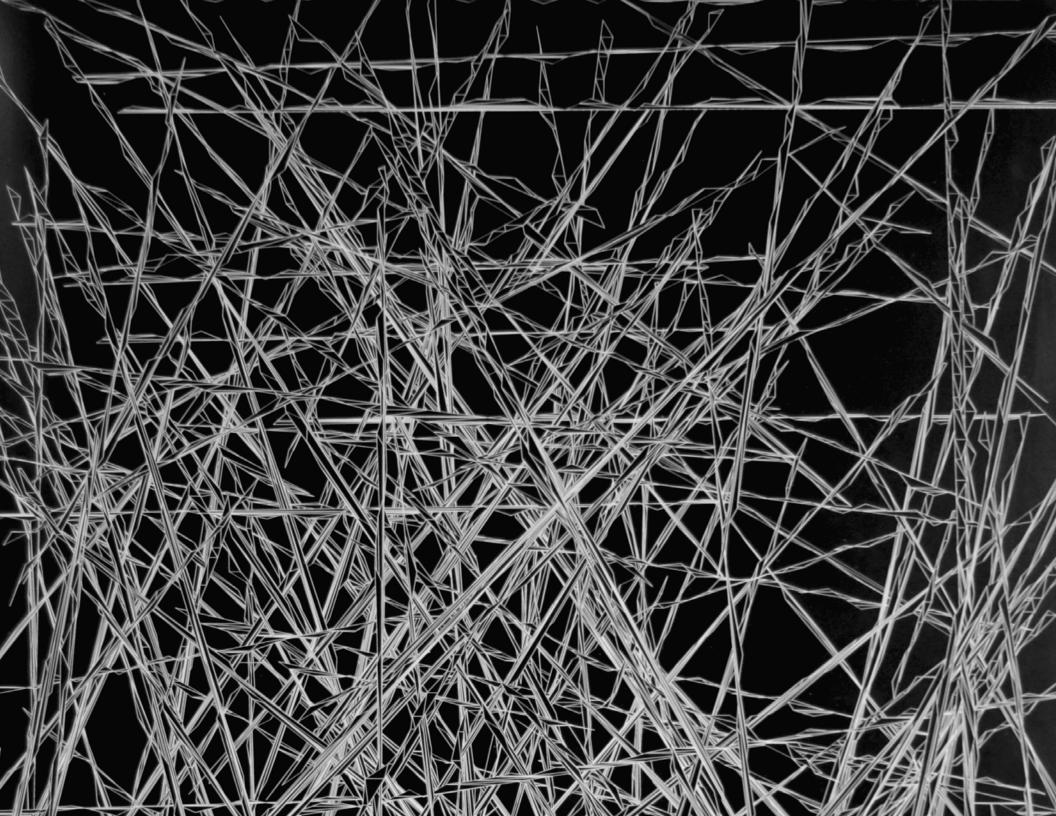


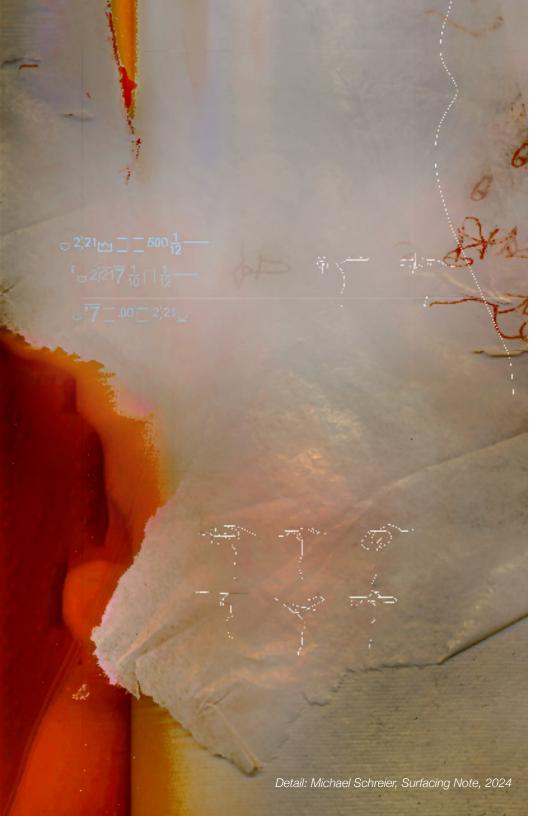
Brandon A. Dalmer
HEX 127 [23723\_127.svg]
Laser Etched Anodized Aluminum (gold)
12 x 9 in. / 30 x 23 cm
Mounted on Panel
2023



Brandon A. Dalmer
HEX 107 [23723\_107.svg]
Laser Etched Anodized Aluminum (gold)
12 x 9 in. / 30 x 23 cm
Mounted on Panel
2023

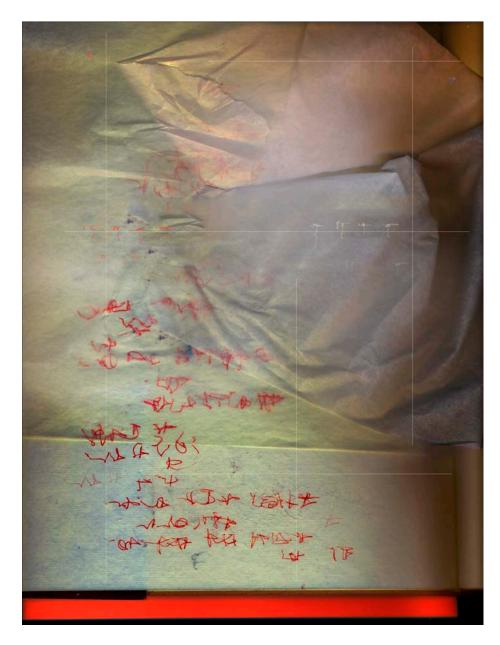
CAD 850





#### **Michael Schrier**

Michael Schreier (b. 1949) is a professional artist and photographer who has dedicated his considerable professional career to the celebration of both the public and private hero. Recent work includes Storyteller, Waiting for Words at the Ottawa Art Gallery, curator Emily Falvey, 2009, and the curating of the exhibition Dave Heath, A Heritage of Meaning, 2013 at the Ottawa Art Gallery. Selected works are represented in both public and private collections, including the National Gallery of Canada, the Canadian Museum of Contemporary Photography, the National Archives Photography Collection, the Agnes-Etherington Art Centre, the Canadian Portrait Gallery, Visual Studies Workshop, (Rochester, New York), Light Works Workshop, Syracuse New York, Carleton University Art Gallery, and the University of Ottawa Library Special Collections. Michael Schreier was the 2016 Karsh Award Recipient.



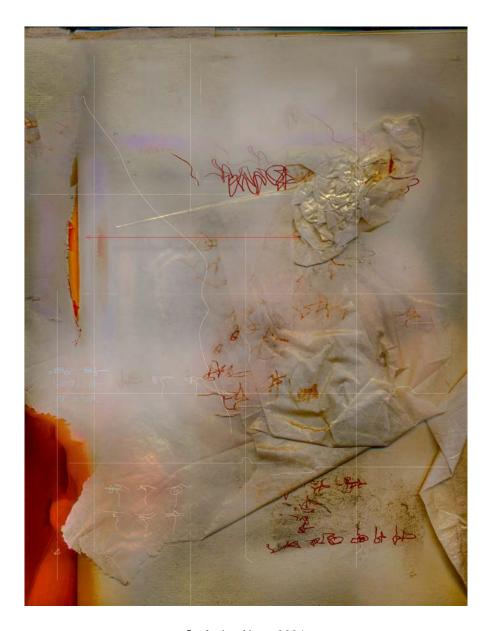
Michael Schreier
Liquid Words

Hahnemühle gloss photo paper mounted on aluminum panel
60 x 48 in. / 152 x 122 cm
Custom Frame
2024



Michael Schreier Liquid Words Hahnemühle gloss photo paper mounted on aluminum panel 60 x 48 in. / 152 x 122 cm Unframed 2024

CAD 7,500

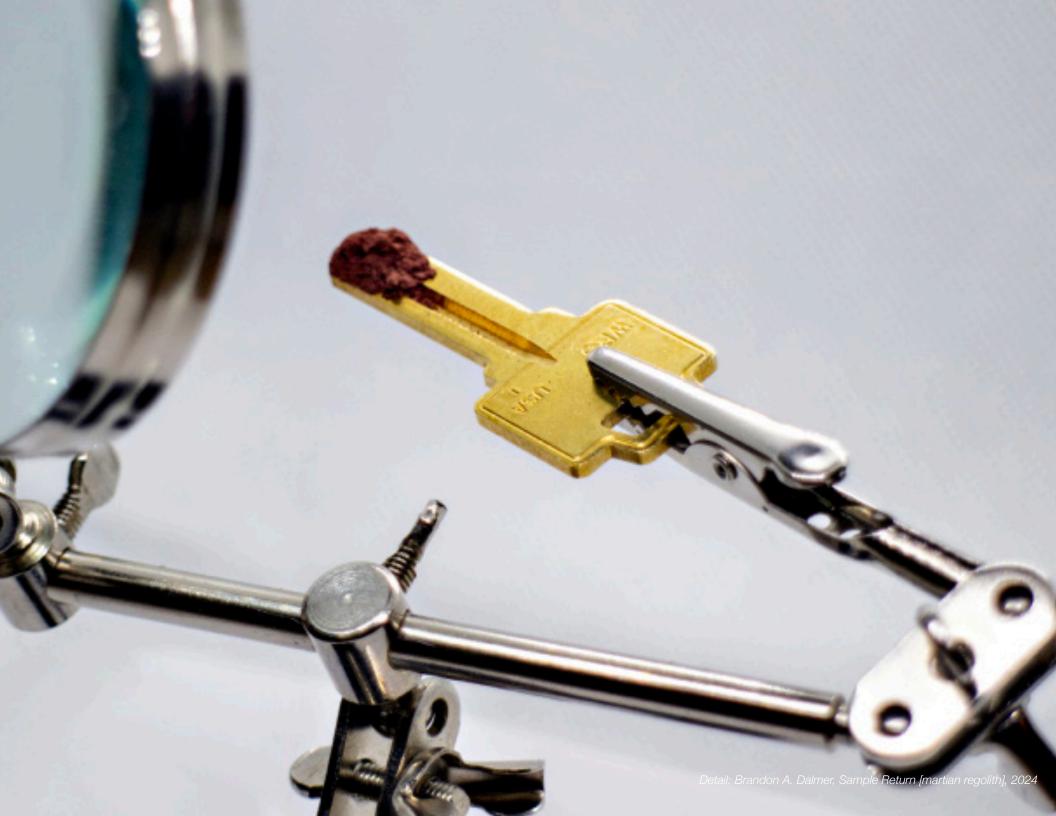


Surfacing Note, 2024
Michael Schreier
Hahnemühle gloss photo paper mounted on aluminum panel
60 x 48 in. / 152 x 122 cm
Custom Frame

CAD 7,500

"There are for any artist, however certainly the photographer, two basic concerns, initially the objective witness and then the resulting process of mark making. Both analog and digital technologies provide the artist with both observation and then intervention through printing/manipulation and the translation of the original material. In very simple terms the artist/photographer adjusts through the print process to allow for a direct relationship to the original experience. The relationship developed can be quite direct, objective vision for an objective print: photographing an apple offers a photograph of an apple; however, the original experience may be much more complicated in that the original experience that informs an artist's decision may be based in memory of an earlier time. For me one of the primary influences that offer insight to my work is my immigrating to Canada as a young boy and having to learn a new language."

- M. Schreier



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