

Artist Statement Edzy Edzed

My art production is the result of exercising my obsessive/compulsive impulses through my hands and mind on a painting problem. I like making art. I like to obsess on an idea. That interest led me to years of study on my own in libraries, through commercial art courses and graphic arts programs.

An 89 piece gouged cardboard, monochromatic grey painting series was created by me between 1986-88 about the passe-partout occupying the image space within the frame and therefor generating meaning to paintings; sometimes becoming part of the painting. Both, artist Lucio Fontana and philosopher, Jacques Derrida referred to the passe-partout prominently through their works in different ways, which I then discovered. I've designed this tiny series as my manifesto of ideas to explore in the expression of painting as a discipline and a visual language.

I had become obsessed with Jacques Derrida's book, *The Truth in Painting*, (1987), which later brought me to UVic to earn a BFA (Hons) degree by 1992. At UVic, I would continue making gouged paintings on plywood after the Canadian artist Paterson Ewen's work, simply because I couldn't find any purely non-objective,

contemporary gouged wooden paintings by him or by anyone else. The idea was to study non-objective (abstract) painting in western art history through the filter of deconstruction. My belief is that several new forms emerged from that exercise of evaluation.



A New Spin On Gravitational Art

Now in 2018, Pierre Leichner and myself found common ground between our two art disciplines to explore the manipulation of gravitational forces and inertia in the production of art resulting in a collection of painted artifacts that we desire to share with the public. My goal is to add new aesthetics, narratives and processes to the non-objective gouged painting series together with Pierre.

Acknowledgements

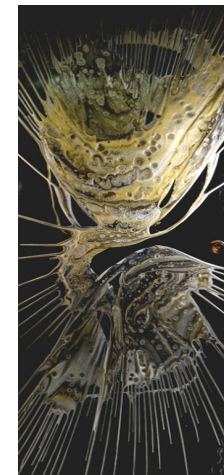
I respectfully acknowledge that the Britannia Art Gallery is built on the unceded territory of the Səlilwətaʔ, Skwxwú7mesh and Xʷməqkwəyəm nations. I humbly appreciate their generosity and the benefits of this that we continue to receive as guests upon their land.

Britannia Art Gallery

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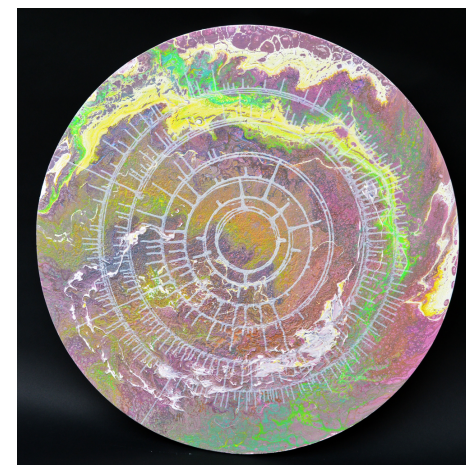
Britannia Art Gallery January 1 - 25, 2021 Gravitational doors by Pierre Liechner



gravdoor by Pierre Liechner

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A New Spin On Gravitational Art by Edzy Edzed



by Edzy Edzed



gravdoor

Gravitational doors

“Gravitational waves open doors to our understanding of the universe.”

In February 2016, LIGO, the Laser Interferometer Gravitational-Wave observatory reported finding for the first time ever, gravitational waves. These waves are produced in space-time when massive objects move. This historic signal was produced by a pair of black holes roughly 1.3 billion light years away, orbiting each other and then merging into a single black hole.

At first, the resulting bigger black hole was lumpy instead of round, and getting rid of the lumps caused it to emit more gravitational waves. It then settled into a sphere and grew quiet. There is much theorizing about if anything exists after you go through a black hole: an alternate universe or nothing. Also, under Einstein's theory of general relativity, gravity can bend time. This leads to the idea that the space time continuum could be folded. This would allow for faster than light time travel and possibly even time travel

Artist Statement Pierre Leichner

Although we live in a period of great wealth, there continues to exist poverty and hunger; although we are increasingly aware of our environment, we continue to damage it incredibly; and although we have made great strides in understanding human diseases, we struggle to provide person centered care and promote health. There is now growing evidence that participation in the arts promotes health and well being in individuals and their community. It is therefore critical that artists explore collaborating within their communities the issues that confront people of all ages.

I describe myself as an interdisciplinary research artist. I am a full-time artist since finishing my MFA studies in 2011. During those studies, I became aware that much of contemporary art had distanced itself from the general public and lost its place to science, entertainment and business as a way of knowing.



gravplate



foldingtimespace door

I therefore became interested in projects that reconnect citizens of all ages with art to explore, learn and express themselves. My practice has evolved to be a composite of socially engaged art, environmental art, and installation art. I use various mediums as needed to explore an issue and because of my interest in creating multi sensory works to better understand and communicate.

I work on two intertwined tracts: a socially engaged one and one of personal inquiry. Most of my work focuses on our environment and on mental health. I am a member of the Gallery Gachet and the Art Is Land Network artists' collectives, on the board of the Community Arts Council of Vancouver and on the Emily Carr Alumni board. On the CACV board I have championed its Eco-Art program and Outsider Arts Festival..