



NINO MIER GALLERY

NEW YORK | BRUSSELS

ANDREW DADSON

CONTENTS

BIOGRAPHY 1

SAMPLE WORKS 3

SELECTED PROJECTS AND EXHIBITIONS 16

SELECTED PRESS 45

CURRICULUM VITAE 64



BIOGRAPHY

ANDREW DADSON

b. 1980, White Rock, CA

Lives and works in Vancouver, CA



Andrew Dadson is a multidisciplinary artist who employs a variety of mediums including painting, photography and installation. His practice is grounded in conceptual and process-oriented methodologies and is consistently marked by its thick handling of paint where the layers push the parameters of the medium. Central to Dadson's work is a deep interest in the social contracts shaping the natural environment, from which he creates artworks that investigate and reflect on the landscape and highlight a constantly changing environment. Well known for his large-scale photographs Dadson often depicts detailed close ups of plants hand painted with natural dyes that read as both monochrome painting and ethno-botanical documentation.

Andrew Dadson (b. 1980, White Rock, CA; lives and works in Vancouver, CA) lives and works in the unceded territories of the Squamish, TsleilWaututh and Musqueam peoples in Vancouver. The artist earned his BFA from Emily Carr Institute of Art and Design, Vancouver, CA, in 2003. Recent, Dadson has held solo exhibitions at Daniel Faria Gallery, Toronto, CA (2019), 313 Art Project, Seoul, SK (2019), Contemporary Art Gallery, Vancouver, CA (2017), and Galleria Franco Noero, Turin, IT (2017).

The background is a complex, layered abstract composition. It features numerous horizontal bands of color, primarily in shades of blue, purple, and pink. The layers are not perfectly uniform, showing signs of being hand-painted or layered over time, with some areas appearing more saturated than others. The overall effect is a rich, textured visual that suggests depth and movement.

SAMPLE WORKS

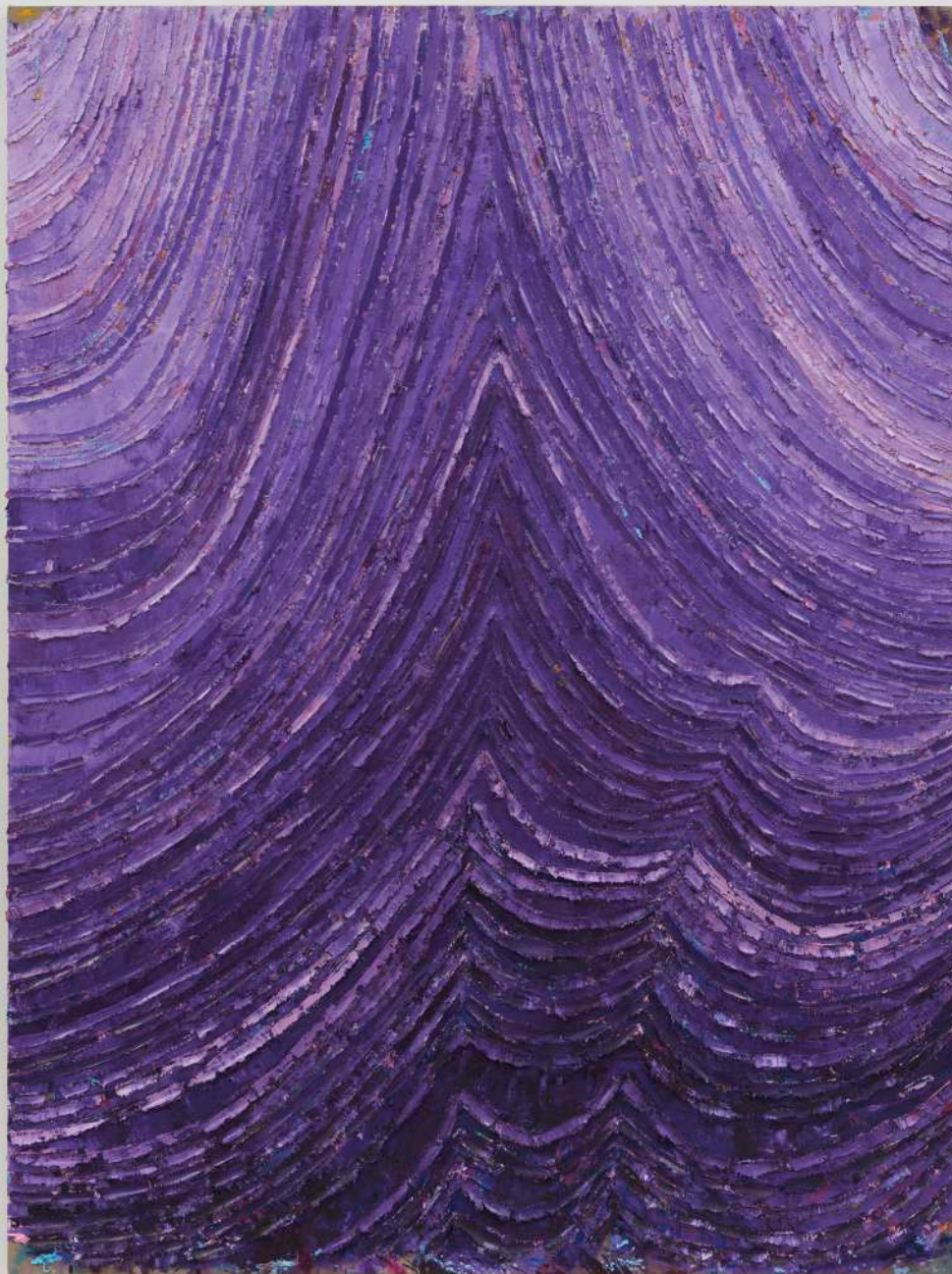
**sample selection does not reflect current availability*

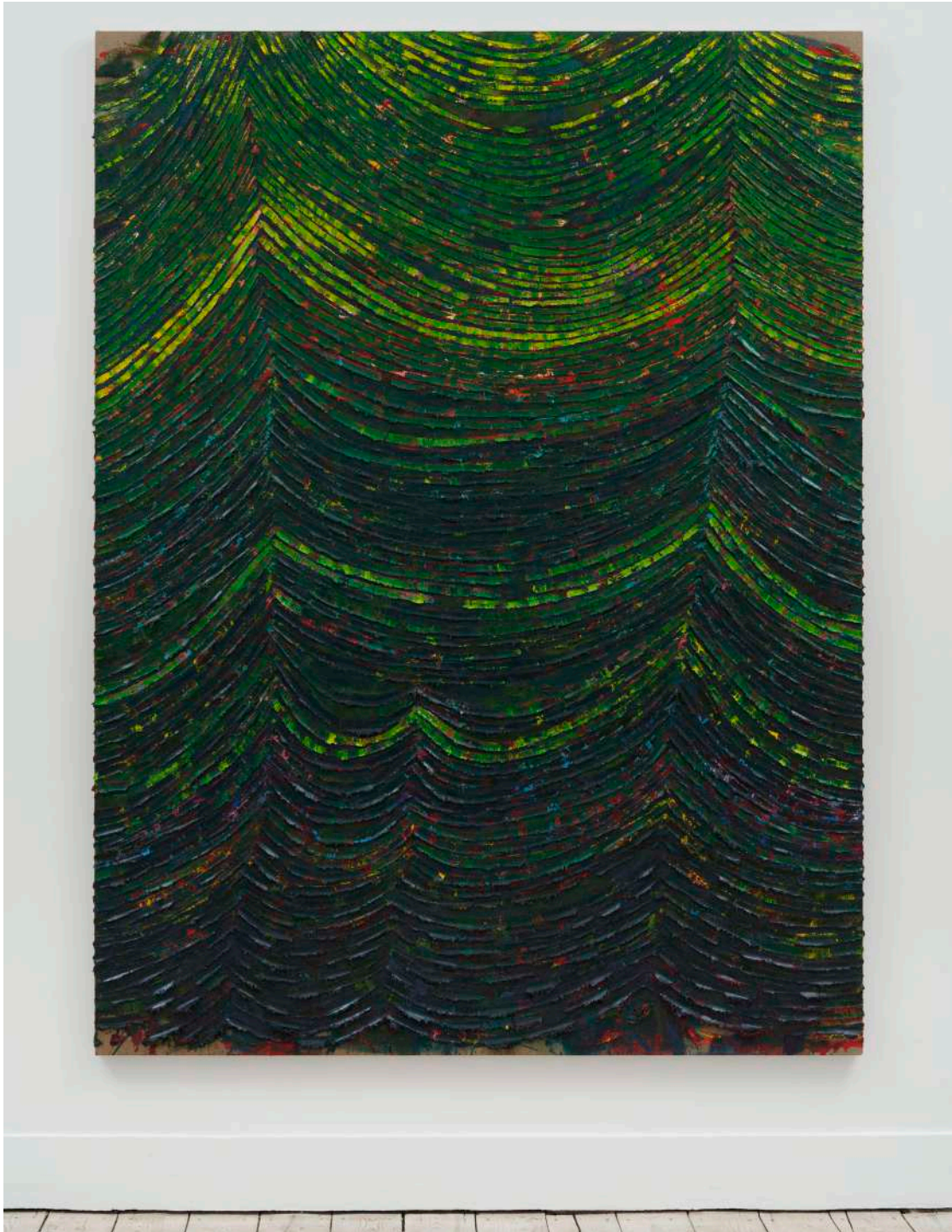


White Paint Crest, 2023
Oil and acrylic on linen
22 1/2 x 15 1/2 x 2 5/8 in
57.1 x 39.4 x 6.7 cm
(ADA23.002)

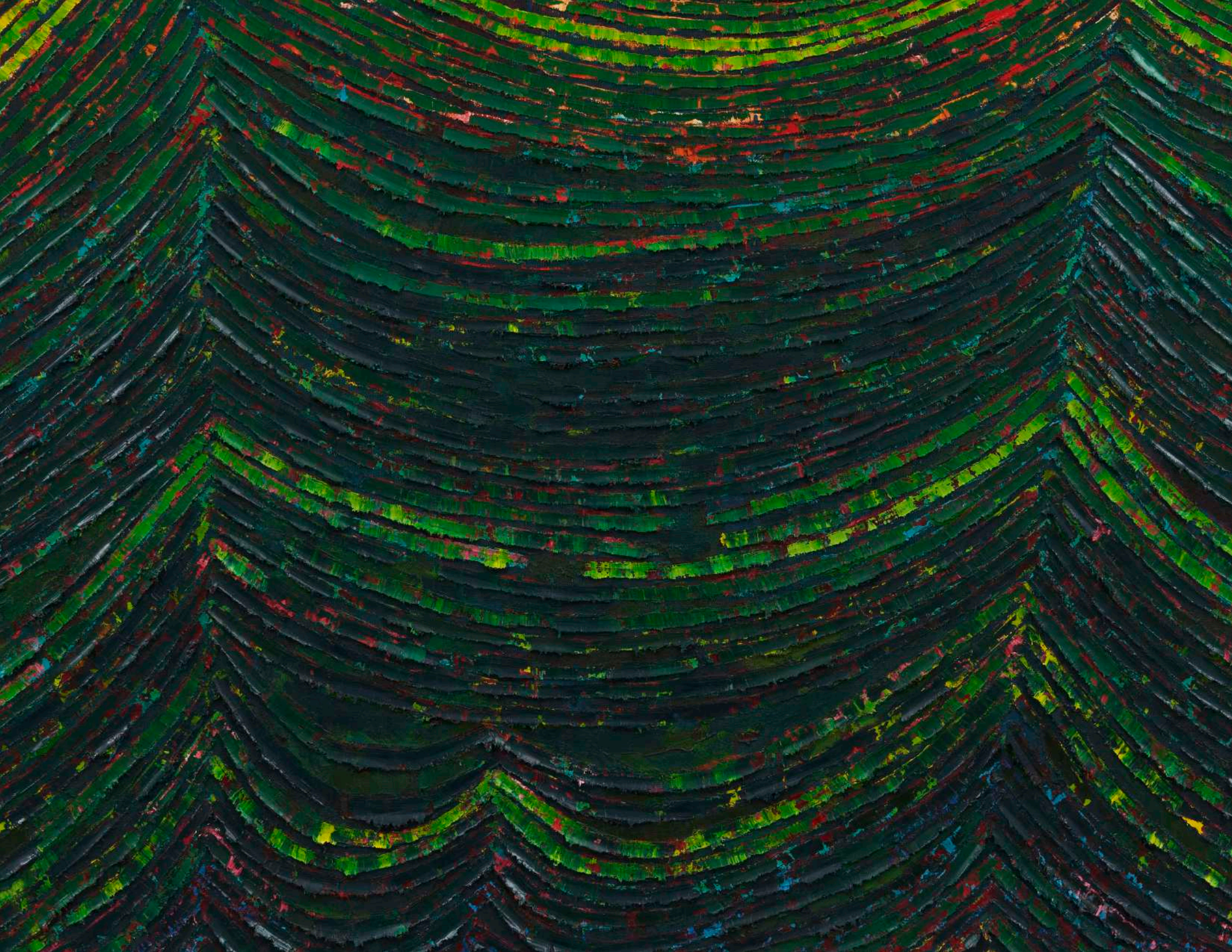


Violet Wave, 2023
Oil and acrylic on linen
80 x 60 1/4 x 2 1/2 in
203.2 x 153 x 6.3 cm
(ADA23.014)





Green Wave, 2023
Oil and acrylic on linen
80 x 60 x 2 1/2 in
203.2 x 152.4 x 6.3 cm
(ADA23.013)



Crescent Beach, 2021
Oil and acrylic on linen
24 1/8 x 18 x 2 1/2 in
61.3 x 45.7 x 6.3 cm
(ADA21.010)





Drifting Wave, 2021, Oil and acrylic on linen, 78 x 104 x 2 3/4 in, 198.1 x 264.2 x 7 cm, (ADA21.005)

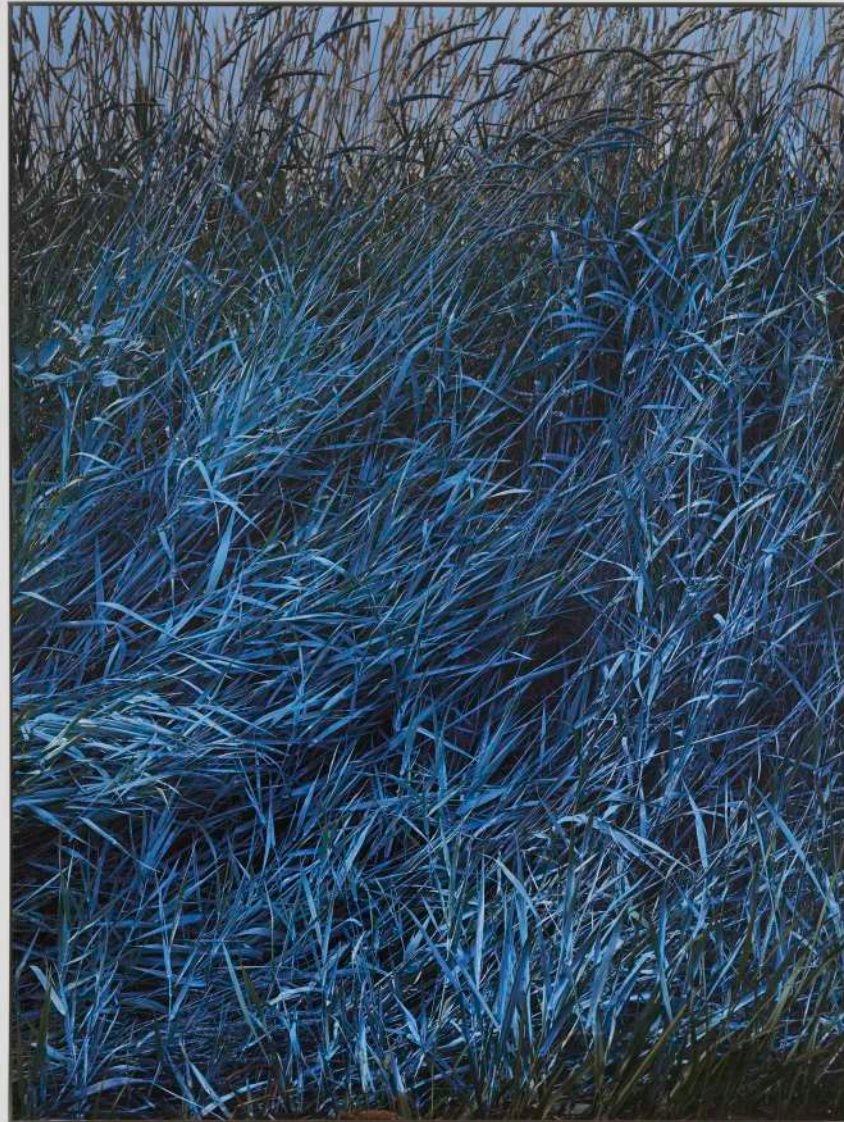


Untitled (White Scrape), 2021
Oil and acrylic on linen
75 1/8 x 51 1/8 x 3 in
190.8 x 129.9 x 7.6 cm
(ADA21.004)



Black Medic (Medicago Lupulina), 2019
Wild Clover, Biodegradable Milk Paint (Water, Cassein, Chalk,
Limestone, Earth Pigments, Ochre, Cochineal) Inkjet Print
Mounted on Di-bond
72 1/2 x 54 1/2 in (framed)
184.2 x 138.4 cm (framed)
Edition of 3 plus 2 artist's proofs
(ADA22.004)





Creeping Wild Rye Grass (Leymus triticoides) Blue, 2023
Wild Grass, Biodegradable Milk Paint (Water, Casein, Chalk,
Limestone, Earth Pigments, Indigo)
Inkjet Print Mounted on Di-Bond
72 1/2 x 54 1/2 in (framed)
184.2 x 138.4 cm (framed)
Edition of 3 plus 2 artist's proofs (#1/3)
(ADA23.019)





**SELECTED EXHIBITONS
AND PROJECTS**

SELECTED EXHIBITIONS AND PROJECTS

ECHO

2023

NINO MIER GALLERY
BRUSSELS, BE

WAVE GARDENS

2021

NINO MIER GALLERY
LOS ANGELES, CA, US

GREEN PEACE

2019

DANIEL FARIA GALLERY
TORONTO, ON, CA

ROOF GAP

2019

UTAH MUSEUM OF CONTEMPORARY ART
SALT LAKE CITY, UT, US

PAINTING (ORGANIC)

2015

DAVID KORDANSKY GALLERY
LOS ANGELES, CA, US

ECHO

2023
NINO MIER GALLERY
BRUSSELS, BE

Featured in the exhibition are a series of new “wave” paintings, the first of which were exhibited by the gallery in Los Angeles in 2021. In these works, Dadson builds up the surface of the linen with layers of both acrylic and oil paints in cascading repetitions of line— creating a rhythm of curves that grow thicker as the composition moves downwards. Dadson’s aesthetic interest in the effects of slow, geologic time is reflected in his process. The paintings in *Echo* are a kind of palimpsest, built up over long periods. The repetitive, time-worn gesture of the paint’s application creates a density of material and history, reflecting natural processes of hill, mountain, and valley formations on the Earth’s surface.

Throughout *Echo*, Dadson homes in on the moral-aesthetic relationship between humans and what we qualify as nature. The two photographic works presented in the exhibition depict areas of grass, brush, or weeds that Dadson— prior to taking the photograph— paints with monochromatic biodegradable paint. These nature-paintings and the photographs which document them are also records of a changing contemporary landscape. While scouting locations to photograph, the artist was drawn to abandoned farmlands in the outskirts of Vancouver that were soon to be razed over during the construction of new highways.

The photographs also point to a sustained formal interest of Dadson’s— the unstable frames or edges of an artwork. Though Dadson paints the grasses and weeds depicted in his photographs in irregular shapes, when captured through the precise angle of his camera, they conform to the edges of the standard rectangle. Because this technique produces a flattening effect, it also abstracts the image, imbuing the photograph with a sense of the painterly. Dadson’s manmade marks highlight the space around his nature-painting, confronting the viewer with a level of excess that also acts as a framing device.

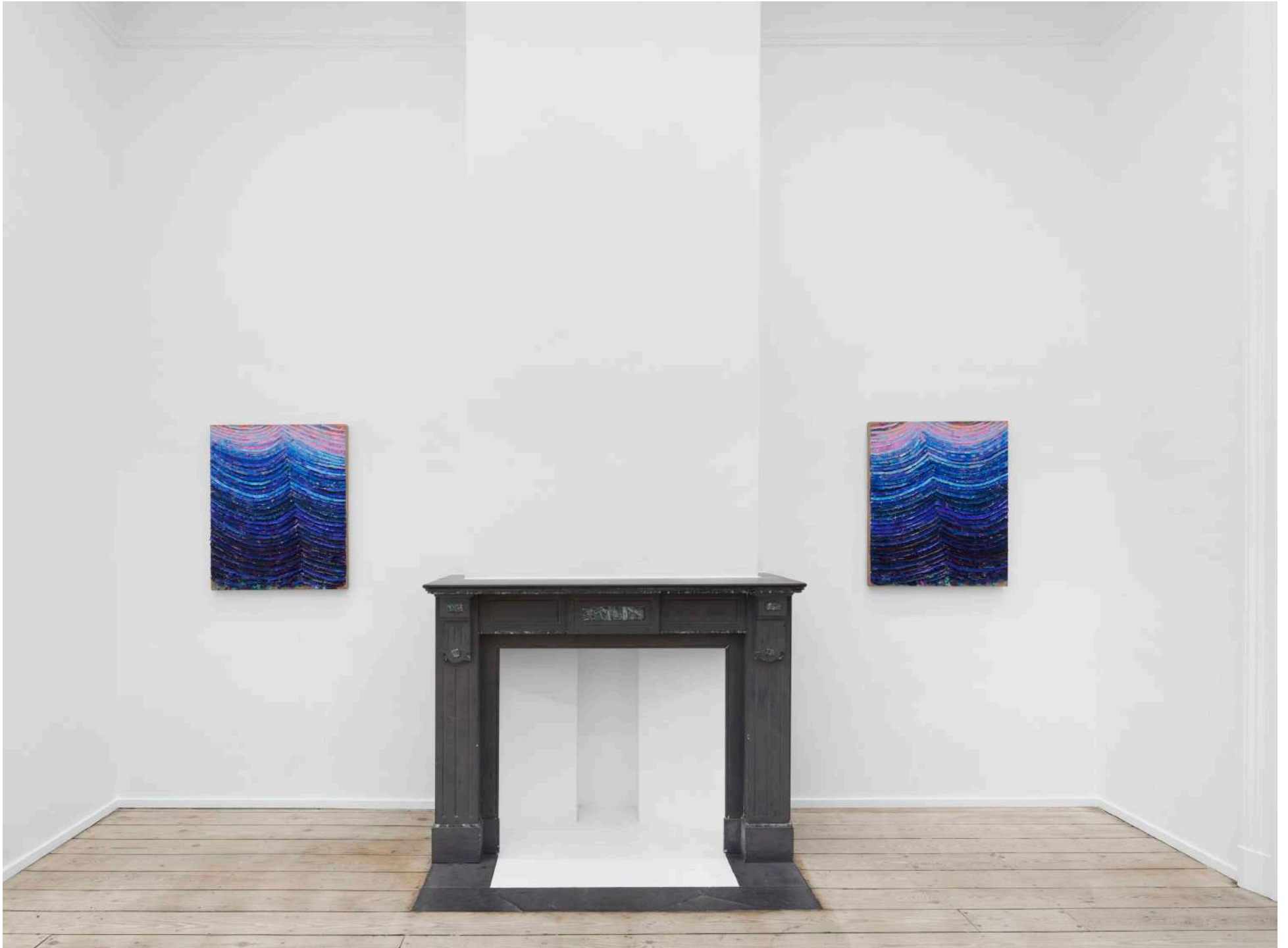
The idea that a kind of material excess could serve as a framing device was the origin of his *Restretch* paintings, also on view in *Echo*. In the *Restretch* works, Dadson paints onto a canvas, allowing paint to spill off all four of its edges. He then re-stretches the canvas on larger stretcher bars, creating a border area of clean canvas around the painting. Functioning in a similar manner to his photographs, where the unpainted landscape frames the flattened image of the painted landscape, Dadson’s *Restretch* paintings are framed by a surplus of paint rather than containing the paint within its borders.



















WAVE GARDENS

2021

**NINO MIER GALLERY
LOS ANGELES, CA, US**

This exhibition is composed of works that bring a newfound, painterly formalism to his longstanding interest in the relationship between time, material, and the natural world. The body of work marks a watershed moment in Dadson's career, as he focuses more intently on the materiality of paint. In recent years, his practice has included sculpture, installation, and – most significantly – photography. His large format digital photographs depicting swaths of land painted in monochrome have been exhibited widely and testify to his study of nature as it is shaped by human and societal touch, while his series of painted, domesticated plants that flourish under artificial light testify to the uncanny nature of the “tamed” natural world. His recent paintings, however, represent the processes of natural, ecological creation as transfigured through paint.

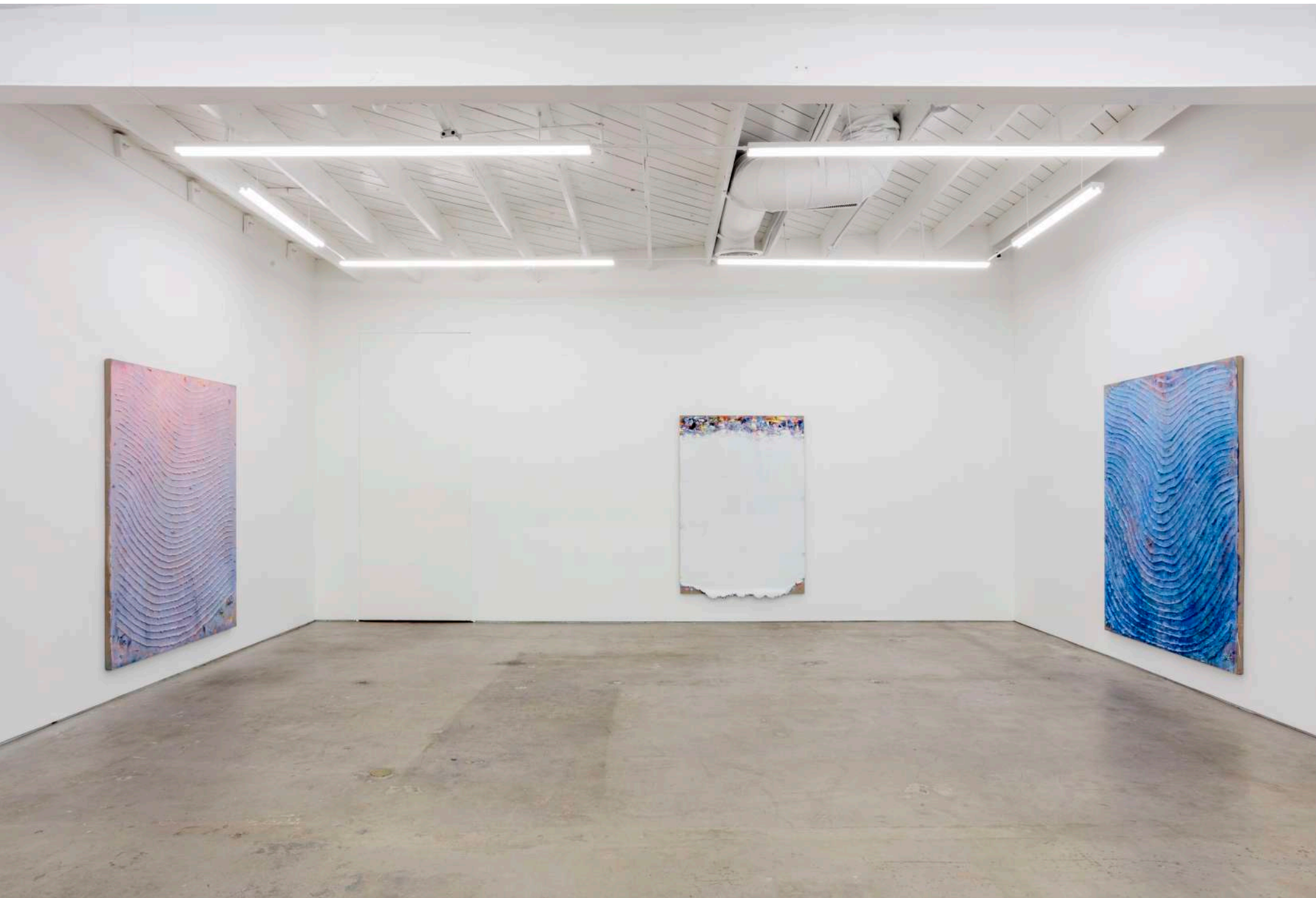
When viewed from afar, many of the paintings in Wave Gardens resemble the curved patterns that form on sand after waves break ashore. Hypnotic, repetitive curves and earthen shadowing freeze the effects of the waning and waxing of the tides on sand. When viewed up close and at an angle, however, his impasto resembles not the smooth ripples of sand, but rather the geologic corrosion that might occur after centuries of elemental force, or the crests of hills and mountains that form as tectonic plates smash together beneath our feet.

Dadson's aesthetic interest in the effects of slow, geologic time is reflected in his process. The paintings in Wave Gardens are a kind of palimpsest, built up over long periods. The repetitive, time-worn gesture of the paint's application creates a density of material and history, reflecting natural processes of hill, mountain, and valley formations on the Earth's surface. After conceiving of a base form – usually a series of waves or curves – the artist slathers paint on his canvases in tens of layers. Because of the thickness of the oil and acrylic paint, each discrete layer can take weeks to dry. Not only does each layer of paint correspond to a different period in the painting's development, but the residue of material produced while painting is visible on the canvas, too. The artist wipes off excess paint from the knife's blade onto the canvas, creating what seem like small islands that spot the work's surface. In this way, the entire history of each painting can bubble up to the surface. All features of Dadson's process are rendered visible and no material is wasted; it is just formed and re-formed.

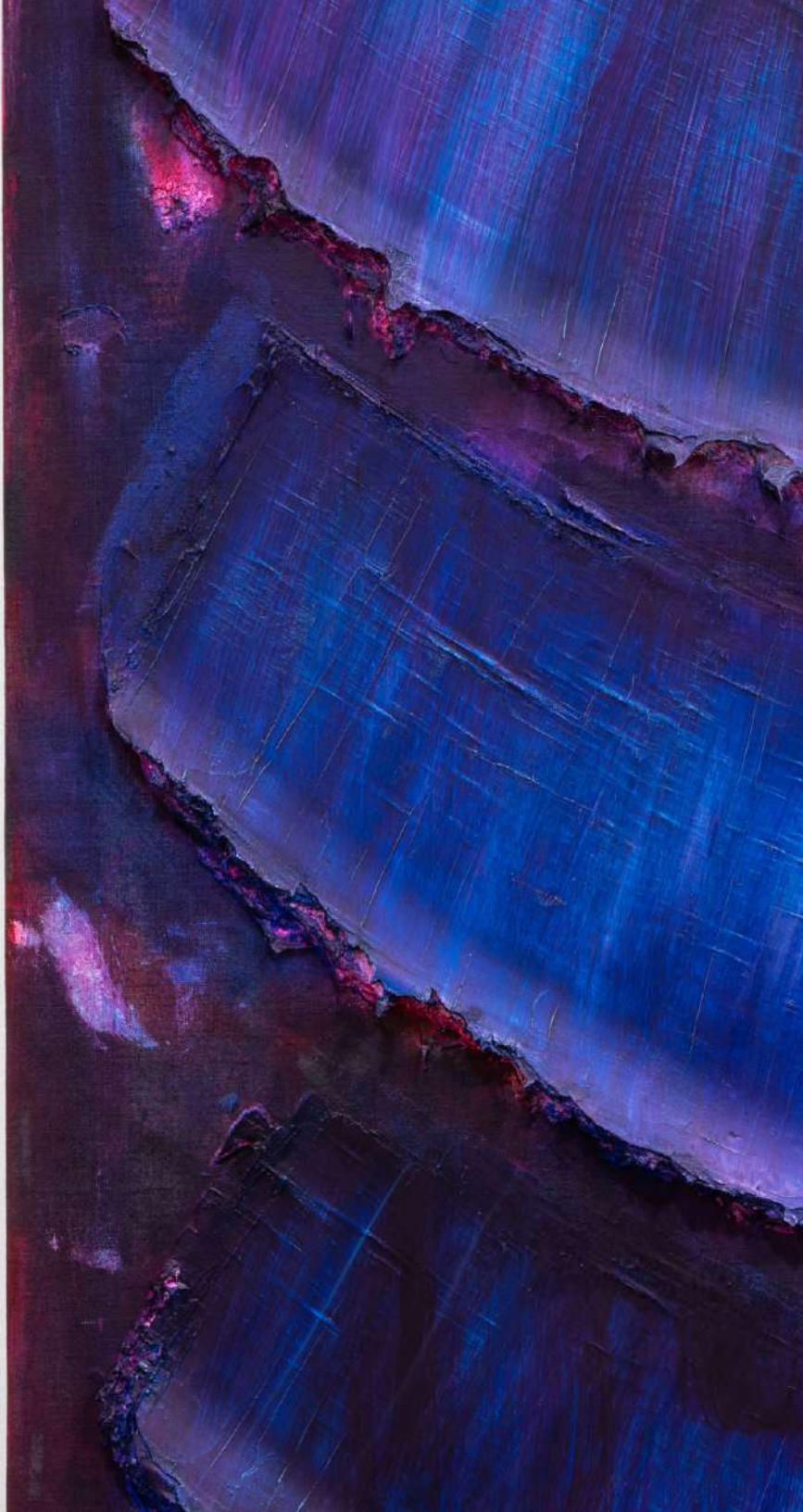












GREEN PEACE

2019

**DANIEL FARIA GALLERY
TORONTO, ON, CA**

Green Peace is a solo exhibition of new works by Andrew Dadson consisting of photography, painting, and a plant installation. In this body of work, Dadson employs the act of painting to consider the various markings humans leave upon the environment. Notions of borders and (re)framing emerge in his work as he uses edges of the canvas, literal fences, and empty spaces, to suggest an infinite expansion beyond the painted gestures that often spill over and extend these very boundaries.

Over the course of the summer months, Dadson worked within the confines of an empty lot – the former location of a chain restaurant – in Vancouver, British Columbia. This seemingly starved landscape of gravel and rubble is now the resilient home to various unplanted species, or “weeds,” and in turn, new ecosystems. As seen in the large-scale inkjet prints Black Medic (*Medicago lupulina*) Orange and Black Medic (*Medicago lupulina*) Blue, Dadson painted small areas of plant-life, no larger than a few inches, in ochre and indigo earth pigments to highlight and celebrate the plant species that have taken up residence there. The green and leafy perimeter creates an arbitrary border amid the indefinite, while the painted section acts as a marker of a fleeting moment in the shifting landscape. The resulting images become emblematic of the determination of nature and remind us that without human intervention, wildlife will continue to thrive.

The paintings in Green Peace look to natural processes and cycles through gestures that mimic those very motions. Repeating brushstrokes on canvas eventually form geographical identifiers: undulating currents, clusters of islands, spherical planets, and ambiguous terrains. Pushing the parameters of painting, Dadson also tests the medium’s physical and emotional limits. Paint is scraped, spread, dripped, layered and erased as it hardens and cements, coats and obscures. These layers, movements and obscurities offer an alternative lens through which we can view the environment, where visibility only conveys a partial story.

The title Green Peace evokes an ideology whose mission pushes towards environmental activism. Dadson aligns himself with this by focusing on temporal natural processes such as plant growth, rippling tides and cycling moons, in addition to human-made marks. These marks scar and shift the landscape, leaving us to consider what a sustainable earthly future might involve, and what shifting and unassuming landscapes can reveal to us.

Images courtesy of Daniel Faria Gallery









ROOF GAP

2019

**UTAH MUSEUM OF CONTEMPORARY ART
SALT LAKE CITY, UT, US**

Andrew Dadson's *Roof Gap* employs the concept of the derive (the drift), a Situationist International based interaction with architecture that is typically enacted in urban centers. In this instance, the practice is explored in the suburbs. Dadson leaps from roof to roof in a neighborhood of tract houses in Vancouver Canada

defying the boundaries and property lines established by the fences below. Dadson's actions question the notions of ownership, borders, privacy, and neighborly relationships often associated with the suburbs.





PAINTING (ORGANIC)

2016
DAVID KORDANSKY GALLERY
LOS ANGELES, CA, US

Andrew Dadson heightens the relationship between painting and the surrounding physical world by experimenting with painting's foundational components (color, texture, medium, and support) and by bringing awareness to the body and its modes of perception. Displaying the breadth of his inquiries, the exhibition *Painting (Organic)* features three interrelated bodies of work: paintings that share concerns with sculpture; a major display of photographs that document abstraction in the built environment; and an installation of colored lights and painted live plants, the latest in a series of plant-related works that he has made over the last decade. Each work addresses how marks, painted or otherwise, affect and are informed by the contexts in which they are made.

The paintings in this exhibition are amongst Dadson's largest to date, and their making involves techniques new to his process. These include, for instance, the temporary application of pieces of foam to the canvas. Before the foam is eventually removed, paint is sculpted around it so that accumulations of paint medium approaching an inch or more in thickness are left behind. Working within these built-up areas using hand tools, as well as his own hands and fingers, Dadson allows his repertoire of marks to evolve organically (to allude to the exhibition's title) from actions that were already elements of his practice.

Displayed as a grid of 160 framed inkjet prints, *Cuneiform*, 2015, is a series of photographs that documents the abstract marks revealed when signs are removed from exterior walls. Taken in Vancouver and Los Angeles, the images focus on the gestures made by sign-posters as they apply their glue. Dadson organizes these photographs into an alphabet-like system, raising questions about the degree to which the marks, ordinarily hidden from view, are thoughtfully made. The anthropological flavor imparted by the presentation suggests that such distinctions might not matter, and that the marks, for all that they reveal about the anonymous people who made them, are part of a formal ecosystem that also includes the colors and textures of the walls on which they are drawn.

Images courtesy of David Kordansky Gallery















SELECTED PRESS

SELECTED PRESS

LUXURY MAGAZINE
FALL/WINTER 2022
BY BROOKE MAZUREK

BLACK FLASH
AUGUST 2020
BY APRIL THOMPSON

CANADIANART
AUGUST 2017
BY LEAH SANDALS

LOS ANGELES TIMES
JUNE 2015
BY LEAH OLLMAN

FRIEZE
OCTOBER 2012
BY MITCH SPEED

LUXURY MAGAZINE

FALL/WINTER 2022

Step and Repeat

Repetition is the method to the miracle of artist **ANDREW DADSON**.

BY BROOKE MAZUREK



In 1970, *National Geographic* published its first *Map of the Heavens*, a celestial diagram of the night sky constellated with names of the ancient gods. Both the map and map's title were part of a cartography tradition spanning millennia. Stone carvings that chart the stars date as far back as the second century BC. In *Mapping the Heavens* from 1693, mythological beings envelop astrological formations from the then-seldom considered perspective of Earth rather than the traditional God's-eye view. But in 2008, the artist Andrew Dadson found himself curious about the way the *Nat Geo* map and contemporary ones like it had begun to change the wording of their names.

"After a certain year, they stopped describing the maps as 'heaven'-related, and they became known as star charts," Dadson explains. "The heavens were separated from the stars."

Dadson, who is 42 with a warm, down-to-earth presence, began to collect old celestial maps from wherever he could find them—eBay, booksellers, secondhand shops. Among his purchases was *Visible Heavens*, a map from 1850. Though Dadson can't tell you where the impulse came from, he began photocopying the map relentlessly. He made photocopies of photocopies of photocopies, doing this 158 times—once for every year between the map's 1850 origin and the year 2008.

"Just from repeating the same steps, the map sort of degraded itself and an abstraction emerged," says Dadson. The zodiac gods disappeared and the pages became anchored by a large black rectangle enshrined in a swirl of black specks. "A kind of cosmic black hole took over."

Were you to step into Dadson's studio in Vancouver, British Columbia, where he works from 9 a.m. to 5 p.m., Monday through Friday,

the first thing he'd do is hand you a copy of *Visible Heavens*, his book of this work. It's a black-on-black-on-black hardcover that exists as a physical manifestation of the abstraction. Perhaps more than that, the book has become a kind of manual for understanding Dadson's approach to his painting, photographic, and installation work.

Much of Dadson's creative process is rooted in repetition. Canvases from his *Wave Paintings* series are rendered over a period of months with paint that is patiently built up using a palette knife.

In *Primary Weighted* (2021), a smooth white façade covers an eruption of textured color that can only really be glimpsed from the canvas' periphery. The paint is weighted in such a way that it almost falls out of frame, forming a hybrid painting-sculpture. The effect looks something like beholding an unassuming rock that, smashed open, reveals layers of depth for the eye to excavate.

"In a way, I know what I have to do inside the studio each day," Dadson says. "It's like a set of tasks where I have to keep making marks and keep going, but what I don't know is the end point."

It's in the ritual of practices repeated over a span of time—painting something over and over again, photographing markings hundreds of times, photocopying star charts—that a kind of transformation unfolds in the work. The ground gives out and things that once seemed subtle or simple or perhaps just mundane, evolve into something more transcendent.

In late summer while his dog Ruby napped at his feet, Dadson took a break from preparations for a group show at the Audain Art Museum in Whistler (*Out of Control: The Concrete Art of Skateboarding*, through January 8), to discuss his process. →

Courtesy of Nino Mier Gallery and Andrew Dadson





Ginestra (Cytisus scoparius) Violet, 2020



Black Medic and Foxtail Barley (Medicago lupulina and Hordeum jubatum) Pink, 2019

Your time at the studio is very much aligned with that of the “working artist.”

Yes, I’m pretty scheduled. I have an 11-year-old, so I do school drop-offs and pick-ups. It wasn’t always like this, but it sort of fits my personality—a studio practice where I’m making something that requires a lot of repetition, a lot of time. Sort of meditative.

What have you been working on this summer? What’s inspiring you?

Since last October, I’ve been working on new content for my series *Wave Paintings*. Here in Vancouver we don’t have very many places to surf. There’s really only Tofino, where I go and spend a lot of time on the beach. The tide goes really far out, and when it’s leaving, there are these ripple impressions in the sand that happen. Sometimes little rocks or shells interfere and make their own pattern. In the studio, I do the same with the paintings. It all starts off with a pencil and a loose wave pattern, then I start applying the paint with a palette knife so it slowly builds up. There might be a mistake, there might be a drip or something—and I kind of just work around it

and keep going. There’s always a weight layer, so the bottom is always heavier.

They’re almost evocative of beachside cliffs, the way you can see the passage of time move down the rocks as the sea level has changed.

I often refer to the paintings with geological names because there’s an excavating of the layers in nature, but also in the paintings. In the studio, I’m thinking about nature and reflecting back in my work.

What was the first painting you ever made?

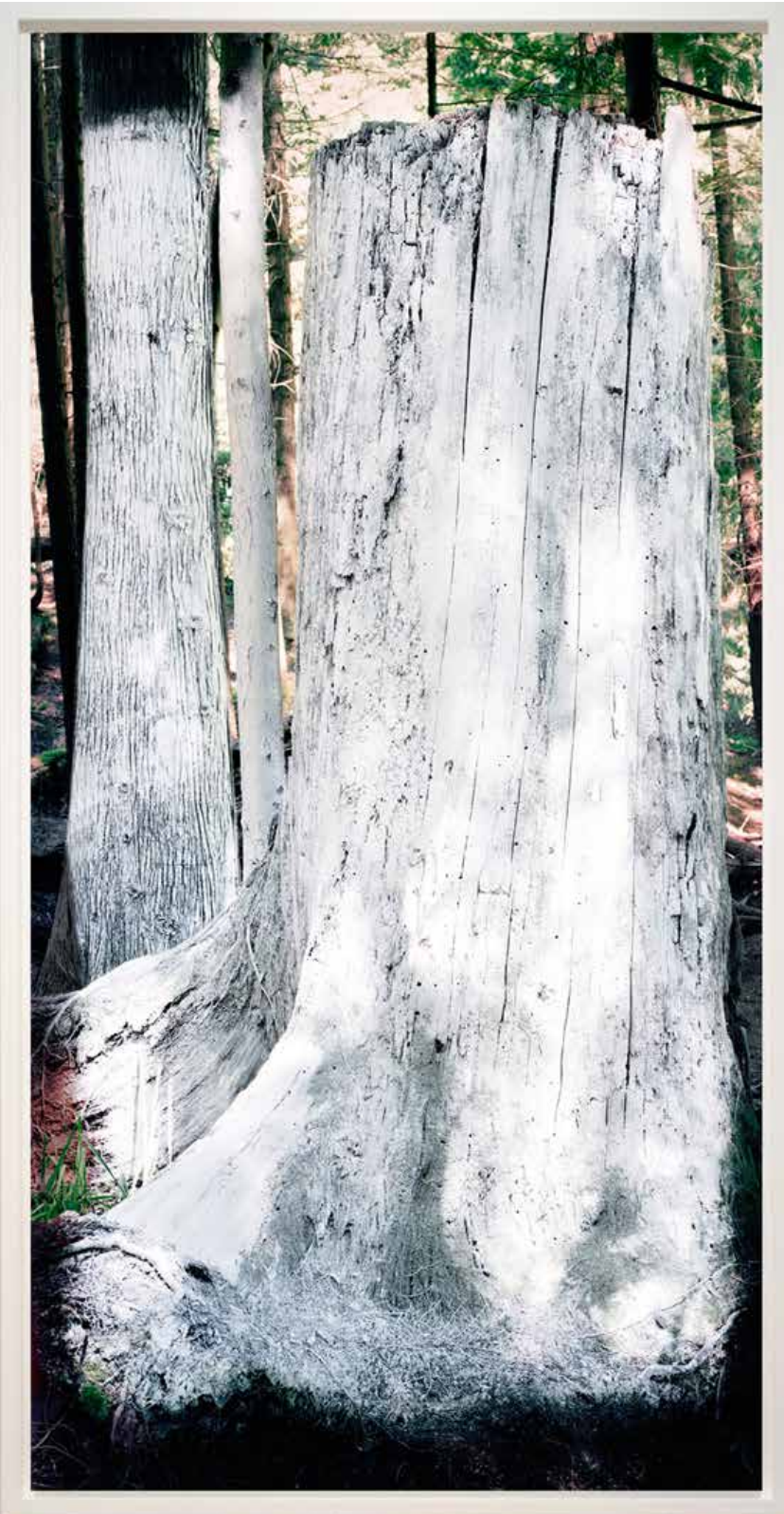
It was actually for the *Painted Landscapes* series, which is ongoing. In an area that’s under development, I’ll paint plants with paint I’ve mixed myself—sometimes made of milk and chalk, or it might be an indigo. The things I mix up are temporary and once I capture them in a photo, it’s left to disappear. The plants I choose are often the first type of plant to grow in an environment. They’re the weeds, but they’re also the starting point for other plants that can grow after they’ve nurtured and enhanced the soil.

In 2003, I painted my parents’ lawn when they were away—that’s how it started. It was a way of highlighting the space that felt very strange. Everyone had matching lawns, and so I just painted it. The gesture was big back then, but by making the images smaller in the time since—I’ve been able to talk about the idea of urban expansion and development in a more delicate way. That’s what the new ones are. They’re more thoughtful with the plants and working with them. I’ve painted maybe 20 or so different places. For me, as a painter, plants and canvas kind of work together.

How do you choose the place?

The newest one happened in an empty lot in Vancouver. A store had been demolished and what was left was an empty field. When I photograph the plants, they fill the entire frame and the photos are often printed quite big. Bigger than life-size. But if you were to expand the frame of the photo, you’d see that it’s an area no one cares about, and those are the types of spaces that I’m looking for: spaces in transition, forgotten spaces. And the reality is, maybe a month or two after I left, people came in and paved over it. →

Courtesy of Nino Mier Gallery and Andrew Davidson



White Tree, 2017

You never know what's coming.

Exactly. But it's part of the development.

Where did your path as an artist begin?

Skateboard culture introduced me to art and artists. I grew up in White Rock, a small town really close to the border of Washington state, and my parents didn't really go to museums or anything like that. In school, most of my favorite artists were land artists, people interacting with nature. I didn't get to see Robert Smithson's work in-person, for example, but those works existed for me in books and I began to think of my own work as functioning like that. The documentation of an action or of a mark-making. As an art student, I was mostly doing installations. Works that were performance-driven that I then documented or photographed.

The group show I'm in next week will have 100 of my photographs, but they're photographs based around the idea of painting—an ongoing archive of found mark-making that I collect. When people rip down the signs in cities—the No Parking or No Smoking signs, for instance—there's usually a glue mark that someone randomly made. Once the sign is removed, I photograph the marks and they've become a kind of font in a way.

They almost look hieroglyphic.

Exactly. I think of them as something that could spell something out, except they're missing what they're supposed to be saying. The sign is gone. So you don't know what the rules are, how to interact with the city. I find it funny that no one writes their name or even a swear word. It's very much about the squiggle and you start to see a pattern. Everyone has a type of gesture that they do. I'd be curious to start collecting them in Korea or Japan, somewhere where there might be a whole different set of mark-making techniques.

Courtesy of Nino Mier Gallery and Andrew Davidson



White Re-stretch Violet/Blue/Green/Yellow/Orange/Red, 2013

David Hockney moved from California to Normandy, France, a few years ago, and spoke of the way the change of environment hugely affected the work. It was a case of “environment is everything.” Is it the same for you?

In Vancouver, we have 10 months of rain—so . . . [laughs]. We have different cycles of nature that affect how I think about plants. I can't work on the photos for most of the year. It's only in the spring and summer that this kind of work even becomes possible. That's when the plants start growing from the cracks in the empty lots.

You gratefully acknowledge that you live and work on unceded, traditional, and ancestral territories of the Squamish, Tsleil-Waututh, and Musqueam First Nations groups. How, if at all, does that influence the work?

It's really important for us here to acknowledge the unceded territories we work on. I do feel the work I'm doing is always a response to the nature, the place I'm in—whether it's the

empty lot, the beaches, or the neighborhood. The studio area I'm in now is a high-drug-use, lower-income area of Vancouver called the Downtown Eastside. We had a big homeless camp in the park across the street that came up during the pandemic. The city wanted the campers gone, which really just pushed their tents to different areas.

We just received a grant for starting an art tent in the park. It's going to be a low-barrier, no sign-up art school where people can drop in, make art, get supplies, and leave. We're bringing a tent back, but want to offer positive opportunities for relaxation, meditation, and making art without barriers. We're trying to work with the community and it's been rewarding so far. We'll see how it goes ...

The work you create requires time. It's this sort of slow and patient process. It's also a product of the archive—a collection of symbols that emerge from discarded objects in your environment. After decades of work on the same series,

has your perception of time itself shifted?

I don't know if I think of time much differently in that way. For me, it's really about how time and distance can change the way you see something. The re-stretch paintings I do are an extension of this—they're almost exactly like *Visible Heavens* for me, but in a different form. I'll build up these mountainous blobs of paint on the side of a canvas that I've stretched with extra material left around the back. It's months of layering. I build it up to the point where you can't see any unpainted canvas. Once it's dry-ish, I get a bigger stretcher bar and re-stretch the canvas onto the new stretcher. Even though the painting has stayed the same size, I'm left with a border that's unpainted—and it was always there. It was just hidden from my initial step. The only thing that changed was the support structure. And to me, it's like life—one area is being affected, but it's connected to something bigger. ♦

Editors' note: This interview has been edited and condensed for clarity and fit.

BlackFlash

AUGUST 2020

A Celebration of Quiet and Small: Organic Resilience in the Work of Andrew Dadson

By April Thompson



Andrew Dadson, *Black Medic and Foxtail Barley (Medicago lupulina and Hordeum jubatum) Pink*, 2019. Wild clover, barley, milk paint (water, casein, chalk, limestone, earth pigments, cochineal), inkjet print mounted on Di-bond, 150 x 190 cm (framed). Edition of 3 plus 2AP.
Andrew Dadson, *Red Clover (Trifolium pratense) Blue*, 2019. Wild clover, milk paint (water, casein, chalk, limestone, earth pigments, indigo), inkjet print mounted on di-bond, 184 x 135 cm. Edition of 3 plus 2AP. Images courtesy of the artist.

Abstraction is both the language of photography and the language of global capitalism. Count the rings of a tree trunk to tell its age; count the number of buildings from a Lululemon Athletica to get your eviction deadline.

Argentinian writer Julio Cortazar wrote that “nothing can better cure the anthropocentrism that is the author of all our ills than to cast ourselves into the physics of the infinitely large (or the infinitely small).”(1)

Andrew Dadson’s latest body of work casts itself in a space between the infinitely large and the infinitely small and serves as a reminder of the redemptive power of scale in our contemporary moment.

On a commercial street in Kitsilano, six blocks up from the beach, is a vacant lot slated for residential development. Its fenced perimeter and barren clearing provide a momentary gap in the street side vista of storefronts on West Fourth Avenue. Though the gap is an exception in the otherwise bustling neighbourhood, it represents something that resonates deeply with the history of this area—the parcelling of land, the drawing of a line.

West Fourth Avenue runs perpendicular to the south shores of Vancouver. These shores were once the Senákw village inhabited by Indigenous Squamish peoples. The village was plotted out as a reserve for First Nation

peoples shortly after the passing of the Indian Act in 1876. By the late 1800s and early 1900s, sections of the land were seized by the government for railway purposes, and by 1913 the provincial government forced the relocation of all native peoples at this site to other communities across the lower mainland.

Since the 1920s, West Fourth Avenue has been zoned as a place of business; retailers and restaurants sit side-by-side for eleven blocks before petering out into residential buildings. Over the years, gentrification of the neighbourhood and inflation of rental prices has pushed the smaller, locally owned businesses out as the big brands move in. Count the rings of a tree trunk to tell its age; count the number of buildings from a Lululemon Athletica to get your eviction deadline.

During the summer of 2019, Dadson trespassed on this vacant lot on West Fourth Avenue. He looked past the terrain of broken cement and littered garbage to find patches of wildflowers, marking them into sections no bigger than 6 x 12 inches. He mixed organic brews of cochineal, ochre, and indigo under a summer sun. Then, he used an airbrush to paint clusters of black medic, foxtail barley, and creeping thistle, and he photographed them.

Later, he examined these site-specific paintings on a screen in their digital form. He enlarged them and built up multiple focus depths to enhance the clarity of the painted mass. These images were then printed onto paper, backed onto Dibond, and framed in wood and glass. When displayed in this final form, they engulf the viewer in a human scale of 6 x 4 feet.

Dadson will tell you these works are foremost paintings. The sweeping cross-section of plant strands become the brushstrokes, the hand of the painter traceable in the rectangular spray of pigment. But these are also photographs, and their existence as such binds them to a process of abstraction. It begins with the abstraction of a moment to an image.



Andrew Dadson, Black Medic (*Medicago lupulina*) Orange, 2019. Wild clover, milk paint (water, casein, chalk, limestone, earth pigments, ochre, cochineal), inkjet print mounted on Di-bond, 184 x 134 cm (framed). Edition of 3 plus 2AP. Courtesy of the artist.

Abstraction is both the language of photography and the language of global capitalism. Sometimes we confuse abstraction with extraction when thinking about capitalism. Both feature a process of removal, the taking away of something. Extraction, while turning the origin into a commodity through a process of separation, depends on keeping the origin somewhat intact in order to produce the commodifiable iteration. There is no gasoline, kerosene, or asphalt without the origin of petroleum. Abstraction, however, fundamentally shifts or re-orders meaning so that the origin can never quite remain the same. In this sense, it is both a process of taking away and one of building up, a layering of new meaning.

Abstraction has helped capitalism reach its accelerated contemporary force and, in particular, it has done so through the abstraction of scale. Without fragmentation on an individual level, without the alienation of individuals through labour, war, and economy, we would not have the sweeping global connectivity of the 21st century.

Dadson's new series may stem from a painterly motive (mark-making), but in a gallery they operate as photographic objects. This is clear in their activation of abstraction. They document a process of taking away, and they also show a simultaneous inversion and amplification of scale and depth—the blowing-up of the field, the flattening of the plane.

The redemptive quality to the works is their ability to use this abstraction to re-order meaning rather than re-assert the capitalist structures implicit in the original site, the vacant lot. Rather than affirming the designation of an empty, cleared, stagnant zone—a zone of destruction in the name of construction—these images are instead an acknowledgement and a celebration of quiet and small gestures of resistance. They document the minute forms of organic resilience all around us, and in doing so, they shift the index to a deeper connection with time, a connection that references these plants as signifiers of medicine, salves, and sustenance.

In *Black Medic (Medicago lupulina) Blue*, a patch of plant life is dusted in a pastel pigment. The colour is hard to describe, but it carries something like the fragility of robin's eggs or bluebells in bloom. This is distinctly not the blue of Matisse or Yves Klein, nor is it the pop blue of Warhol's *Blue Jackie* or the rich cerulean blues of Helen Frankenthaler. It is not a consumer ready-made colour but a vibrantly textured organic colour, derived from its mixture of indigo with water, casein, chalk, limestone, and earth pigments. There is a tactile sense to the organic vibrancy, a softness that invites a sense of falling in as if you could reach a hand inquisitively into the centre of the spongy blue mass and become embraced.

These sensations are marked in stark comparison to a smaller work from the series, *Creeping Thistle (Cirsium arvense) Black*, which measures 2 square feet. Two sharp stems of thistles stand in the foreground, covered entirely in a black hue. Behind them is a blurred background of budding greens with spots of pink, identifiable as the flower heads of red clover.

This piece stands out as being significantly smaller in scale, but it is also the only work that delineates a depth of focus between background and foreground. The sharpness of the black thistle emphasizes the texture of its barbed leaves, which jut out like tiny clusters of folded paper cranes. There is an ominous mood to this image, furthered by its contrast to the soft pastels of the others. Where those images invoke softness, this image has a tangible prickle, and one imagines the dry crunch of the plant snapping underfoot.

This aversion may be a gut reaction to seeing nature cast in black, like the uncanny images of oil-slicked sea birds or charred tree stumps. And yet, there is a redemptive quality to the blurred background of vibrant red clover flower heads. Red clover grows to rejuvenate the soil through nutrients that can make way for other species to grow.

In *Creeping Thistle (Cirsium arvense) Black*, this push and pull between foreground and background is an echo of the larger theme of the exhibition: the slippage between the connotation of a weed or a wildflower. Weed is a word for unwanted plant life, and as such, the designation of the term is subjective. It is associated with plants that grow aggressively to encroach upon manicured property, or controlled agriculture. Wildflowers are resilient, they refer to many species, and they provide sustenance to pollinators to create an intrinsic step in the chain of fertilization of fruit and seeds. Weeds grow in vacant lots, and so do wildflowers.

Dadson situates this series as an extension of his earlier paintings that he began in 2003. These involved Dadson painting local Vancouver lawns into a rectangle of flat black paint, and photographing them from above. Dadson was thinking through a cynicism toward the idea of the lawn as ownership, as well as the inherently painterly enquiries of mark-making, temporality, and the relationship between the field and the frame.

These ideas extend into Dadson's latest body of work, but what is new here is an implicit tension that emanates from two different kinds of intervention at play. The first is the mark-making of a painter, and the second is the action of an activist. To intervene through mark-making as a painter is connected to a history of humanist assertion of authorship—presence through insertion. To intervene as activism is to insert oneself as an interruption, an acknowledgement of the greater collective need beyond the individual. This is a tension that doesn't necessarily need resolution, and that gives this series a compelling strength and honesty. In a time when we constantly question how to make individual changes for greater good, there is something meaningful in the importance of scale within Dadson's own gesture. A celebration of the small, quiet, and slow amidst the big, loud, and fast.

Ten blocks from the vacant lot in the same neighbourhood of Kitsilano, a small group of activists started to gather during the 1970s. They would meet in the back room of a storefront on Cypress and West Broadway and from this small space they would talk about big problems and big ideas. They had embarked on an “intervention” in 1971, on a fishing vessel that sailed from Vancouver to a site of US Nuclear testing in Alaska. Their small boat was called Greenpeace, and that’s what they would call themselves, too. From this small group and this small intervention grew a non-governmental organization with offices in over fifty-five countries. Like the black medic, foxtail barley, and creeping thistle, they cast themselves in the physics of the infinitely small to take on the infinitely large. The question is, where will you cast yourself?



Andrew Dadson, *Creeping Thistle (Cirsium arvense) Black (detail)*, 2019. Wild thistle, milk paint (water, casein, chalk, limestone, charcoal), inkjet print mounted on Di-bond, 55 x 40 cm (framed). Edition of 5 plus 1AP. Courtesy of Unit 17, Vancouver.
Installation documentation by Cemrenaz Uyguner.

canadianart

AUGUST 2017

Bringing Skatepark to Still Life

By Leah Sandals



Andrew Dadson, *Black Plants* (detail), 2015. Courtesy the artist and David Kordansky Gallery.

Sometimes you meet artists who are better known internationally than they are at home. Vancouver artist Andrew Dadson is one of these.

Though Dadson's early career was launched in 2001 at such small-scale, artist-run Vancouver venues as the Helen Pitt Gallery and Western Front, his work quickly began to circulate internationally. That started with a show at Chi- senhale Gallery in London in 2003 and continues today with regular exhibitions at Galleria Franco Noero in Turin and David Kordansky Gallery in Los Angeles. (While Dadson continues to be based in Canada, he does not have a Canadian dealer.)

Interestingly, Dadson's work, while circulating internationally, is strongly linked to his Vancouver home base. Early in his career, he became known for painting local lawns and greenery in washable black paint and photographing the scene. From there, he has put paint-covered tropical plants under grow lights to comment on site histories, mixed area soils into black paint pigment, and more. This fall, Canadians will get a chance to see more of Andrew Dadson's current work. A solo exhibition at the Contemporary Art Gallery in Vancouver is due to open in October. It's a show that (perhaps not uncharacteristically) actually had an international lead-up this summer with an installation at wings+horns in New York.

In this interview, Andrew Dadson gives a preview of the work for his upcoming Vancouver show, and he discusses its oft-overlooked roots in skateboarding, still life, performance art and urban development in BC's Lower Mainland.

Leah Sandals: For a recent project in New York, you coated plants with black paint and placed them under grow lights. As the plants grew, the paint cracked. Why paint plant matter in this way? Is it an interest in critiquing the idea of the “still life”? Or something else?

Andrew Dadson: I’m pretty interested in the way that we sort of abstract our own environment.

For me, painting the plants is a time-based intervention. I think about how, in order to build the gallery, we already destroyed all the plants that were there before in a natural landscape.

Then I bring plants back into the gallery—but plants which have their own histories from tropical places. And then the gallery has to take care of the plants so they can “grow the painting away.”

LS: For some of your past works, you have taken another spin on this theme, using children’s paint to cover suburban lawns all black as well, and then photographing those interventions. Can you talk a bit about that practice?

AD: I like painting landscape in a way that highlights how it will keep changing—with or without me.

Usually I paint forgotten areas on the edge of town, or places where there has already been some sort of change happening, like development. I usually paint to highlight that this is happening in and amongst these other surroundings. The city is going to come in and change these paintings on its own.

And I’m really interested in the sense of abstraction as time abstracting itself over and over and over again. My book *Visible Heavens* highlights a changing time-based abstraction. [The book contains multiple photocopies of an old map of the sky, transitioning gradually, through Xerox degradation, from light to dark.]

LS: In terms of abstraction, you are also known for abstract paintings of the type more conventionally seen in white-cube art environments. What inspires an abstract painting on canvas rather than an



Andrew Dadson, *Black Plants* (installation view), 2017. In partnership with wings + horns. Courtesy the artist. Photo: Harrison Boyce.

installation, book or film?

AD: When I am making paintings on canvas, I’m trying to deal with them in the same way I’m thinking about the other work—it’s just that the other work becomes, I think, a little more overtly sociopolitical.

Usually, I’m trying to build up the paintings on canvas in a layered way—in a way that follows histories of markmaking and accumulations of time.

It’s a bit like a slow cementing process for me, or a slow sculpting with the paint. You start off with the very fluid,

drippy, sticky attributes of paint until it starts to harden and take shape in a different kind of way.

I don't do as many outside interventions as I do other paintings, because it is sort of about finding the right place.

LS: Is it hard, in particular, to find a “forgotten edge of town” in Vancouver to intervene in these days? With all the real-estate escalation, it would seem there is not much unused land around.

AD: In some ways, I think that transformation is what I am seeking or looking for. I think in any city, probably, it's pretty common; everywhere has its sorts of edges and boundaries.

With Vancouver, we already have all these boundaries—the mountains and the ocean. I think real estate is definitely becoming another boundary, in a sense. And I've always been interested in those types of areas where boundaries meet.

I am doing a new photograph for the opening of the Polygon Gallery in North Vancouver in November; it's a painted landscape photo, but it takes place in a logged area in the mountains. So it sort of speaks to a different history of a changing landscape, instead of the downtown development that some of my other photos have talked about in the past.

Primarily, I'm a painter. I'm interested in abstraction based around the fact that things change and our own views of things change and are constantly in flux. We are constantly blurring the past or abstracting the past or changing our ideas of the past.

In the paintings, I am interested in that residue of the past—I like to let those drips and scrapes and underlayers show the whole build-up over time. And I guess in the city, too, you often see this sort of layered, built-up environment.

Even the vocabulary, like in painting, how the word ground represents the gesso or base layer—I'm really interested in that idea of the ground in painting as the starting point.

LS: In your early work, there was a kind of clear connection to skateboarding culture and bravado—I'm thinking in particular of the 2004 video work Roof Jump (Vancouver Special) that featured a figure leaping from rooftop to rooftop in a Vancouver neighbourhood. What of those early days—of skate culture or skate culture learnings—remains with you in your work?

AD: I did use a skateboard yesterday, though it's more and more rare. I have a six-year-old who uses a skateboard much more than me these days.

But I think for a lot of people skateboarding and learning about a *dérive* or Situationist interaction with the city or land art just kind of makes sense.

I didn't study painting in art school; I studied like performance art, and that's where a lot of my interest lies in terms of what I like to look at and am inspired by. And I think I'm just kind of using my own painting practice to talk about those things.

In terms of skateboarding, I guess, you are already attuned to different land uses, and how they might be used in ways other than what they were purposed for. So that kind of fits in with how I think about the landscape in general, and about the actions of people onto the landscape, and about how we are constantly changing it.

LS: What specific performance art pieces or artists do you remember studying or being inspired by in art school?

AD: One would be Paul McCarthy. He did a thing called Face Painting where he dragged his head along the ground in paint. And I think that maybe human interaction with paint and the environment is sort of what I'm most interested. I started off doing the painted landscape interventions long before I did any paintings on canvas.

LS: So why did you transition to painting on canvas?

AD: I wanted to use my hands. It kind of sounds silly: I had a practice that involved making interventions and taking photographs of them—but I really wanted to be at the studio making in another kind of way.

You know, once you are out of school you lose access to materials and shops and classes and those kinds of things. And I have a real desire to be busy with my hands. I think that's how my painting practice evolved: a painting practice that requires constant layering and drying, that suits coming to the studio and reapplying a new

layer each day. That just kind of suits my personality and lifestyle.

The paintings started off with making up my own set of rules; I kind of attacked the canvas in that way, whether it was putting paint hanging off the bottom or exploding off the edges. Now they are a lot more sculptural.

LS: Just a few years ago, you had a major show at the Vancouver Art Gallery. What can people expect to see that is new in the upcoming show this fall at the Contemporary Art Gallery in Vancouver?

AD: What I have been working on for the CAG is a bit different. When the VAG show happened, it happened very quickly; we ended up borrowing work.

Instead, the work for the CAG will all be new and sort of planned accordingly to be cohesive. It is all coming directly out of my studio.

There are two major bookends to the CAG exhibition.

One is like a version of these painted plants that are going to be grown in the gallery, with the intent to grow the paintings away. Those paintings will be in white—one of the ideas is that the plants create their own abstraction. Each of the grow lights—or fake suns—will have their own shade of UV, so it creates these coloured shadows.

The other bookend is going to be a two-channel 16-mm projection of a sunset. It's basically a super-zoomed-in abstracted film and one projector is played in reverse, while the other one is playing forward. At one point the suns meet up, and there will be the sounds of the projectors and of the films going around and around and around, so it gives you this sense of this constantly abstracting time.

Also mixed in will be some newer paintings that actually have the landscape incorporated into them—so instead of a traditional pigment, the pigment is the soil or the earth.

So it will be kind of like a bridging. I'm finding you always have these ideas that come at different times—this will be the first time the landscape has actually ended up in one of my paintings on canvas.



Andrew Dadson, Black Hill, 2014. Inkjet print, 73 ½ x 59 inches.

Los Angeles Times

JUNE 2015

Review: Andrew Dadson: At its dark heart, pure spectacle

By Leah Ollman

Despite regular declarations to the contrary, painting isn't dead, nor is it likely ever to die. It can, however, look pretty sickly. Andrew Dadson's grandiose canvases at David Kordansky warrant a discussion of mercy killing.

Each of the paintings (up to 12 feet wide) has a dark center, framed by thick pigment that tools and hands have swirled and streaked through. Even thicker paint curls like a wave along the bottom edge, forming a crusty overhang. The ground beneath the slathered black is silvery, and the sculpted areas along the sides have been spray-dusted in carnival-bright neons.

Dadson, based in Vancouver, Canada, claims a lineage among performative artists and action painters. He also nods to Jay DeFeo's most famous work of excess, "The Rose," by titling one of his pieces similarly. The association, however, doesn't redeem his own spectacle, which is audaciously empty.

Dadson also presents a curious installation of potted plants that he has painted matte black. Turning living matter into graphic silhouette is interesting, as is the strangely unnatural look of the shiny, vibrant green leaves that have emerged since the rest were painted.

The third component of the show is "Cuneiform," a grid of 160 photographs of the squiggles, dots and dashes of adhesive left on walls after street posters have been removed. There's a bit of found urban poetry here. It's not much, but it's a relief from the absurd too-much-ness of the rest.

FRIEZE

OCTOBER 2012

Phantasmagoria: Presentation House Gallery, Vancouver, Canada

By Mitch Speed

Not too long ago, I was caught unawares by the particularly sexy flyer for 'Phantasmagoria', which had been tacked to a friend's studio wall. Its matte surface had been embossed with a slender font that was in turn filled with an ultra-hip chromatic gradient. Thus followed a premonition of the show to come: one that would trade on the kind of sensory pleasure that operates in and around the gap between psychedelic sensuality, and a safely commodified Instagram version of the same.

A press release announced that a critical reflection on photography, via an 'array of techniques', was the exhibition's priority, positioning the concept of phantasmagoria as a historical way-point for that concern. That term refers to both the 19th-century projection apparatus that allowed for the transmogrification of projected images, and Walter Benjamin's invocation of its effect in his description of 'the impact of mass culture and technological innovations on modern life'.

This was all interesting stuff, but what really got my spine tingling was a quotation from Joan Didion, describing the way in which we constantly observe and select from a variety of options, in order to 'freeze the shifting phantasmagoria which is our actual experience'. The techniques used by the 15 artists in this show (all Canadian and most from Vancouver) included light prints on paper, a conceptual jest by way of totally exposed photo-sensitive paper, manipulations of analogue exposure techniques, collages, inkjet prints on linen, dreamy trompe l'oeils, snapshots, images from Google Street View, sculpture, video and slide projections, photographs of 'learning shapes' for children, assemblages and web-based archive works.

With this kind of variety, 'Phantasmagoria' appeared as a costume party whose guests dressed alternately in seamless concordance with the theme, and playful deviations from it. At the exhibition's sweaty opening, Andrew Dadson's *Black Light* (2012) played the brooding wallflower. This work comprised some 144 fluorescent tubes, slathered in black paint and mounted to the wall so as to approximate the dimensions of a small billboard (or, in a Vancouver-centric interpretation, a Jeff Wall light-box). Specks of light showed through the paint, causing the work to flicker between a clever mimicry of the night sky, a humming Frankenstein-like work of high Modernist tropes.

While Presentation House is dedicated to photography, many works (like Dadson's) strained the term. This isn't a new conceit, but the show's disruption of semantic distinctions seemed relevant for other, more immediate, reasons. The imaginative, slightly mischievous spirit rhymed nicely with the whimsy accompanying many of the artists' crafty manipulations of image-making technologies. These kinds of games might have seemed frivolous if it weren't for the presence of less obviously provocative works.

Take, for instance, Jessica Eaton's three, intensely colourful, geometric abstract c-prints (from 2010 and 2011) from a series called 'Cubes for Albers and LeWitt'. These works were made by photographing and re-photographing cubes and colour transparencies. Viewers didn't stand a chance at figuring that out without further research, however, so the works remained mysterious sounding boards for the show's 19th-century references.

Dan Siney made inventive, un-provocative use of photography with his diminutive snapshot, *Cow Boy* (2012). Showing a silver Audi, the work's seeming offhandedness contained deceptively complex compositional elements. The reflection of trees in the car's windshield, for example, had a reciprocal echo with the branches behind the automobile.

Close by was a cluster of seven digitally reproduced collages by Elizabeth Zvonar (all 2012), featuring undulating

polka-dot alien silhouettes, ambiguously tribal phallic idols, and a patterned, primitivist hand offering an open-palmed greeting. In contrast to Siney's everyday spatio-visual psychedelia, these images opened imaginative portals into a world that looked like a vibrant extra-terrestrial terrarium.

With two online works by Kevin Schmidt and Jay Bundy Johnson, entitled *The End of the World and Free* (both 2012), I appreciated the attempt to breach the traditional exhibition format, but found it difficult to become engaged after having been offered so much immanent experience. Some works stretched the exhibition's theme too far. Johnson's deadpan online database of images pulled from Craigslist, for example, spoke more to the digital image's role in economic exchanges. Similarly, Christopher Brayshaw's *War Game Tree* (2012), a photograph of the same site where Wall took his famous work *War Game* (2007), was intriguing for the research and the mildly pathological gesture of mimicry underpinning it, but didn't jive with the show's magic-lantern flavour.

Given that one of the most exciting qualities of this exhibition was its focus on Canadian artists who seemed unconcerned with the hyper-referential ethos of photo-conceptualism, I couldn't sympathize with the impulse to pull Wall, the arch-grandmaster of that tradition, back into the fold. Otherwise, 'Phantasmagoria' tapped into a mainline of prescient and lively artistic activity with surprising directness. At its best, it projected the unpretentious criticality of a network of attic-bound inventors taking apart and re-structuring technology, for no other reason than to see what else it can do.



CURRICULUM VITAE

ANDREW DADSON

b. 1980, White Rock, Canada
Lives and works in Vancouver, Canada

EDUCATION

2003 BFA, Emily Carr Institute of Art and Design, Vancouver, CA
1999 Kwantlen College, Surrey, BC, CA

SOLO EXHIBITIONS

- 2023 *Echo*, Nino Mier Gallery, Brussels, BE
- 2021 *Wave Gardens*, Nino Mier Gallery, Los Angeles, CA, US
- 2019 *Green Peace*, Daniel Faria Gallery, Toronto, CA
Green Peace, 313 Art Project, Seoul, SK
Green Peace, Gallery Unit 17, Vancouver, CA
Roof Gap, Utah Museum of Contemporary Art, Salt Lake City UT, US
- 2017 *SHADE*, Galleria Franco Noero, Turin, IT
Site For Still Life, curated by Nigel Prince, Contemporary Art Gallery, Vancouver, CA
Off site: Andrew Dadson, Contemporary Art Gallery, New York, NY, US
- 2016 *MADE VISIBLE*, RaebervonStenglin, Zürich, Switzerland, CH
- 2015 *Painting (Islands)*, Galleria Franco Noero, Turin, IT
Painting (Organic), David Kordansky Gallery, Los Angeles, CA, US
AAA Art Altstetten Albisrieden, F+F School of Art and Media Design, Zürich, CH
Over the Sun, CAG, Contemporary Art Gallery, Vancouver, CA
- 2013 *Suburban Suprematism*, Galleria Franco Noero, Turin, IT
ReMap, Athens, GR
Paint Pour, RaebervonStenglin, Zurich, CH
Waited, David Kordansky Gallery, Los Angeles, CA, US
- 2012 *The Brink: Andrew Dadson*, Henry Art Gallery, Seattle, WA, US
- 2011 *Solo Presentation*, ABC Berlin About Painting, Berlin, DE
- 2010 *New Paintings*, Lawrimore Project, Seattle, WA, US
- 2009 Galleria Franco Noero Torino, IT
- 2008 *the baby still has oil in his ears*, The Apartment, Vancouver, CA
- 2007 *Evening all Afternoon*, Charles H. Scott Gallery, Vancouver, CA
Galleria Franco Noero Torino, IT
- 2005 *Neon Bank*, Or Gallery, Vancouver, CA
- 2003 *Aforementioned*, Helen Pitt Art Gallery, Vancouver, CA

GROUP EXHIBITIONS

- 2023 *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US
- 2022 *Out of Control: The Concrete Art of Skateboarding*, Audain Art Museum, Whitsler, BC
Decision to Discuss, 313 Art Project, Seoul, SK
- 2021 *Uncommon Language*, Vancouver Art Gallery, Vancouver, CA
Inaugural Exhibition, Nino Mier Gallery, Brussels, BE
x_minimal, Cassina Projects, Milan, IT
- 2020 *Artisti Frescobaldi Prize*, Milan, IT
- 2019 *Leftovers: Topographies of Chance*, Vancouver, BC
- 2018 *ANDREW DADSON / MARTINO GAMPER*, Galerie Mehdi, Berlin, DE *Painting and Resting*, 2 person with
Martino Gamper, Galerie Chouakri, Berlin, DE
Nose Job, BBQLA, Los Angeles, CA, US
- 2017 *The Polygon*, Vancouver, CA
- 2016 *Art Parcours*, Art Basel, Basel, CH
- 2015 *De Pictura Vol.III*, Metropolitan Art Society, Beirut, LB
- 2014 *De Pictura Vol. II*, 11 Columbia, Monaco, MC
De Pictura, Galleria Franco Noero, Torino, IT

AWARDS AND GRANTS

- 2011 Brink Award, Henry Art Gallery, University of Washington, WA, US

COLLECTIONS

Nevada Museum of Art, Reno, NV, US

SELECTED CATALOGUES

- 2012 *The Brink: Andrew Dadson*, published by Henry Art Gallery
- 2008 *Visible Heavens: 1850-2008*, published by H. Scott Gallery and Galleria Franco Noero
- 2006 *Pardon Me*, essay by Cate Rimmer, Saidye Bronfman Centre for the Arts, and the Charles H. Scott Gallery, Vancouver, British Columbia, CA
- 2003 *I am a Curator*, essays by Duncan McLaren, Scott Rigby and Per Huttner, Chisenhale Gallery, London, UK
- 2002 *Risk: Playing the Game*, essays by Jennifer Pickering and Clifford Lauson. Belkin Satellite Gallery, Vancouver, British Columbia, CA



NINO MIER GALLERY

NEW YORK

newyork@miergallery.com

SoHo | +1 212 343 4317

TriBeCA | +1 212 268 9055

BRUSSELS

brussels@miergallery.com

+32 2 414 86 00