



NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

ANDREW DADSON

ECHO

SEPTEMBER 7 - OCTOBER 28, 2023

NINO MIER GALLERY BRUSSELS | RUE ERNEST ALLARD 25 & 41 | SEPTEMBER 7 - OCTOBER 28, 2023

Andrew Dadson

Echo

September 5 – October 28, 2023

Nino Mier Gallery | Brussels

Nino Mier Gallery is thrilled to announce *Echo*, an exhibition of new works by Andrew Dadson, on view in Brussels from September 5 – October 28, 2023. In *Echo*, Dadson creates dialogue between his painted and photographic artworks, bringing a painterly formalism to his longstanding interest in the relationship between time, material, and the natural world.

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.

While past work in this series zeroed in on the formal configurations of waves, in *Echo*, Dadson’s waves take on other natural phenomena as well. The hypnotic, repetitive curves might resemble the waning and waxing of tides, but they also might resemble mountain valleys or forests. Meanwhile, viewers are caught in a toggle between two scales: the macrocosmic, geologic scale that represent vast swaths of land from afar; and the microcosmic, material scale that represents what those landscapes comprise—crushed earth, sandy shores, crumpled grasses, 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.

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.

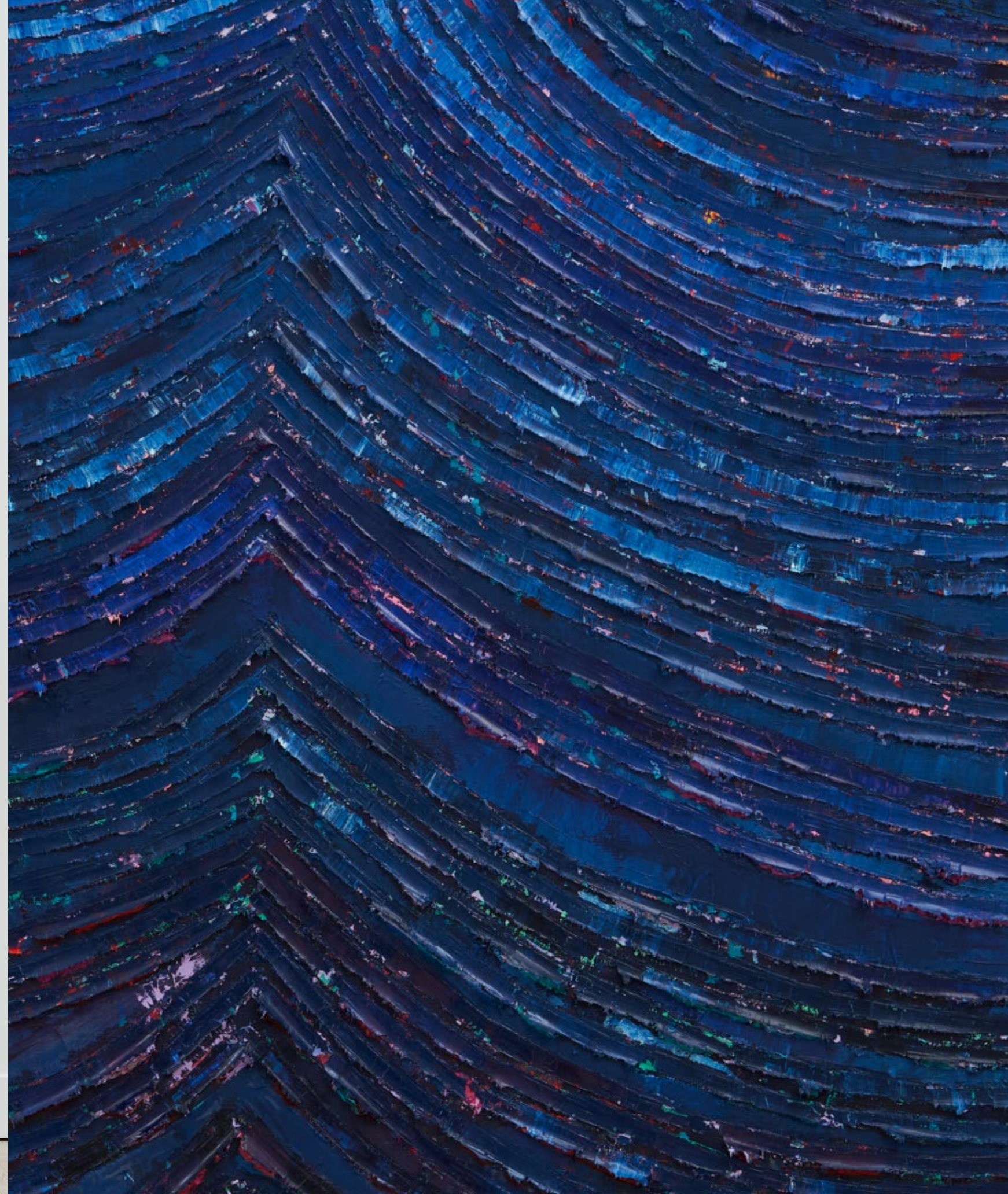
The photographs also point to a sustained formal interest of Dadson’s— the unstable frames or edges of an artwork. Though Dadson paints the grasses and weeds depicted in his photographs in irregular shapes, when captured through the precise angle of his camera, they conform to the edges of the standard 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.

Throughout *Echo*, Dadson’s medium-specific, formalist approach to landscape aims not to represent water and earth as one might see them in the flesh. Instead, it aims to construct canvases that themselves serve as small topographies. Rather than trying to represent the landscape, his surfaces therefore become landscapes of their own.

Andrew Dadson (b.1980; lives in Vancouver, CA) has exhibited with Daniel Faria Gallery, Toronto, CA; 313 Art Project, Seoul, SK; Galleria Franco Noero, Turin, IT; Contemporary Art Gallery, Vancouver, CA; RaebervonStenglin, Zurich, CH; and David Kordansky Gallery, Los Angeles, CA.

Blue, 2023
Oil and acrylic on linen
74 x 59 1/4 x 2 1/2 in
188 x 150.5 x 6.3 cm
(ADA23.015)



White Scrape #1, 2023
Oil and acrylic on linen
23 3/4 x 16 3/8 x 3 in
60.3 x 41.6 x 7.6 cm
(ADA23.006)





Yellow, 2023
Oil and acrylic on linen
62 1/4 x 46 1/4 x 2 1/2 in
158.1 x 117.5 x 6.3 cm
(ADA23.018)



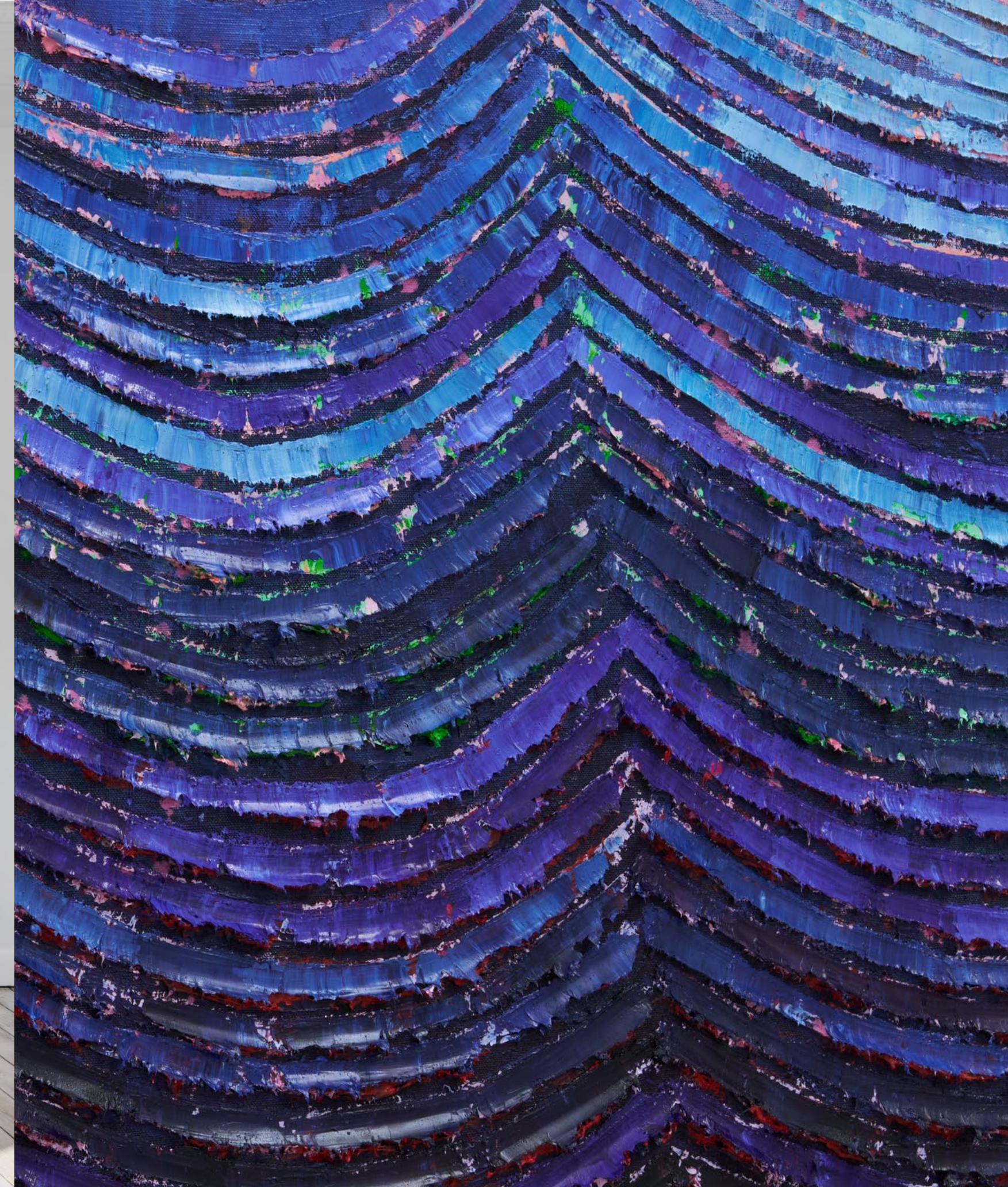
Creeping Wild Rye Grass (Leymus triticoides) Pink, 2023
Inkjet Print Mounted on Di-Bond
72 1/2 x 54 1/2 in
184.2 x 138.4 cm (framed)
Edition of 3 plus 2 artist's proofs
(ADA23.020)





LEFT:
Blue Wave Left, 2023
Oil and Acrylic on Linen
31 3/8 x 24 1/2 x 2 1/2 in
79.7 x 62.2 x 6.3 cm
(ADA23.021)

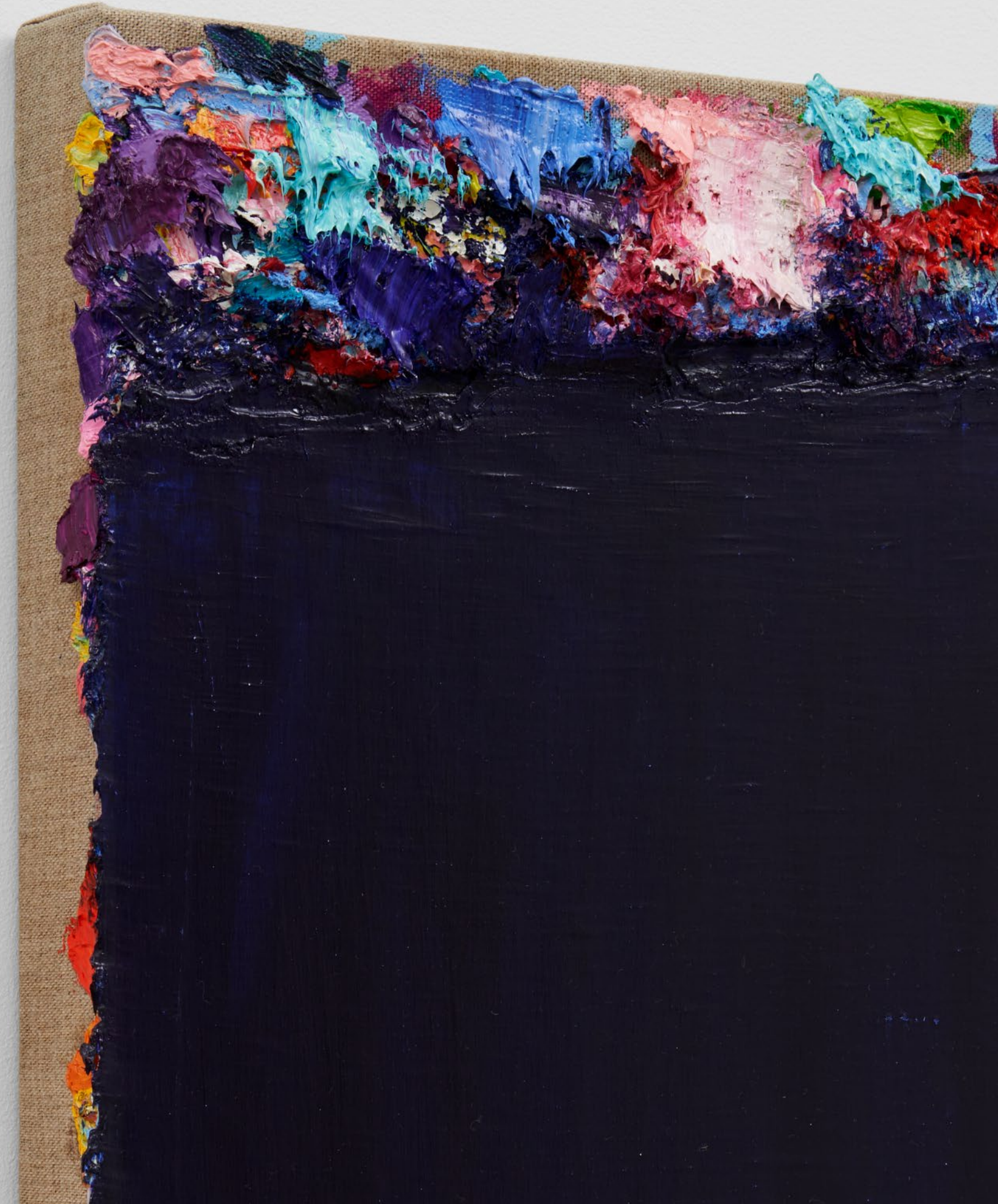
RIGHT:
Blue Wave Right, 2023
Oil and Acrylic on Linen
31 3/8 x 24 1/2 x 2 1/2 in
79.7 x 62.2 x 6.3 cm
(ADA23.022)



White, 2023
Oil and acrylic on linen
73 x 51 1/2 x 2 1/2 in
185.4 x 130.8 x 6.3 cm
(ADA23.016)



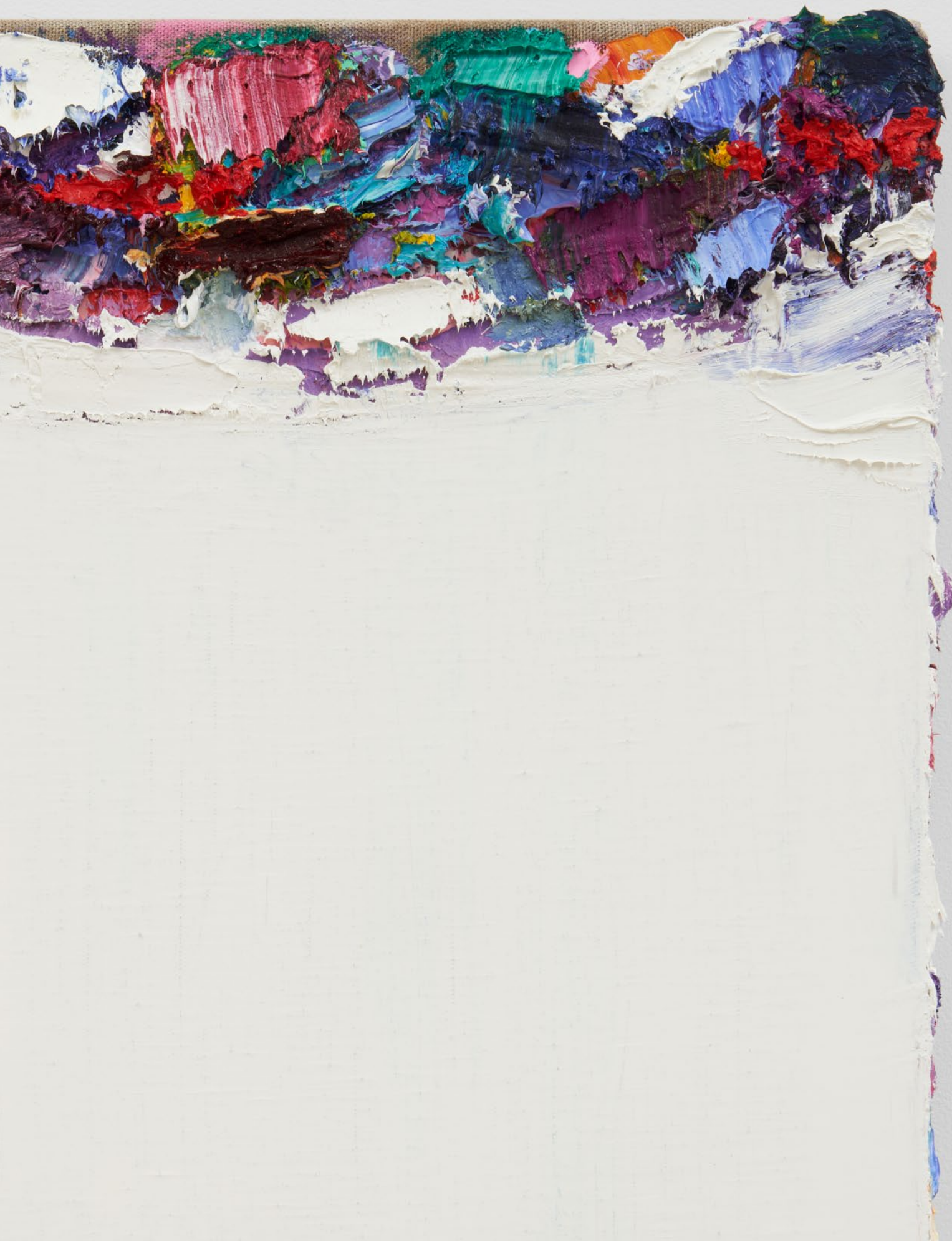
Dark Blue Scrape, 2023
Oil and acrylic on linen
24 x 16 1/2 x 3 in
61 x 41.9 x 7.6 cm
(ADA23.011)





Violet, 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)





White Scrape #2, 2023
Oil and acrylic on linen
27 x 17 1/2 x 3 in
68.6 x 44.5 x 7.6 cm
(ADA23.007)



Creeping Wild Rye Grass (Leymus triticoides) Blue, 2023
Inkjet Print Mounted on Di-Bond
72 1/2 x 54 1/2 in
184.2 x 138.4 cm (framed)
Edition of 3 plus 2 artist's proofs
(ADA23.019)





Red, 2023
Oil and acrylic on linen
73 x 51 1/2 x 2 1/2 in
185.4 x 130.8 x 6.3 cm
(ADA23.017)



Restretch #2, 2023
Oil and acrylic on linen
16 x 13 x 3 in
40.6 x 33 x 7.6 cm
(ADA23.009)

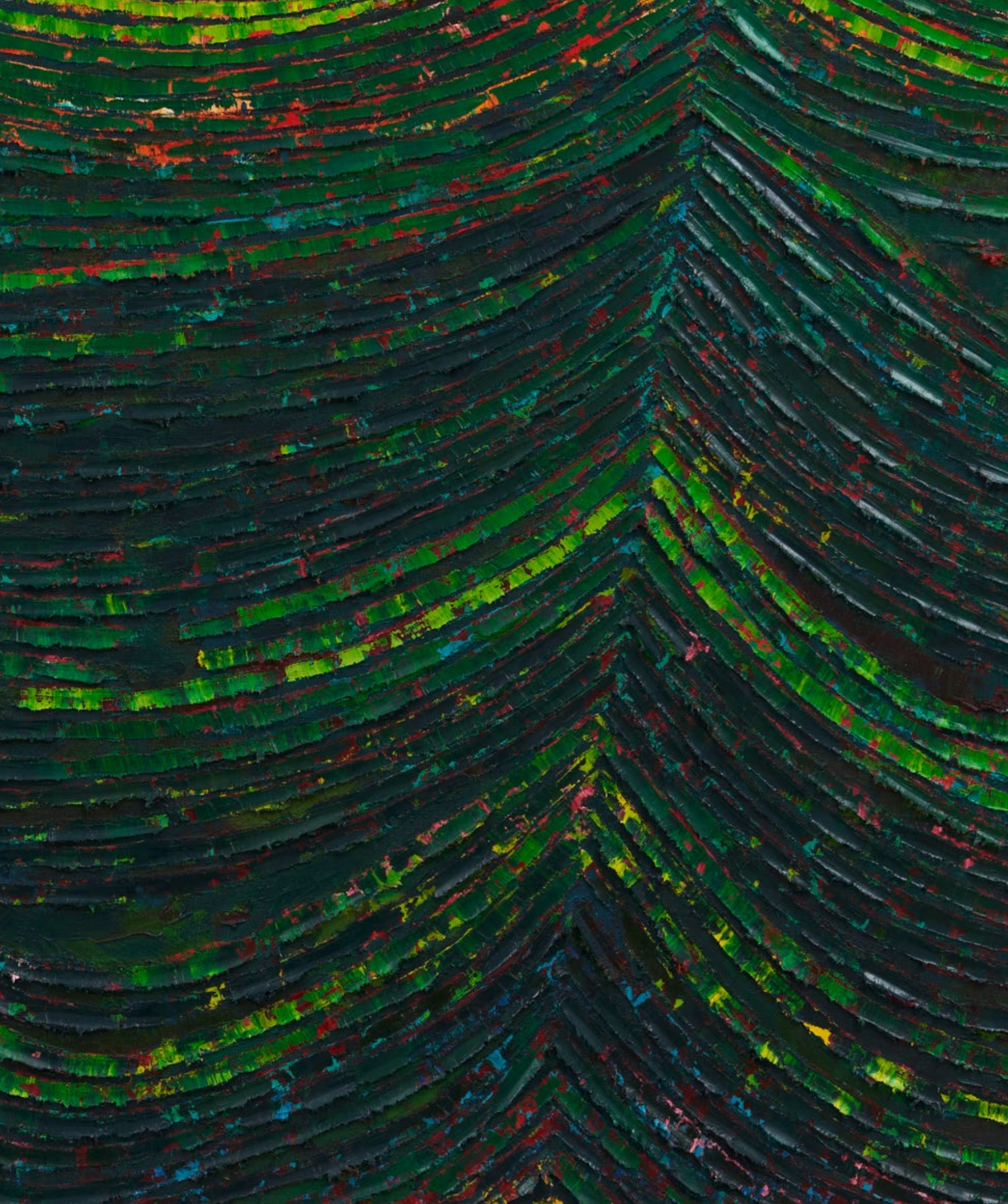


Restretch #1, 2023
Oil and acrylic on linen
16 x 13 x 3 in
40.6 x 33 x 7.6 cm
(ADA23.008)

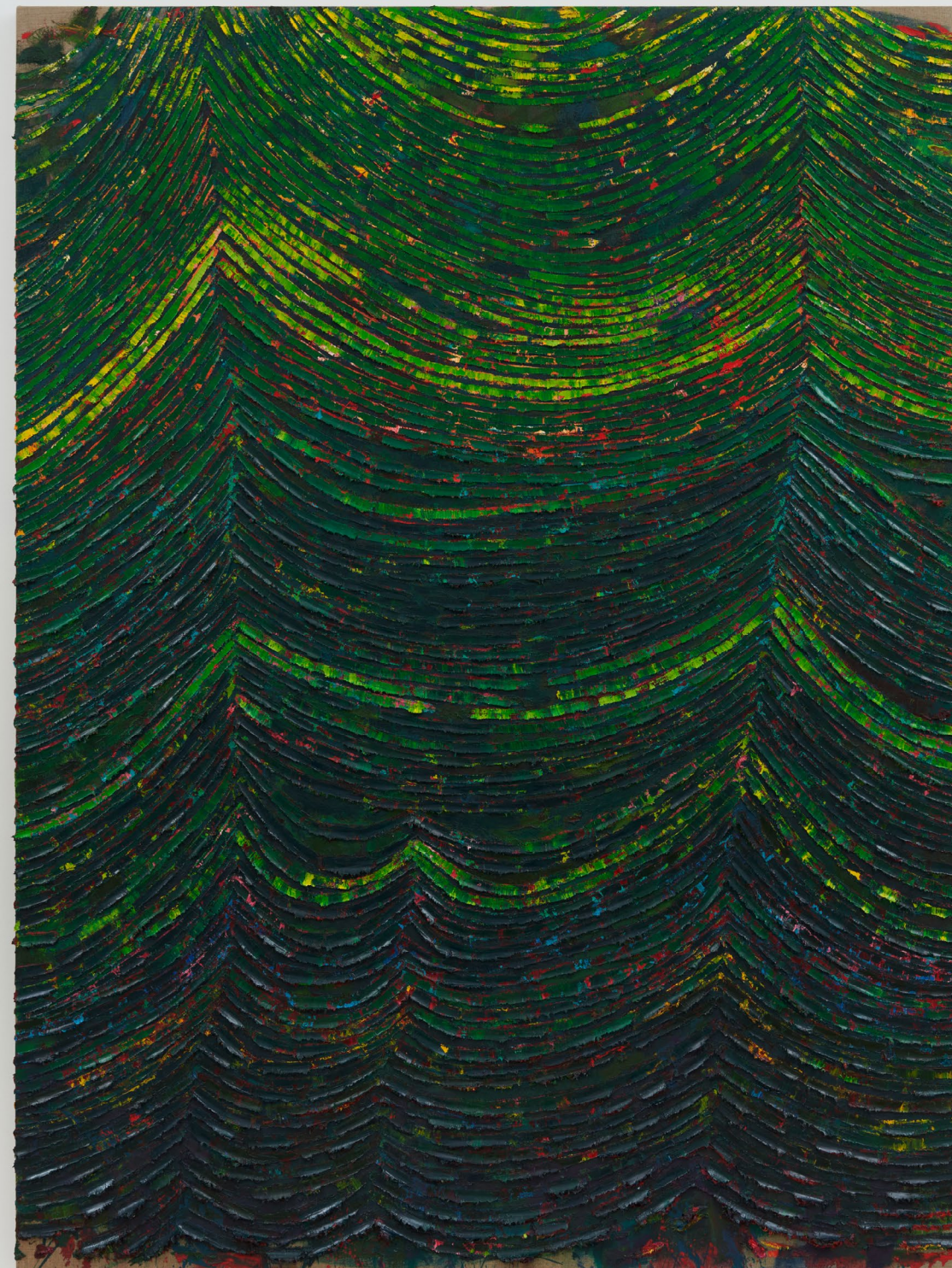


Restretch #3, 2023
Oil and acrylic on linen
16 x 13 x 3 in
40.6 x 33 x 7.6 cm
(ADA23.010)





Green, 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)
€ 40,500.00



ANDREW DADSON

Born, 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, Zurigo, 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, Whistler, 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

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

