

PRESS RELEASE



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*TERRAIN, MIGRATION, PLACE:
FOUR WEST COAST PAINTERS*
May 18, 2023 — June 30, 2023



Vancouver, BC – Marion Scott Gallery is pleased to present *Terrain, Migration, Place: Four West Coast Painters*. Opening on May 18 and continuing until June 30, 2023, the exhibition features the work of Edward Epp, Landon Mackenzie, Vicky Marshall and Carolyn Stockbridge. Showcasing a different facet of each artist's practice, *Terrain, Migration, Place* is composed of both small-scale and monumentally-sized works that engage with ideas having to do with local environments, historical mapmaking, waterways and passages, while displaying a wide range of painting strategies and modalities within abstraction, figuration, and monochrome.

Anchoring the exhibition is a large-scale oil painting by Landon Mackenzie, characterized by its brightly coloured and criss-crossing patterns of dots, lines, and splotches. Dominating the gallery space with its enormous presence, the work is based on an 1895 map of Europe that the Vancouver-based artist acquired from a Berlin flea market, under the impression that she was purchasing a military map to accompany her atlas of World War II battle lines. A German friend later translated the map, explaining that it actually represented bird sightings and migration patterns spotted and mailed in by locals to the University of Berlin, a realization which only further piqued Mackenzie's interest. The work is emblematic of her highly-celebrated practice, which is deeply influenced by the history of cartography and geography. Representing invisible experiences that she says can't be captured by photography, Mackenzie creates intricate, layered networks and systems of interconnected lines, colours, marks, and shapes in her quest to map out the physical and psychic worlds she traverses.

Countering Mackenzie's vibrant, multi-coloured canvas is the monochromatic work of UK-born, Vancouver-based artist Carolyn Stockbridge, represented in the exhibition by a series of small-scale black paintings alongside one larger-sized piece. Stockbridge's historically-informed practice reflects her belief in abstract painting as a vehicle of communication and consciousness, offering infinite possibilities within its absence of preconceived figures or forms. Her thickly textured black paintings are similar to palimpsests, composed of layers and layers of pigment and material such as grit and beeswax, which are applied—and often removed and reapplied—with industrial tools such as squeegees and scrapers. The spontaneous and intensive process results in the creation of luxurious, tactile surfaces, which are built up in certain areas and thinned out in others, sometimes incorporating flecks of bright red or yellow or revealing a glistening silver undercoat beneath all the layers of blackness.

Depicting British Columbia's northwestern landscapes with ethereal, pastel-toned colour palettes and richly expressive brushstrokes, three paintings by Edward Epp serve as a prime example of the Shawnigan Lake, BC-based artist's *plein air* practice. The highly gestural, semi-abstract works demonstrate Epp's unique ability to capture various local environments through observation and subtle, intuitive deployments of texture and pigment. Epp's elongated portrayal of the banks of the Skeena River in

Terrace, BC is a serene, soft-hued representation of the important waterway, which has historically served as a vital transportation route for Indigenous peoples, particularly the Tsimshian and the Gitksan. Another landscape by Epp delivers a sublime view of Vancouver Island's Cowichan Bay where the sky, composed of melding light blue tones with patches of exposed canvas and touches of metallic paint, dominates the still waters upon which a freighter drifts in the distance.

The exhibition includes two paper-based works and two oil on canvas works by Sechelt-based painter Vicky Marshall, touching on environmental themes which reflect the artist's concern with preserving and protecting regional and local ecosystems. Responding to recent devastating events such as the Okanagan wildfires of the past few summers, one of Marshall's canvases portrays a combustible scene of an erupting volcano surrounded by a thick pyroclastic cloud made up of vigorous, swirling brushstrokes. Another larger canvas depicts a close up view of a burnt out forest floor, with jutting branch lines, and rocks and stumps composed of dappled shades of grey, brown, and black. The work is enlivened by the insertion of a small, bright yellow shrub at the bottom of the canvas, signalling the beginning of a regenerative process of new growth, beauty, and life. This hopeful sentiment is carried on to her works on paper, one of which shows an expanding brush of colourful flowers that have begun to take over the ashy forest grounds, while another employs expressive brush and linework to depict a quintessentially Pacific Northwest forest scene.

Edward Epp (b.1950) was born in Saskatoon, Saskatchewan, where he studied fine art at the University of Saskatchewan, graduating at the top of his class with an MA in studio art. Thereafter, he made a living teaching art to young people, producing and exhibiting his own work whenever possible. Epp later began a second career in family counselling after obtaining a Masters degree in psychology from the University of Northern British Columbia. Epp's work has been exhibited at venues across Canada and the United States, and his paintings can be found in the collections of notable institutions such as the Edmonton Art Gallery, the Canada Council Art Bank in Ottawa, the MacKenzie Art Gallery in Regina, and the Mendel Art Gallery in Saskatoon. He currently lives and works in the community of Shawnigan Lake on Vancouver Island.

Landon Mackenzie (b.1954) was raised in Toronto, and trained in Halifax (NSCAD, BFA '76) and Montreal (Concordia, MFA '79) before moving to Vancouver with her young family in 1986. She has played a key role in influencing emerging artists through several decades teaching at Emily Carr University where she is still an emeritus professor of art. Her work is held in cultural institutions such as the National Gallery of Canada, Vancouver Art Gallery, Montreal Museum of Fine Arts, Art Gallery of Ontario and Audain Art Museum, among others, and presented in over 100 exhibitions in Canada and internationally. She is represented by Nicholas Metivier Gallery (Toronto). Since first winning the Quebec Biennale of Painting 1st prize in

1981, Mackenzie has received several awards, including the prestigious Governor General's Award for Visual and Media Arts in 2017.

Vicky Marshall (b.1952) was born in Sheffield, England and immigrated to Canada in 1966. Following her graduation from The Vancouver School of Art (now Emily Carr University of Art and Design) in 1979, Marshall rose to local and national prominence with her bold series of paintings based on scenes taken from Vancouver's Downtown Eastside. Heralded as one of Vancouver's most exciting new painters, in 1985 Marshall's work was featured in *The Young Romantics*, the Vancouver Art Gallery's influential show of neo-expressionistic work that also included the works of Attila Richard Lukacs, Graham Gillmore and others. Long considered an artist in the expressionist tradition, Marshall's work is characterized by energetic brushwork and a deep engagement with the visceral textures of paint. Her work is found in many important private and public collections across Canada. Marshall currently lives and works in Sechelt on British Columbia's Sunshine Coast.

Carolyn Stockbridge (b.1965) was born in Canterbury, England, and moved to Canada in 1979. She has studied at schools and universities such as the Art Students League of New York and the Otis College of Art and Design in Los Angeles, and earned her BFA from Emily Carr University of Art and Design and her MFA from the University of British Columbia (UBC). Deeply inspired by the history of abstract painting and the work of Agnes Martin and Ad Reinhardt, Stockbridge's painting practice is an intensive and process-based exploration of materiality, space, and consciousness. She is also a composer, having produced scores and experimental music for independent films and projects. Stockbridge has exhibited both nationally and internationally at venues such as the CICA Museum in Korea, the Museum of Modern Art in Rio de Janeiro, Brazil, the Atlantic Gallery in New York, and Vancouver's Access Gallery. She is currently based in Vancouver, where she teaches painting and visual arts at UBC.

Marion Scott Gallery is a leading showcase for contemporary Inuit and Canadian art from the modern era. Founded in 1975 by Marion Scott, the gallery's mission from the outset has been to present fine Inuit art within a contemporary context, often showing it alongside other Indigenous and non-Indigenous forms. In 1989, the directorship passed to Judy Kardosh, Marion's daughter, under whose leadership the gallery began mounting regular group and solo exhibitions, many of which broke new ground by bringing focus and attention to some of Inuit art's most dynamic voices. Now under the directorship of Robert Kardosh, a third-generation family member, the gallery continues to champion the work of artists of Inuit and Indigenous heritage, while also expanding its focus to include contemporary local and national artists. Active in both the primary and secondary markets, the gallery's programme seeks to celebrate the ongoing evolution of artistic expression in all media, from its beginnings in the late 1940s and 1950s as a form centred mainly on sculptures and prints, to

more recent manifestations encompassing photography, video, performance, sound, painting and large-scale drawings.

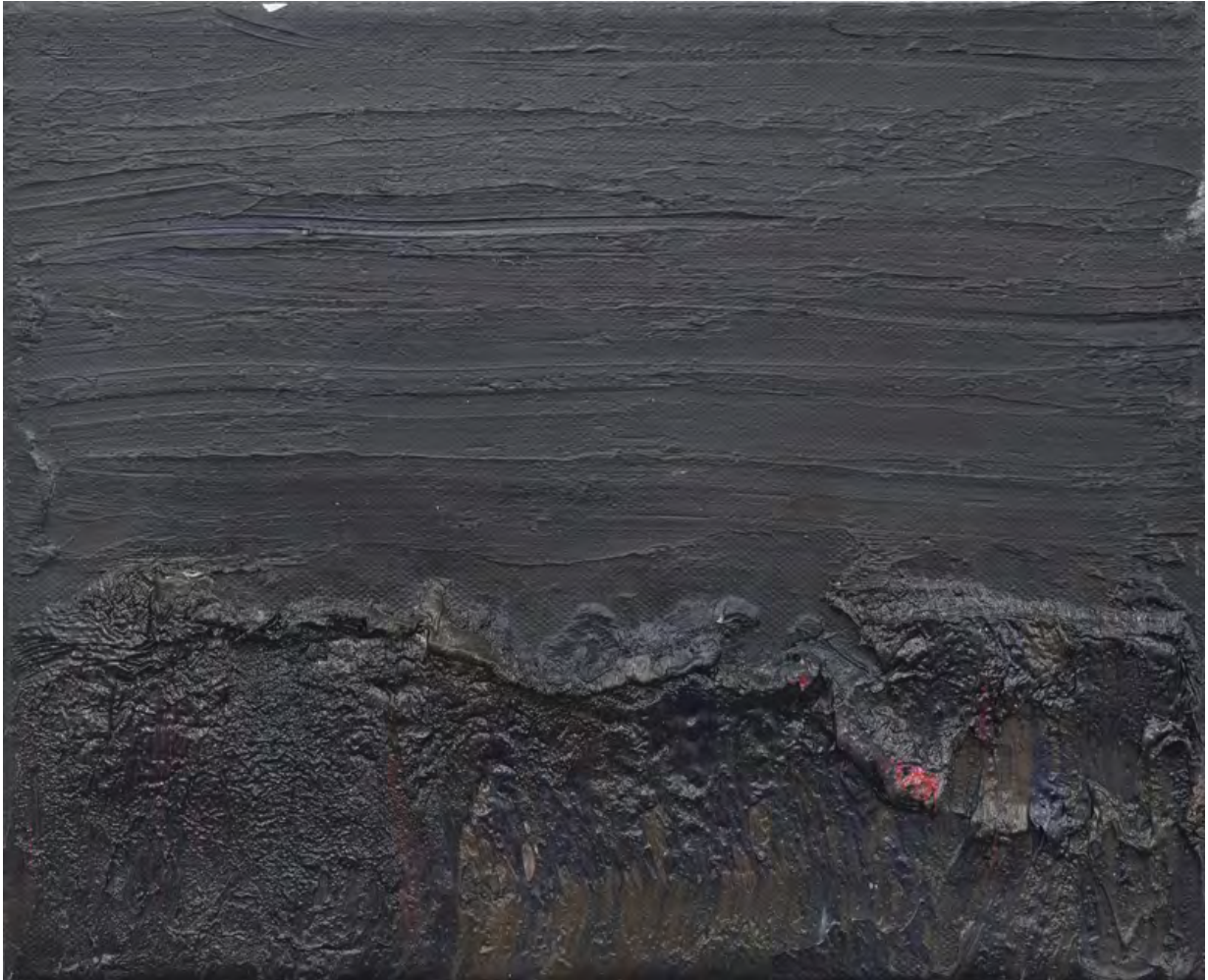
Marion Scott Gallery is located in what is now called Vancouver, on the unceded traditional territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətał (Tsleil-Waututh) Nations. We gratefully acknowledge the continued protection and stewardship of these lands by the Coast Salish peoples.

This exhibition is dedicated to the memory of Eury Chang.

Cover image: Vicky Marshall, *Zig Zag*, 2022, oil on canvas, 48 x 60 in.

PRESS INQUIRIES: Please contact Robert Kardosh at robert@marionscottgallery.com or by phone at 604-685-1934. High-resolution images are available upon request.

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Carolyn Stockbridge
Untitled (wave), 2019
Oil on canvas
9.75 x 12 in.



Edward Epp
Freighter – Cowichan Bay, 2003
Acrylic on canvas
47 x 54.25 in.



Landon Mackenzie
Bird Map, 2019
Oil on linen
84 x 112 in.