

FOR IMMEDIATE RELEASE

October 25, 2022



Looking|Glass
FOUNDATION FOR EATING DISORDERS

CACTUS CLUB CAFE

Bird Song
Bryan Ryley

November 24 – 29, 2022
108 W Hastings Street,
Vancouver, BC, V6B 1G8



Bryan Ryley, *Deluge*, 2022
Acrylic on canvas, 72 x 60 inches
© Bryan Ryley. Courtesy Bryan Ryley and AT Art & Interiors.

AT Art & Interiors and Low Tide Properties are pleased to present, *Bird Song*, an exhibition featuring a series of abstract artworks by Canadian artist Bryan Ryley (b 1952). Curated by Allison Thompson, of AT Art & Interiors, the exhibition is a review of artist Bryan Ryley's latest body of work that was developed in response to the outset of Covid and the sense of urgency through the wildfires and floods in British Columbia of 2021/22.

The exhibition opens November 24th, 2022 and runs until November 29th, 2022 at 108 W Hastings Street, in Vancouver, Thursday to Tuesday, 11:00 am – 4:00 pm. All works will be available for purchase with 10% of the proceeds being donated to the Looking Glass Foundation.

Bryan Ryley's artistic practice and the structural direction of his work stems from his interest in the 'other' and his awareness of the social world around him. As Bryan states: "I have always had the feeling I was not alone, that there were other entities all around me. I was amongst them. These 'glimpses' encouraged my interest in the natural state of things, the physical and ephemeral actuality of a being's 'presence'. Existence, whether animate or inanimate, the right to have a place in this world, became an enduring focus. Material substance, processes and systems all displayed themselves to me as having their own natures, individual properties and constraints. My growth has come through recognizing this coupled to a desire to challenge convention, to open up territory I have not witnessed before. Collage, the dropping of a 'foreign' element into an already established construct, became instrumental for growth. It shattered form while

refreshing perception, offering momentary realizations that another ‘presence’, another existence was available. I looked at artists Newman, Rothko, Pollock, DeKooning, Tapies, Schwitters, the collective Art Brut, practitioners who worked to uncover pathways where ‘material’ reality and ‘felt’ reality conjoin. I delved into new methods of figuration and process to examine this further for the ‘Bird Song’ exhibition.’

Byran Ryley is a Canadian artist who lives and works in Vernon, B.C, Canada. Many art critics have applauded Ryley’s work for his diverse practice moving between painting, drawing and collage exploring how each mediums structural systems and serial compositions develop a new voice with each change of material and scale.

Bird Song features 15 of Ryley’s most recent large-scale paintings, now presented for the first time in Vancouver. The artist speaks about the work as follows: “Bird Song is both new and old language for me. Daring to become more overtly ‘figurative’, these paintings are marked by ‘pathogens’ floating through the air, physical clumps of paint, vague washes, organic striations, all intended to evoke a ‘presence’ of things, unseen yet felt. At times these paintings are difficult to read, they contain hard to decipher passages, offering only glimpses of recognition rather than complacent platforms to rest on. They are intentionally complex and simple at the same time, sometimes clear sometimes confusing. As the work developed a precarious yet strangely stable structure emerged which I began to lean against. For me they became emotional roadmaps of the times we are living through.”

Allison Thompson, curator of the show, adds:

“In this solo exhibition, Bird Song, artist Bryan Ryley continues to display in his paintings his interpretations from witnessing and feeling new ‘presences’ in his life experiences, touching on issues such Covid, climate change and social upheaval. The movement of the paint and brushstrokes in his work evokes a sense of tension and the precariousness in energy that our society has felt in response to these new ‘presences’. Large clumps of paint act as warning signals, figures emerge through the paintings which represent stable structures that withstand the constant shifts in society. These paintings are truly remarkable. We invite you into Bryan Ryley’s psyche and the physical constructs he paints to display the aspects of society that both polarize and bring us together.”

Sarah Clark of the Looking Glass Foundation also notes:

“At Looking Glass Foundation, we support individuals affected by eating disorders. Our vision is a province where everyone who suffers from an eating disorder receives the services they need to support their recovery, and where the stigma of this mental illness is replaced with compassion and understanding. Navigating support and treatment options can be challenging and costly. Our innovative and accessible programs are low barrier, with no referral or formal diagnosis required. Giving back is powerful, catalyzing a feeling of generosity and hope that ripples throughout. We are incredibly grateful for our community partners like Bryan Ryley, whose kindness and passion for supporting mental health services across the province directly will impact our participants and volunteers. Looking Glass is honoured to partner with the ‘Bird Song’ exhibition. Funds raised will directly support our peer support program, providing those struggling with disordered eating the support they need, no matter where they are on their recovery journey.”

Bryan Ryley was educated in New York City, holding a Master of Fine Arts (Honors) 1977, from Pratt Institute, Brooklyn; a Bachelor of Fine Arts (Honors) 1974 from the University of Victoria, Victoria, BC and was one of the first participants and seminar leaders in the Graduate program at the Whitney Museum, New York in 1976/77. On his return to Canada, he participated in the renowned residencies at Emma Lake, Saskatchewan (1979/80/81) working with John Elderfield, Friedl Dzugas, and Stanley Boxer. His work is found in numerous private and public collections, including: The Canada Council Art Bank (Ottawa, Ontario); British Columbia Art Collection (Victoria, BC); Kelowna Public Art Gallery (Kelowna, BC); Vernon Public Art Gallery (Vernon, BC); Pratt Institute (Brooklyn, New York); Racine Art Museum, (Racine, Wisconsin); and numerous corporate collections including Canadian Pacific, SunLife Financial, IBM Canada, Brookfield Properties/bcIMC Realty, Encana, Cenovus, Petro Canada, Shell, Nordstrom, Cactus Club Cafe and others.

Private Preview: November 23rd, 2022, 6:00 – 8:00 pm

Public Opening: November 24th, 2022, 6:00 – 8:00 pm

Gallery hours: November 24th – 30th, 2022, 11:00 am – 4:00 pm

AT Art & Interiors - www.allisonthompsonstudio.com

Bryan Ryley – www.bryanryley.com

Low Tide Properties - www.lowtideproperties.com

Looking Glass Foundation - www.lookingglassbc.com

Cactus Club – www.cactusclubcafe.com

For all press enquiries contact:

Allison Thompson

Work: (604) 992 - 7204

Email: atartandinteriors@gmail.com