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when i die i will have **loved** everything

Angie Quick and Heather Verplanke

September 21 – November 17, 2019



when i die I will have loved everything

Interview with Artists

Curator Matthew Ryan Smith (MRS): In a few words, can you describe your work?

Artist Angie Quick (AQ): Sensual and expressive landfills of history, memory, and self.

Artist Heather Verplanke (HV): My work is a combination of explorative portrait painting as well as miniature dioramas composed of mixed media. It's a blend of organic composition, loosely rendered with traditional techniques, and blended with technical flourishes; it's a style that was born in my college days taking technical illustration and 3D architectural modelling.

MRS: Let's discuss influences. What influenced your work leading up to your exhibition at Glenhyrst, be it a book, a person, a memory, or otherwise?

AQ: My series in this exhibition hinges on canonical/classical works. I was looking at paintings by Velazquez, Reubens, and Goya—"suckers/blowers" samples from Velazquez's painting *The Triumph of Bacchus (The Drinkers)*. Other pieces reference significant works through a lens of a kaleidoscope or as wreckage. I went about this historical dialogue with paintings that are important to me so as to reclaim them or pay them homage. Other not so obvious influences are Cy Twombly, the poet Anne Carson, and Gordon Matta Clark; specifically how they work with esoteric and universal memory and history.

HV: My works in this series draw inspiration from the acrylic portrait paintings of Kehinde Wiley. I was inspired by the flat texture of acrylic while combating the opaque depth of the paint, using colour to infuse temperature in skin. I was also greatly influenced by non-established media. The pressing issues facing the world as a whole are conveniently overlooked by mainstream media.

MRS: You've become very familiar with each other's art practice over the course of preparing for this exhibition. What are the key similarities (and differences) between your work?

HV: Angie and I display organic painterly strokes, temperature in the flesh that exudes warm and cool colours, and stress other elements such as form and movement. My work contrasts Angie's through my inclinations toward meticulous technical detail as compared to her looser, more organic approach.

AQ: I think what our works have in common is a sense of preservation—where Heather's work constructs and maintains—my work deconstructs. Within this scope we both explore ideas of femininity and the feminist gaze.

MRS: You are both painters who also work in sculpture. How do your paintings relate to your sculpture (and vice versa)?

AQ: For me it relates physically, in a manner creating a ruin from my own history. I have not sculpted in a while but, when preparing for this exhibition, I revisited older work—while (re)making the sculpture *Shipwrecked and Swooning* from the remnants of its former life—it felt the same as when I make a painting—both emotive and recontextualized—the literal hitting of crowbar to dry clay had the same cathartic release as painting to save my life.

HV: My paintings relate to my sculpture because I use the creative process as a way to cope. It is a form of repetitive production to ease my mind. In both media, I display a mix of highly technical composition and construction combined with stream of consciousness free-flowing whimsy.



Top Left: Heather Verplanke, *Cat House* (detail), mixed media, 2019

Bottom Left: Heather Verplanke, *Flat*, mixed media, 2019

Top Right: Angie Quick, *Shipwrecked and Swooning*, clay and wood, 2013/2019



MRS: Finally, your works examine the depletion of memory over time and the need to preserve experience through pigment and material. Can you speak about how you approach memory (especially in the age of social media, when billions of photographs are captured each day)?

HV: In 2010 I fell sick to bipolar depression. I recall needing to keep my hands busy and mind occupied. While crocheting I had a flashback to my childhood. In that instant I was taken back to the age of about 10 and I recognized that the emotions I felt at the time were the same as when I was a child. All of my senses, especially the sounds I heard, would bring me back to that time and place, not unlike a residual dream. This is evident in the surreal, dreamlike atmosphere of much of my work.

AQ: Memory is a ruin for me—a heap of information and emotion; personal, esoteric, public, universal. In my work I emotively amass varying details in my own order—pulling from art history, pornography, magazines, the internet and personal experience. My titles most specifically are personal details from my own life (which nod at the moment of the works creation, like diary entries (or perhaps more like a social media description!)) that tie back to the work for having coexisted in time. Living in an age that is overloaded with content—the mass scroll of information becomes very painterly in the blur of instantaneous gratification—memory amalgamated into lush scrolls of colour and form become a wreck. My photo diaristic and performance work deal with memory within an internet age as a longing for vulnerability and connection beyond the interface of a screen. In this way, my work relates to the touch involved in the act of painting—the physical, measurable moment of touching the canvas and the movement of my strokes.



Biography

Angie Quick (b. 1989) is a self-taught painter and poet working in London, Ontario, who is known for her large oil paintings exploring flesh in a manner both historical and contemporary. Her practice experiments with the nature of language and sensation in visual and performative contexts. She is the recipient of multiple awards and grants, including an emerging art grant from the Ontario Arts Council. Her work is also included in several public and private collections.



Heather Verplanke (b. 1981) was born in Brantford, Ontario, and currently works in Port Dover, Ontario. Verplanke graduated from Sheridan College in 2004 with a degree in Technical Illustration. She spent several years illustrating industrial designs for a heavy machinery company based in Brantford. Verplanke now teaches drawing and illustration at schools and public art galleries to students of all ages.

Images: Top: Angie Quick, *The Drinkers//The Suckers (Reforming Bad Boys)*, oil on canvas, 2018

Bottom: Heather Verplanke, *Mikes origins*, acrylic on board with frame, 2019

GLENHYRST ART GALLERY

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Tuesday – Friday: 10am – 5pm
Weekends: 11am – 4pm
Admission is free