

## « Off Papier » at Espace 230: On the sidelines of the Fair

**Montreal, November 15<sup>th</sup>, 2021** — The exhibition « *Off Papier : en marge de la Foire* » gives five Montreal painters the opportunity to present new works on paper. As independent artists do not often get the chance to show at art fairs, this exhibition presents a blend of emerging and mid-career artists who are at rich stages of their painting practice. These painters explore what works on paper mean to them in acrylic, ink, and oil.

Here, the studio-gallery **Espace 230 / Art contemporain** presents artists pushing the limits of what paint on paper can do. From minimalist works which highlight paper's luminosity, delicacy, and subtlety, to erotically and emotionally charged narratives, to boldly coloured and textured experimental works, this is a diverse and deep exploration of paintings on paper.

An opening will be held in the gallery on Saturday, November 20<sup>th</sup>, from 12 p.m. to 5 p.m. All artists will be present.

### **Off Papier : en marge de la Foire**

**From November 19<sup>th</sup> to December 18<sup>th</sup>, 2021**

A group exhibition with Heidi Daehler, Kara Eckler, Amélie Poirier, Luis Fernando Suárez and Louis-Bernard St-Jean

#### **ESPACE 230 / Art contemporain**

372 Rue Sainte-Catherine Ouest, suite 230  
Montréal Québec H3B 1A2

**Opening hours:** Wednesday to Friday, 10 a.m. to 6 p.m., and Saturday, 12 p.m. to 5 p.m.

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### **Exhibiting Artists**

#### **Heidi Daehler**

In this series, figurative painter Heidi Daehler explores subject matter as malleable as the medium in the production of new imagined scenarios which communicate the personal or the emotional. The painterly process of these works in acrylic on paper celebrates the essence and concept at play in the image. Perhaps what is most significant to these works is a sense of the ephemeral. Devoid of humans, these landscapes and other scenes offer not only painterly virtuosity but a haunting sense of contemplation and silence.

#### **Kara Eckler**

Kara Eckler is an artist who has created large scale figurative paintings on canvas for two decades. These oil pastel paintings on paper reveal a certain intimacy and immediacy that the materials and scale call for. A sense of reverie permeates these works, which thematically explore relationship, healing, making art, and making love. This series conveys various expressions of deep feeling through

intense colour and narrative scenes. They are paintings which use paper to reveal and appreciate the relationship between painting and drawing.

### **Amélie Poirier**

Amélie Poirier's pictorial language is borrowed as much from abstract expressionism as from minimalism or the *Automatists*. This series, called Fragments, presents us with lines and shapes that in no way represent recognizable images but rather a free space that can be interpreted according to the viewer's imagination. She can just as easily use fragments of walls that have fallen to the floor for her inspiration as let emotion guide her creations. Here, Poirier uses acrylic paint to create pensive shapes reminiscent of shards of beach glass and other evocative forms. The watercolour-like handling of the paint gives a strong sense of luminosity to these works on paper.

### **Luis Fernando Suárez**

Typically working in large format with acrylic, ink, concrete or plaster and other materials on canvas, paint on paper is a new medium for painter Luis Fernando Suárez. These works in ink and acrylic on cotton paper representing the Colombian and Indian mangroves and other impressions are supremely minimal, restful, and sensitive. These paintings show another dimension of Suarez's abilities—to work with fragility and tenderness, both in subject matter and form. Duelling themes of endangerment, violence, beauty, and peace flow surprisingly gently through this series.

### **Louis-Bernard St-Jean**

A painter not adverse to going to extremes, Louis-Bernard St-Jean rarely touches a brush. Instead, he uses palette knives and experiments with innovative metal tools to create his dynamic impasto oil paintings. Here, St-Jean continues to push paper to its limits with a series of paintings both bold and improbable. He brings his facility for movement and attention to detail while maintaining an awareness of the maximum weight of oil paint that paper can hold. These works evoke a sense of light and space in scenes which bring to mind imaginary landscapes and alternate realities.

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