

October 5, 2018

For Immediate Release:

ROCK POOL: PIERRE COUPEY and DION KLINER

Opening reception: Saturday, October 13, 2 – 5 pm

Exhibition dates: October 13 – November 17, 2018

Gallery Jones is pleased to present *Rock Pool* (October 13 to November 17, 2018), an exhibition of recent paintings by Pierre Coupey, with selected sculpture by Dion Kliner.

For over five decades Vancouver-based artist Pierre Coupey has produced abstract paintings that investigate the sources of abstraction and the process of painting itself. The marks and multiple layers of colour that compose the visual fields of his works on paper and canvas explore an interplay of intuition and intention. As Charlene Vickers has observed, “In his work Coupey defies the power structure: breaking it apart and reconfiguring its abstractions into organic markings that take on patterns of their own — commanding and releasing knowledge at a cellular level of being.”



Pierre Coupey, *Stanza 44* (diptych),
oil on paper, 30 x 45 inches.

Coupey’s work is represented in private collections in Canada, the US, Japan and Europe, and in corporate, university and public collections, including the Burnaby Art Gallery, the Kelowna Art Gallery, the University of Lethbridge Art Gallery, and the Vancouver Art Gallery. His work was recently included in exhibitions of work from the permanent collections of the West Vancouver Museum and the Kamloops Art Gallery, and is currently included in *Transformations: Selected Work from the Artists for Kids Collection* at the Gordon Smith Gallery of Canadian Art. Coupey was inducted into the Royal Canadian Academy of Arts in 2018.



Dion Kliner, *The Idiot*,
plaster, 38 x 19 x 19 inches.

For over two decades Dion Kliner, a Vancouver-based sculptor and art critic, has investigated plaster as a material, depicting the basic elements of heads, busts, feet and bases, often from famous historical sculptures. His process often involves repurposing materials and powder discarded from other works to create objects that appear unfinished or unrefined, yet exude a crude beauty. Kliner searches for the expressive essence of a thing to expose its weaknesses and imperfections. In this process he asks, “at what point is a sculpture complete enough to carry the weight of what is intended?” and stops as soon as it does. The resulting objects are realistic to the point of discernment, “complete” though intermediary, “finished” yet raw.

His most recent exhibition took place at the Burrard Art Foundation in Vancouver in 2016. As an arts writer he has published more than forty reviews and catalogue essays. He was awarded an Adolph and Esther Gottlieb Foundation Grant in 2014.