

Erin McSavaney

☎ (613) 789-7145

**CURRICULUM VITÆ****EDUCATION**

- 1994 - 1998 Capilano College Graphic Design & Illustration
- 1993 - 1994 Emily Carr Institute of Art and Design

**SELECTED SOLO EXHIBITIONS**

- 2008 Galerie St-Laurent + Hill  
[fall 2008]
- 2008 Seven Paintings of South Vancouver, Atelier Gallery, Vancouver BC
- 2007 Universal Uniform, Atelier Gallery, Vancouver BC
- 2005 Defenders of the Faith, Harrison Gallery, Vancouver BC
- 2003 New Paintings, Harrison Gallery, Vancouver BC
- 2002 New Paintings, Harrison Gallery, Vancouver BC

**Selected Group Exhibitions**

- 2007 Galerie St. Laurent + Hill, Ottawa ON (3 person exhibition)
- 2007 Dog Days, Atelier Gallery, Vancouver BC
- 2007 Aggregate Set, LES Gallery, Vancouver BC
- 2006 Toronto International Art Fair, Galerie St. Laurent + Hill, Toronto ON
- 2006 New Paintings, Artfirm, Calgary AB
- 2006 Re:Group, Atelier Gallery, Vancouver BC
- 2006 New Paintings, Galerie St. Laurent + Hill, Ottawa ON

- 2006 New Paintings, Kimzey Miller Gallery, Seattle WA
- 2005 New Paintings, Kimzey Miller Gallery, Seattle WA
- 2005 Feel Shame, (2 Person Exhibition), Antisocial Gallery, Vancouver BC
- 2004 Gallery Artists, Kimzey Miller Gallery, Seattle WA
- 2000 New Artists New Work, Harrison Galleries, Vancouver BC



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## ARTIST'S STATEMENT

The stamp of the definitive is avoided. No situation seems intended forever, no figure asserts its "thus and not otherwise." This is how architecture, the most binding part of communal rhythm, comes into being....

Walter Benjamin

Architecture is a mirror to humanity. More specifically, over time, buildings move from reflecting their environment and an architectural "vision," to revealing their inhabitants and activities. Human patterns of building, occupying, using, abandoning, and then often reclaiming, all have a marked affect on how structures -- and ultimately we ourselves -- are perceived.

Based on rules and parameters, architecture is premised on the creation of boundaries. But time and usage have the ability to strip intent and function from a building, revealing its inhabitants' successes and failures. Surfaces, stained and battered, become porous, transparent. Evidence of beginnings, middles, and ends are clear. We are told "don't judge a book by its cover," but we cannot help but use our environment to make economic and social judgments every day.

Most cities are built on top of forgotten and temporal places. City planners quickly tear down and replace the old, turning a blind eye to the truths these buildings reveal, constructing gleaming towers in their stead. Examining a city's overlooked buildings, its back alleys and loading bays, darkened street-ways and abandoned factories, reveals as many truths about its citizens as spectators as it does their own actual functions and inhabitants.

