



Reminders

Erin Skiffington
Nov 16 - Dec 30, 2024

Afternoon Projects

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Reminders

Erin Skiffington

Erin's brushes are coated in a particular grey violet—the average of all her pigments. She places strokes of vibrant paint over a dark initial layer and the composition takes shape. In the following phases, paint is swept away, added back, and swept away again, melding the paint into a single continuous surface. With each successive phase the paint settles and resists movement; the painting must end before it is dry. Outside of preparing the canvas, there is no physical or digital preparation. No sketches or reference imagery. The paintings are created impromptu.

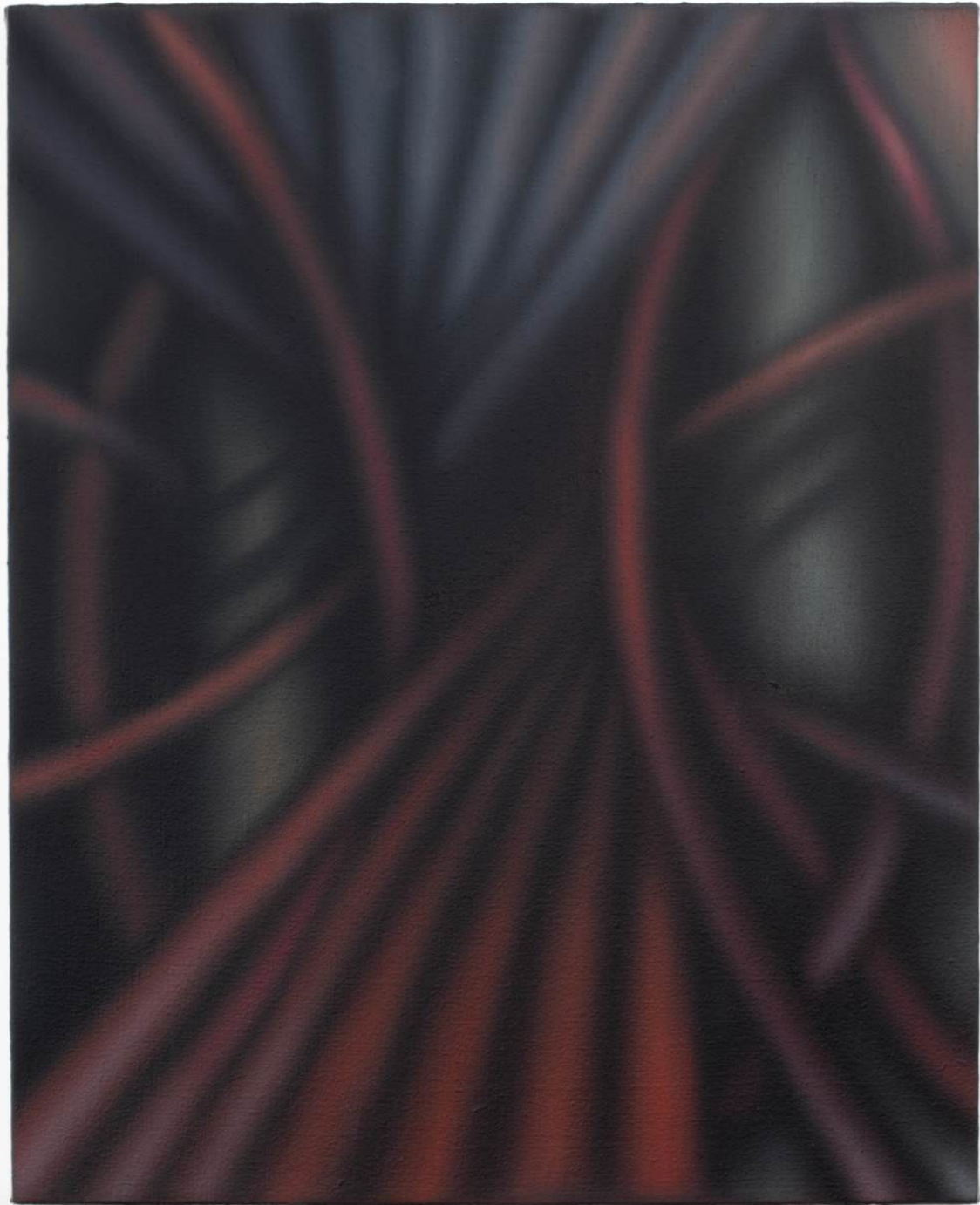
As part of her time-sensitive process, there are certain limitations she is inclined to abide by. The size of the brush used, for example, often determines the width of the “lines” in her paintings. But if a prominent feature of process art is to make obvious its creation, or the passage of time, Erin obscures these features entirely. Her work has been mistaken as airbrushed. When it's disclosed that they are made in a day, the response is often incredulous. By what is essentially controlled erasure, she hides her innumerable actions within themselves, folding them together on the surface, compressing action and time into micrometres.

As the sole tether between her paintings and the material world, Erin captures inner sensations and hallucinations. At the same time, each painting, as a sustained and singular event, is a record of the given day and its influences: conversations, natural light, the weather, etc. Her process makes the work instantly recognizable as her own, but closer examination reveals that each painting is highly individual, concerned with novel interactions.

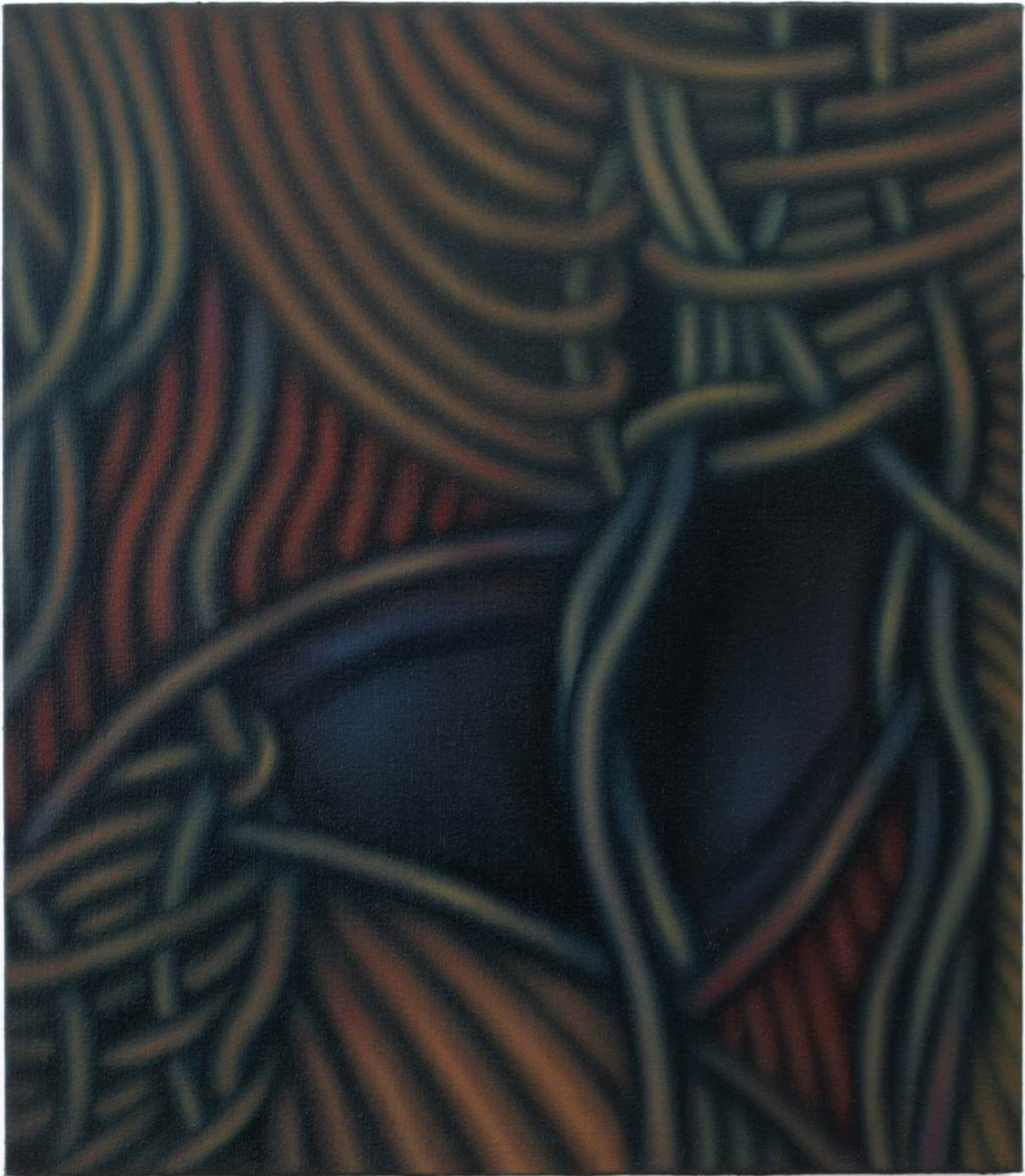
One such point of interaction in the paintings is the quality of depicted light. In *Dew*, the light appears to shine from the direction of the viewer. It is a cold and weak twilight, or the inadequate flashlight from a phone. In both *Cathedral* and *Reminders 1-7*, the light is cavernous, like an atmospheric light reaching a cave below. As a trick of the eye, the orientation of the light in her paintings can make the composition appear to unnaturally float, fall, or separate.

The show is named after a painting of which there are 7 copies, *Reminders 1 through 7*. Never having repeated a painting before, they represent to Erin the experience of an anomaly. In the aftermath of loss, respite from grief arrives only as a roused half-dream. Every encounter is inextricable, and everything is a reminder of the before. The colour drains from waking life as the toll of traveling back in time over and over—and making sense of the past takes possession of the present.

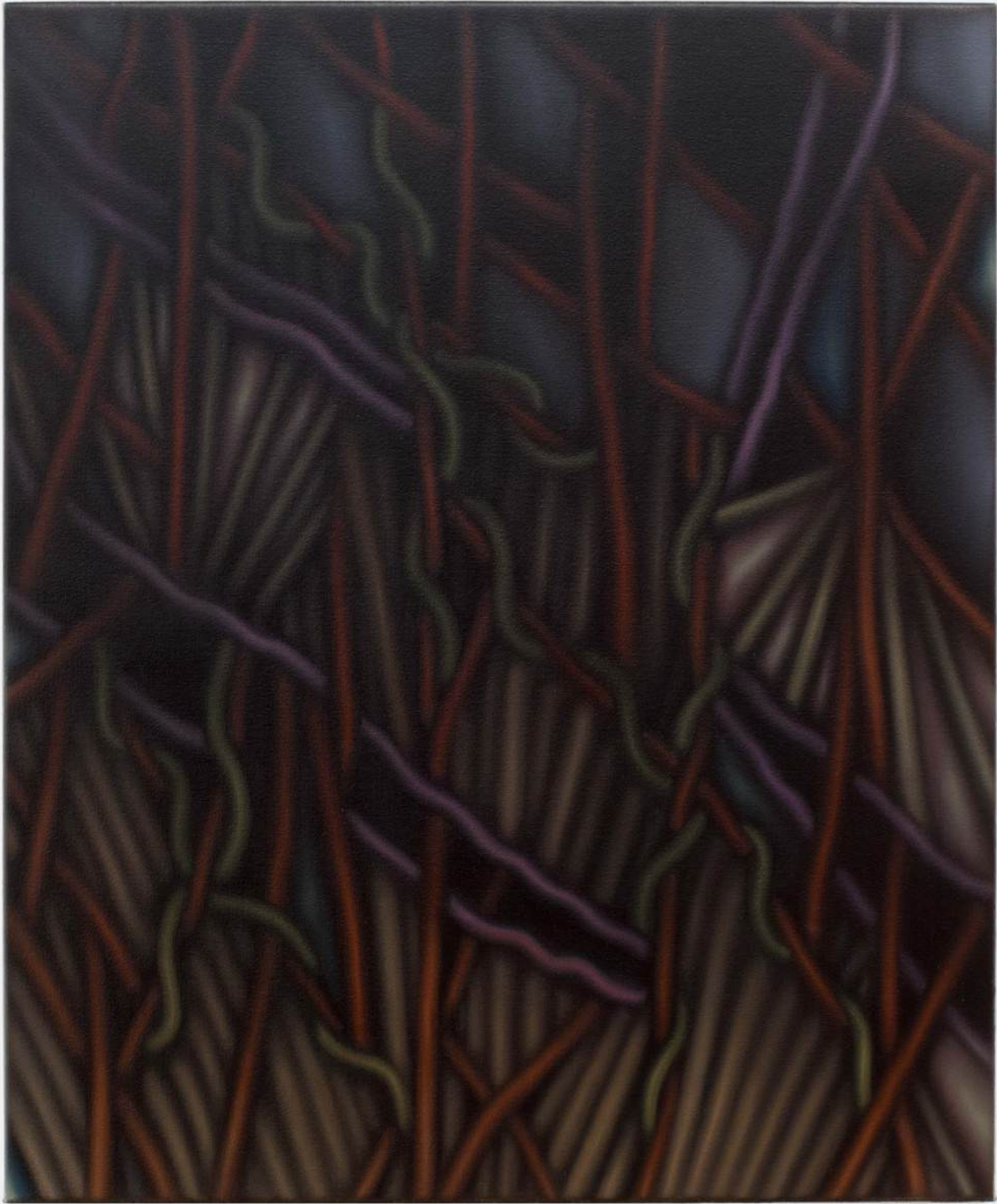
Written by Landon Lim



Lenses, 2024
Oil on canvas
18 x 14.5 in



Sour, 2024
Oil on canvas
23 x 20 in



Garden Game, 2024
Oil on canvas
26 x 22 in



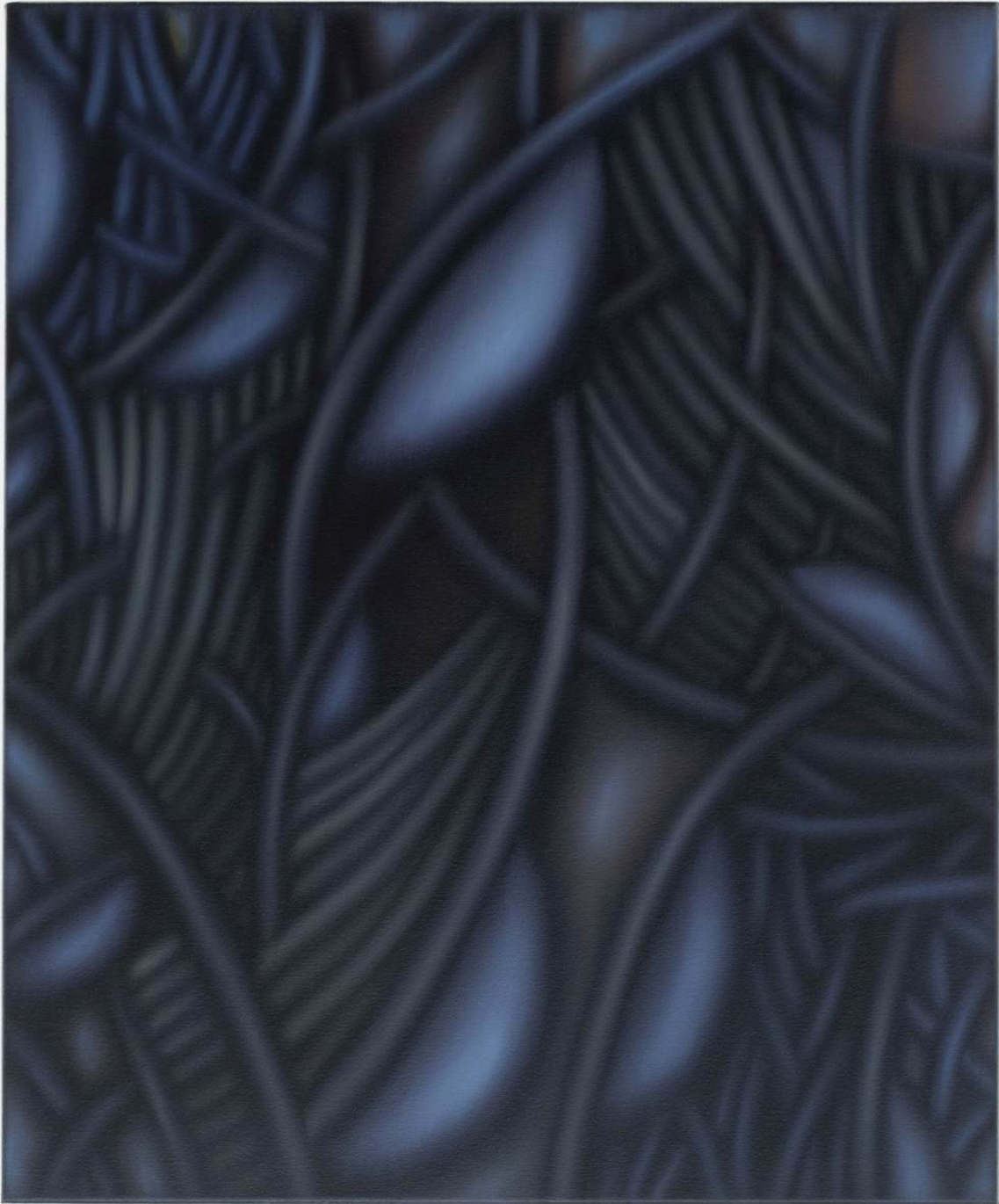
Leap, 2024
Oil on canvas
42 x 33 in



Hindsight, 2024
Oil on canvas
42 x 33 in



Cathedral, 2024
Oil on canvas
60 x 48 in



Dew, 2024
Oil on canvas
26 x 22 in



Shatter, 2024
Oil on canvas
14.5 x 12 in



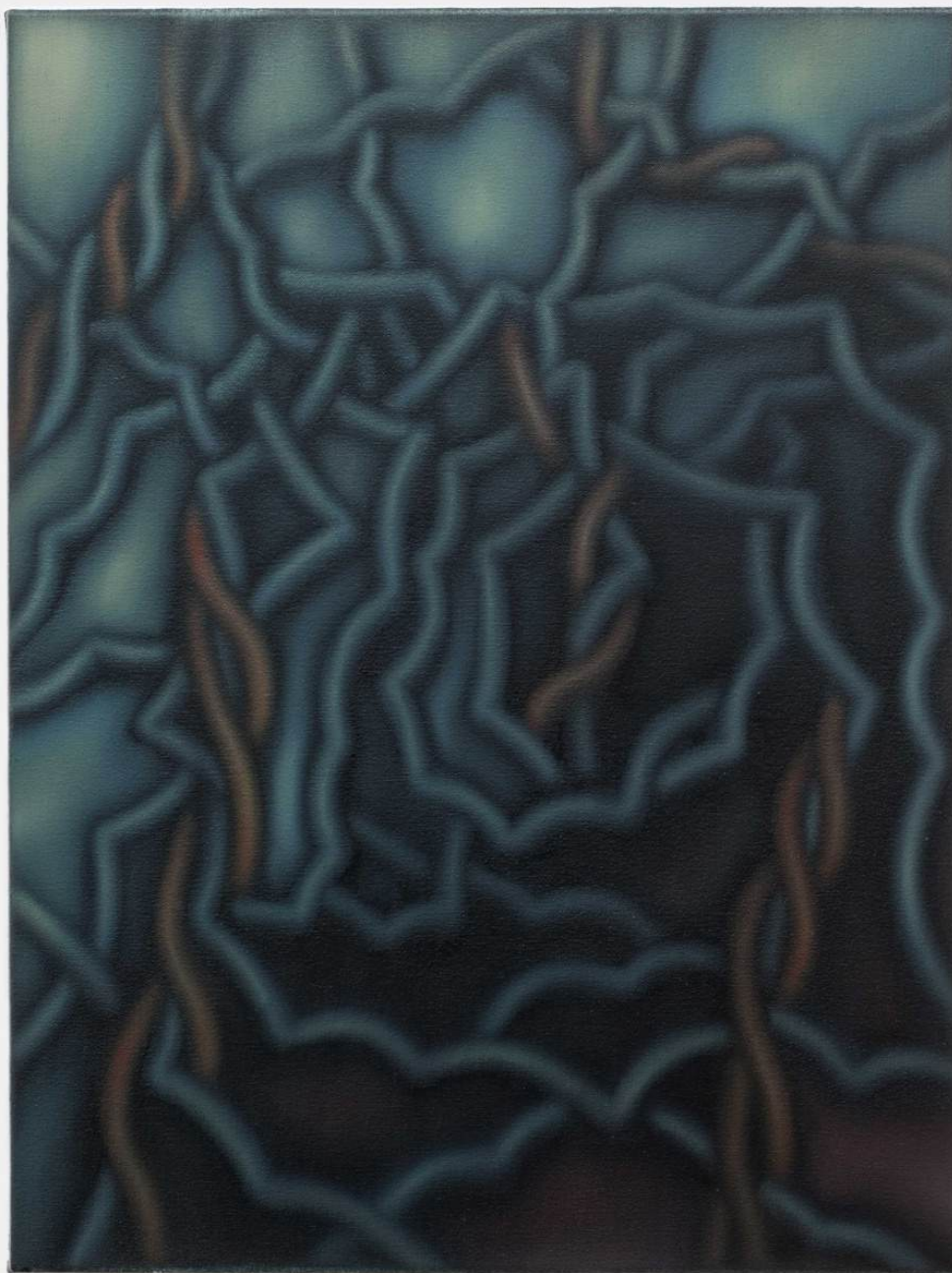
Sting, 2024
Oil on canvas
10x 8 in



Muddle, 2024
Oil on canvas
13 x 11 in



Crocus, 2024
Oil on canvas
11.5 x 9 in



Reminders 1, 2024
Oil on canvas
20 x 15 in



Reminders 2, 2024
Oil on canvas
20 x 15 in



Reminders 3, 2024

Oil on canvas

20 x 15 in



Reminders 4, 2024
Oil on canvas
20 x 15 in



Reminders 5, 2024
Oil on canvas
20 x 15 in



Reminders 6, 2024
Oil on canvas
20 x 15 in



Reminders 7, 2024
Oil on canvas
20 x 15 in

Erin Skiffington is a Vancouver based painter whose work emerges from a personal and process guided approach. Created within a single sitting, each painting is singular and improvised yet linked by recurring motifs and repeating techniques. Skiffington presented her first solo exhibition, *A Sunless Plane*, in 2022 at Franz Kaka, Toronto. Recent group exhibitions include *Fuzzy Logic* at Joys, Toronto (2022) and *Banquette* at Afternoon Projects, Vancouver (2022). She graduated from Emily Carr University of Art + Design in 2019 with a BFA in Visual Art.

Erin Skiffington

b. 1997, Vancouver, Canada

Education

2019 BFA, Visual Art, Emily Carr University of Art + Design, Vancouver

Solo Exhibitions

2024 Reminders, Afternoon Projects, Vancouver

2022 A Sunless Plane, Franz Kaka, Toronto

Group Exhibitions

2024 to carve without cutting, Dr. Sun Yat-Sen Classical Chinese Garden, Vancouver, in collaboration with Landon Lim

2022 Fuzzy Logic, Joys, Toronto

2022 Banquette, Afternoon Projects, Vancouver

2020 To All Our Absent Dialogues, Warbling Collective, 155a Gallery, London, UK

2019 The Other Show, The eatART Foundation, Vancouver

2019 I Have Put the Picture on the Wall so as to Forget there is a Wall, Ground Floor Art Centre, Vancouver

2019 Spring Fling, Michael O'Brian Exhibition Commons, Emily Carr University, Vancouver

2018 Lightspots, Allergy Gallery, Emily Carr University, Vancouver

Publications

2021 Art Maze Magazine, Issue 23, Artist Feature, Curated by Julie Curtiss

Fairs

2024 Art Toronto, presented by Towards Gallery, Toronto

2024 NADA New York, presented by Afternoon Projects, New York

2022 Papier Art Fair, presented by Franz Kaka, Montreal