

# Bradley Ertaskiran

## *Horizons*

Mathieu Beauséjour, Jessica Eaton, Nicolas Grenier, Landon Mackenzie, Alexandre Pépin  
January 23 to March 1, 2025

Bradley Ertaskiran is pleased to present *Horizons*, showcasing the multidisciplinary work of Mathieu Beauséjour, Jessica Eaton, Nicolas Grenier, Landon Mackenzie, and Alexandre Pépin. Here, the horizon acts as both a tool and symbolic device, a means of playing with our visual and spatial limits to shape and interrogate the physical and metaphorical boundaries of our world.

Montreal-based multidisciplinary artist Mathieu Beauséjour harnesses optical effects to create unnamed landscapes, which are alienating yet familiar. Thin graphite lines intersect and echo each other, which vibrate against the soft black backdrop, appearing hypnotically precise from close and nearly invisible from afar. The voids of negative space—the dark frame, an empty skyline, an ominous shadow, a hovering moon, perhaps—against charged contrasting marks give the impression of a deserted, infinite space, like a matrix underpinning our digital world. And yet despite the artist's laborious method and the drawings' austere clarity, these landscapes are unidentifiable; distance, time, and place are unclear, like a roadmap with no destination.

Across her practice, Toronto-based photographer Jessica Eaton has probed the perceived realities of her medium, exemplified in series like *IOC*. Aptly named after Josef Albers' *Interaction of Colour* (1963), Eaton's series comprises variations of brilliant cubes set within each other, only made perceptible to the human eye by a tedious analog process that transforms grey three-dimensional cubes into a vivid, flattened image. Eaton's otherworldly hues combine the wonder of an abstract geometric painting with the precision and visual perplexity generated by a hyper-calculated process; the concentrated, symmetrical forms eschew definition, their object-ness revealed only by a slight shadow. Even so, it is unclear whether the forms are receding or drawing near, like a portal that beckons us into the unknown. Time, space, and depth collapse within a single image.

Montreal-based artist Nicolas Grenier creates painstaking paintings that veer on the metaphysical. Grenier's artworks are meticulously informed by an ongoing interest in translating social and political dynamics into visual systems, namely as geometric abstractions interspersed with codes, design elements, symbols, and phrases. Calculated colour schemes converge in seamless gradations—soft blue to piercing yellow to deep orange—so harmonious and expert in their precision that they appear digitally produced. Grenier's logical process yields affective results: a radiating light emits from the canvas, both calming and invigorating, whose force is stopped only by the limits of the frame.

Clarity meets obscurity in Alexandre Pépin's textured paintings. The Austin-based artist often employs visual and narrative devices honed by Byzantine and Renaissance painters to evoke space and awe; flat, overlapping illustrations are broken up into panels or intimate scenes, like ancient tapestries or frescoes, and skewed as if meant to be experienced from different vantage points, both near and far. Each canvas hones distinct patterns and shapes accentuated by Pointalist-like blotches of paint or pastels, with hints of coarse canvas peaking through. This unique surface treatment conceals the figures, still lifes, and landscapes of Pépin's world as much as it reveals them, as if we were gazing through a soft veil.

Canadian artist Landon Mackenzie also delves into textured, experimental painting, best shown in her *Weather Pattern* series (2021–), a durational experiment that submits her artworks' weathered surfaces to transformative processes. Made outdoors, Mackenzie applies layers of paint and other materials to enormous swathes of canvas and exposes them to the elements, then drags them to another terrain, reapplies, exposes them anew, and so on. The process yields varied, magical results; the imbibed linen shrinks and crinkles from being moved coast to coast, dotted with deep hues, bleached sun patches, scuffs from rain and wind, and hardened bits of the land. The result is a constellation or map that carries the tangible memory of the places encountered, one that has tracked the earth's changes as much as the artist's.

In *Horizons*, the exhibited artworks show sites of transition: from day to night, where earth meets sea, where the invisible is made visible.

*The works by Landon Mackenzie are presented in collaboration with Nicholas Metivier Gallery, Toronto.*

# Bradley Ertaskiran

**Mathieu Beauséjour** (born in 1970, Montreal, Canada) lives and works in Montreal. His work has been shown in solo exhibitions at the Musée d'art contemporain des Laurentides (Saint-Jérôme), the Montreal Museum of Fine Arts (Montreal), the Musée régional de Rimouski (Rimouski), the Darling Foundry (Montreal), and Bradley Ertaskiran (Montreal), among others. Notable group exhibitions include the Manif d'art 7 de Québec (Quebec City) and the Québec Triennial at the Musée d'art contemporain de Montréal (Montreal). His work can be found in numerous private and institutional collections, including the Montreal Museum of Fine Arts (Montreal), the Musée d'art contemporain de Montréal, the Musée national des beaux-arts du Québec (Quebec City), and the Haupt Collection (Berlin). Beauséjour won the Giverny Capital Prize in 2010 and was a finalist for the Sobey Art Award (2008) and Prix Louis-Comtois (2012, 2016).

**Jessica Eaton** (b. 1977, Regina, Saskatchewan) is currently living and working in Toronto. She received her bachelor's degree in Fine Arts from the Emily Carr University of Art + Design in Vancouver. Her works have been featured in solo exhibitions at the Museum of Contemporary Art in Cleveland, the California Museum of Photography (Riverside), and The Photographers' Gallery (London). Group exhibitions include the Foam Fotografiemuseum (Amsterdam), the Cleveland Museum of Art's Transformer Station, the Museum of Fine Arts in St. Petersburg, the Musée d'art contemporain de Montréal, the Daegu Photography Biennale (South Korea), and Presentation House Gallery (Vancouver). In 2015, she was selected by the Capture Photography Festival to create a major public art commission for the city of Vancouver. Eaton's work is held in public collections, including the National Gallery of Canada, Musée d'art contemporain de Montréal (Canada), Art Gallery of Ontario, among others. In 2016, she was nominated for the Sobey Art Award, and in 2019, she received the prestigious Guggenheim Foundation Fellowship.

**Nicolas Grenier** (b. 1982, Montreal, Canada) lives and works in Montreal. He received his BFA from Concordia University and his MFA from the California Institute of the Arts. His work has been exhibited throughout the US, Canada and Europe at Bradley Ertaskiran (Montreal), The Power Plant (Toronto), the Musée national des beaux-arts du Québec (Quebec), the Montreal Biennale (Montreal), Commonwealth and Council (Los Angeles), Gagosian Gallery (Athens), Triennale Brugge (Belgium), and Union Gallery (London), among others. His work can be found in numerous collections including the Musée d'art contemporain de Montréal, the Loto-Québec collection, the Musée national des beaux-arts du Québec, as well as corporate and private collections. Grenier was the winner of the 2016 Prix Pierre-Ayot and a finalist for the 2019 Sobey Award.

**Landon Mackenzie** (b. 1954, Boston, Massachusetts) is based in Vancouver, where she is Professor Emerita at Emily Carr University of Art and Design. She holds a BFA from NSCAD University (Halifax) and an MFA from Concordia University (Montreal). Notable exhibitions include the National Gallery of Canada (Ottawa), Remai Modern (Saskatoon), Kelowna Art Gallery, the Vancouver Art Gallery, and the Esker Foundation (Calgary), among others. Mackenzie's work is held in numerous institutional collections, including the National Gallery of Canada, the Art Gallery of Ontario, the Musée d'art contemporain de Montréal, the Vancouver Art Gallery, the Art Gallery of Nova Scotia, Confederation Centre for the Arts, and the Audain Art Museum (Whistler). In 2017, Mackenzie was awarded the Governor General's Award in Visual and Media Arts.

**Alexandre Pépin** (b. 1992, Montreal, Canada) is a visual artist currently based in Austin, Texas. He holds an MFA in Studio Arts from the University of Texas at Austin (2022) and a BFA in Studio Arts from Concordia University in Montreal (2016). His work has been exhibited in solo exhibitions at Bradley Ertaskiran (Montreal), Arsenal Contemporary (New York), and group exhibitions at VAC Gallery (Austin), the Manif d'art 9 Biennial (Québec), and the Rad Hourani Foundation (Montreal), among others. Pépin participated in residencies at the Vermont Studio Center (2017) and at the Ox-Bow School of Arts (2021). His work has been reviewed in Esse Arts + Opinions (2021), New American Painting (2022), Glasstire (2022), and Sightlines Magazine (2022). Pépin is currently Assistant Professor of Practice at the Department of Art and Art History at the University of Texas at Austin.