

# in·di·go

## January 21 to February 19, 2012

The Jennifer Kostuik Gallery is pleased to present a themed group exhibition of several gallery artists focusing on the choice and presentation of the color Blue.

Indigo dye, distilled by man from the flora of the natural world since the time of Alexander the Great, has influenced the course of mark making and mercantilism in the modern world. The color has both literal and symbolic connotations, ranging from the popularity of blue and white Delft pottery from the Netherlands in the 16<sup>th</sup> century, as a major driver of the British East India Trading Company in the 1700's, to the 1970's, where it was chosen to label the existence of "indigo children", who are thought to be strong willed, curious, and independent with a strong inclination towards spiritual matters. Today, blue is embraced as the color of heaven and authority, denim jeans and corporate logos.

Blue has more complex and contradictory meanings than most colors. In color theory, the visual experience of harmony is something that is pleasing to the eye, engaging the viewer as it creates an inner sense of order and balance. The Jennifer Kostuik Gallery show, *Indigo*, explores the layers of meaning that blue connotes, from dark blue representing dignity and trust, bright blue symbolizing strength and coolness (said to be qualities from the ocean), to sky blue often representing peace, etherealness and infinity. Where the ancient Greeks worked in ink, the artists in our show work with chromogenic photographs, epoxy resin, reversed drilled mirror, graphite, welded steel and a dowsing rod.

**David Burdeny** uses blue as the primary color, highlighting the glittering panoramic of the city seen at night in his dramatic photograph, *Los Angeles, CA* 2009. Blue is also the predominant color resulting from Burdeny's high speed abstracted landscape photograph, *Drift 08, Pacific Ocean, Kashima, Japan*, 2005. **Sand T Kalloch's** aptly named paintings dominate the blue spectrum from *Island Blue, Indigo Night and Rogue River*, presenting the pure colors in varying hues and graphite compositions under her water-like resin bubbles. Resin blue creates a stained glass effect in **Marianne Lovink's** wall mounted sculptural work, *Berry Cluster*, 2010. *Blue Shore*, 2010, by master printer, **Stu Oxley**, is a lovely textured large monoprint, almost seen as a bleed of indigo blue created with Japanese rice paper and photomontage. **Dianne Bos'** signature pinhole technique is represented by the softly lit, serene image of *Blue Chambre*, 2007, and in the brightly lit *Blue Studio*, 2007 photographs. Organic drawn lines by the artist's dowsing rods creates **Curtis Cutshaw's** *Bar Web*, 2009, while intense blue highlights the sea-type organisms inhabiting **Colleen Flynn Lawson's** panel painting, *lavish*, 2011. **William Betts'** original source photograph used to create his fantastic *Flash Version* line painting could be of the dusk sky in his home town, Houston, Texas, while the blue acrylic dots in Betts' mirror painting, *Untitled 3:47pm* 2010, are distinctly representing the water of the reflective pool that the bathers are enjoying.

For more information and images at: <http://www.kostuikgallery.com>

Tuesday to Saturday 10 am – 6pm, Sundays 1 pm – 5 pm

Private appointments are always welcome

## JENNIFER KOSTUIK GALLERY

[www.kostuikgallery.com](http://www.kostuikgallery.com)  
[info@kostuikgallery.com](mailto:info@kostuikgallery.com)

| 604.737.3969 |

1070 Homer Street  
Vancouver BC V6B 2W9