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Luke Parnell / Neil Campbell

Neon Reconciliation Explosion is a collaborative installation work. It was started in 2018 as a participatory work where Parnell designed a wooden panel shaped like the front of a house and drew on it a butterfly design. This piece is made of 44 different panels that were shared amongst 55 community members. This participatory artwork asked for volunteers to reflect on their personal understanding of reconciliation and paint the panel. The bottom centre panel was created by Parnell and reflects his own disappointment with calls for reconciliation and the stories of Colten Boushie and Tina Fontaine. A circle in Parnell's panel is left hollow, revealing the material underneath the surface of the work, marked by carvings of the initials CB and TF in memory of Boushie and Fontaine. This work demands a critical engagement with ideas of reconciliation, asking for us to look beyond the surface and into the lived realities of Indigenous people in this place we now call Canada.

Neil Campbell

Born in Saskatchewan, Canada, Neil Campbell has studied at the School of the Museum of Fine Arts, Boston, at the Vancouver School of Art and at Concordia University in Montreal, where he has had the Master in Fine Arts in 1979. After almost twenty years of activity in New York, he moved to Vancouver where he lives and works. His work has appeared in several solo and group show in International Institutions and private galleries, among which: CAG Contemporary Art Gallery Vancouver; Andrea Rosen Gallery, New York City; VAG Vancouver Art Gallery, Vancouver; Marianne Boesky Gallery, New York; Veneklasen Werner, Berlin; Blankett Gallery, Vancouver. Neil Campbell's abstract, quasi-geometric paintings are scaled to the human body, and despite their apparent flatness, are performative in nature. They exact a calculated effect on the viewer's bodies and senses. Far from 'abstract', the experience is both physical and spiritual.

Luke Parnell

Luke Parnell is Wilp Laxgiik Nisga'a from Gingolx on his mother's side and Haida from Massett on his Father's side. His training has involved a traditional apprenticeship with a Master Northwest Coast Indigenous carver, a BFA from OCAD, and an MAA from ECUAD. His artistic practice explores the relationship between Northwest Coast Indigenous oral histories and Northwest Coast Indigenous art, with a focus on transformation narratives. With an understanding of visual language as a material expression related to experience, Parnell's artworks contain traditional and contemporary symbols, where meaning is related to the materials, methods, forms, and context of the works. Parnell's work has been exhibited at the MacLaren Art Centre (2011), the National Gallery of Canada (2014), the Biennial of Contemporary Native Art in Montreal (2016), the Kitchener-Waterloo Art Gallery (2018), MGK127 (2020) and more. He has been an artist-in-residence at the Banff Centre and the International Cervantino Festival.