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Artist Statement

The urban landscape and how it can relate to meaningful encounter forms the backdrop of my paintings. In a minimal approach to the urban landscape, abstracted lines and paths navigate one towards a destination. Sight-lines are the focal point of navigating one's route, and although we all plan paths through the urban landscape, divergence often leads to new discoveries, takes us askew, or causes us to collide. It is often in these collisions that meaningful and real experiences occur.

My painting practice has dealt primarily with a visual language rooted in abstraction. Lines crossing over and large circular shapes stand in for actual sites in the city of Vancouver where I had undergone a meaningful, unplanned encounter with someone while navigating my way through the city. Recalling those encounters was like asking the existential questions of how it can come to be that in a city with hundreds of thousands of people, I could come to walk down the same street, at the same time as someone I least expected to meet. As these paintings began to work their way through my system, I became more interested in the concept of 'the gathering place'- public sites in the city intended for people to meet, to gather, and then to congregate at.

Recent work concerns sites in the city that encourage encounter on a larger scale. At the core of my interest in a gathering place or congregation of people is the effect of community on a person's life. A strong sense of community can truly shape how someone forms beliefs and opinions. Essentially, how a person navigates through life is often dictated by the community they surround themselves with. A series in 2006 investigated a skateboard park built under a viaduct in the middle of Vancouver. Just as a pedestrian navigates sight-lines through the city or 'collides' with someone unintentionally, so does a skateboarder. The concept of the contemporary community, a congregation not formed solely by cultural or religious backgrounds is what concerned me. Skateboarding culture has emerged as a strong influencer not only personally for those within the culture, but also publicly, as urban development and planners make specific decisions about the city based on how skateboarders navigate through the city.

My current paintings are an investigation of public, modern architecture. Once again, the elements at the core of many abstract paintings are being investigated as minimalist representations of exterior and interior libraries or campuses become the focus of my imagery. By exploring different contemporary spaces, I am able to discuss how these popular cultural sites facilitate and foster real and meaningful interactions. Whether fictional or literal, these paintings investigate how public intention for space can predict private, meaningful encounter in real life.