

## Truth and Fantasy

Scott Everingham / Derrick Piens

January 13 – February 12, 2012

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Derrick Piens would like to thank the Ontario Arts Council for their generous support.

### List of Works

#### Scott Everingham

*Deluxe Villas*, 2011; 91.4 x 121.9 cm; oil on canvas  
*For the Sparrows*, 2011; 76.2 x 76.2 cm; oil on canvas  
*Canopy*, 2011; 121.9 x 142.2 cm; oil on canvas  
*Cotton Lodge*, 2011; 121.9 x 137.2 cm; oil on canvas  
*The Bungalow*, 2011; 121.9 x 137.2 cm; oil on canvas  
*Wooden Clouds*, 2011; 182.9 x 213.4 cm; oil on canvas  
*Timber*, 2011; 182.9 x 213.4 cm; oil on canvas

#### Derrick Piens

*Orange Entity*, 2010–11; 152.4 x 121.9 x 73.7 cm; plywood, plaster, sofa armrest, paint  
*Slow Battle*, 2011; 121.9 x 134.6 x 116.8 cm; plywood, plaster  
*White Entity*, 2011; 149.9 x 22.9 x 22.9 cm; wood, plaster, foam, paint  
*Projecting Outward*, 2009–11; 149.9 x 149.9 x 68.6 cm; MDF, plaster, refuse, paint  
*Pink Shim*, 2011; 35.6 x 27.9 x 27.9 cm; fabric, chicken wire, coal, paint  
*When Things Collide*, 2011; 188 x 182.9 x 101.6 cm; plywood

Cover  
Derrick Piens; *White Entity*, 2011  
Scott Everingham; *Wooden Clouds*, 2011



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## DERRICK PIENS / It Is What It Was

Derrick Piens creates large-scale sculptures that explore the reconciliation of disparate objects through hybrid constructions. Derrick has an acute interest in fragmented objects that he finds in both urban and rural environments. The artist's personal investment in these cultural 'throwaways' converts them into cultural relics. A sofa armrest, debris from the shoreline, and shards of broken plastic all find their way into the artist's studio, adorning the walls and shelves and serving as physical signifiers, objects shaped by chance and time through erosion and fragmentation.

Derrick is seemingly indiscriminate about his collection of objects. Within his collection you will find objects of formidable colour and texture, underwhelming objects, fragments from the consumer world of goods and awe-inspiring rocks and pebbles. These 'material marvels' sit side by side, or stacked, on miniature platforms and shelves, eliminating any hierarchy. In this gesture, plastic (which is chemically fabricated by humans) is compared to the archaic natural process by which stone is formed inside the earth. Each object bears a history of transformation and convergence, all of which the artist perceives as homogeneous and interconnected. These miniature studies become the impetus for Derrick's large-scale sculptural constructions.

In *Pink Shim* (2011), a hunk of black coal sits on a white shelf. Its rich black colour is dense and heavy against the gallery's white wall. On top of the coal sits a slightly offset, crumpled bunch of fabric coated in acrylic paint, its pink and green surface punctuated with cracks and ripples. Comparable in terms of scale

and form, these stacked objects are made of very different materials. But we are encouraged to consider their material relationship. We can only imagine the process of heat and compression that transformed decaying vegetation into coal's hard matter over millions of years. The crumpled fabric is a responsive object, mimicking the coal's formation through the artist's act of compression.

In *Slow Battle* (2011) an unidentifiable plywood mass sits on a white skeletal plaster construction. The plywood mass appears as a form in transition, enveloping the bone-like limbs which suspend it in mid-air. The plywood form is constructed from thousands of equilateral triangles glued together, each measuring approximately 2.5 cm. The triangles serve as the perfect module, creating a form evocative of exponential cell growth. The title *Slow Battle* refers to a struggle between two entities; however, the sculpture rests in a state of balance.

In *Projecting Outward* (2009–11), another unidentifiable form — this time in pink — sits on top of a white, 'pillow-like' object. Each form echoes the shape of the other.

The pink mass has the quality of a sack of goods, as it is bottom-heavy with several protrusions that appear as objects emerging or poking outwards from within.

The pink sculpture is roughly the scale and height of a human torso, presenting a vertical cylindrical spout at its highest point. The bottom mass rests heavily and densely on the white pillow, the pillow acting as a 'buffer' between the stark geometry of the pedestal and the fleshy organic mass. The pedestal extends beyond where the sculpture rests, creating a void space approximately the scale of the sculpture itself. The title *Projecting Outward* lends itself adeptly to the physicality of the form — a spout projects outward while amorphous protrusions suggest a shape shift from within. Metaphorically, the work recalls the art-making process, wherein an immaterial expression is manifested in a tangible, physical form.

The highly abstract nature of Derrick's sculptures denies a sufficient corollary to recognizable objects or images. In turn, the viewer perceives the sculptures through personal, emotional or metaphoric lenses. Abstract art speaks to the authority and individuality of its receiver, as it refrains from dictating a singular interpretation or meaning. Instead, it celebrates the diversity of personal experience and expression, and allows meaning to shift and evolve over time, from person to person.

**Jaime Angelopoulos** is a Toronto-based sculptor who has exhibited her work nationally and internationally. She received her MFA from York University (Toronto), BFA from NSCAD University (Halifax), and has also studied sculpture at The Banff Centre for the Arts (Banff, Alberta) and Southern Methodist University (Dallas, Texas).



Derrick Piens:  
*Slow Battle*, 2011

## SCOTT EVERINGHAM / All Stones Can Be Moved

*All Stones Can Be Moved* takes its title from José Saramago's political fable, *The Stone Raft*, in which the Iberian Peninsula breaks away from Europe. From this point of departure, Scott Everingham's paintings explore the dislocation of contemporaneity, where home has no home. Everingham hints at surreal shelter: partially constructed, partially deconstructed. His buildings oscillate between built and disassembled structure, and offer no reassurance for a solid foundation. The notion of home is an invented concept, where Being is left to drift in the heterogeneity of contemporary life in the globalized world. The questioning of belonging is therefore both physical and existential. Can one truly ever attain a sense of belonging in the world? Or is one in a constant mode of displacement, always rootless?

Everingham paints out spaces of temporary habitation like birdhouses, tents, and huts; houses for the transient visitor, ever the tourist. Using paint as a material for construction, he builds up layers of architectural elements that hover in a hazy, indeterminate dreamscape. The incomplete structures distort our reality of what shelter should be and feel like, yet the brain fills in the details that the eye does not see, sealing cracks and erecting walls. In works with titles like *Cotton Lodge*, whimsy meets the foreboding; the vision of fluffy pink clouds of spun sugar clashes with the image Everingham presents of a ramshackle residence. The structures could easily be apparitions or mirages, and there is a distinct in-between-ness, a being of neither here nor there. These are buildings of no fixed address, and they are not tied to any particular space. Their idea of home is singular yet multiplicitous; this can be everywhere yet nowhere.

The foundation of the contemporary home is ridden with cracks. While the structure of the house seeks to mask these fissures, Everingham does not repress anything and instead exposes the very instability of home. He dismantles constructions by the nature of how he paints, never showing too much and only providing the faintest of details to suggest that these fragile walls and roofs can exist anywhere. These buildings are creative fictions; they are the home made strange.

In Everingham's architecture, exterior and interior are not divided; public versus private, inside versus outside, these works question home as a concept. One thing is for sure: homes, whether homely or unhomely, are fleeting, threatening to disappear into the ether at any moment.

**Charlene K. Lau** is a Toronto-based art writer whose work has been published in *Akimblog*, *C Magazine*, *Canadian Art*, *Fashion Theory*, *Magenta* and *PUBLIC*. She is a doctoral candidate in Art History and Visual Culture at York University, and her current research focuses on the role of polemics and neutrality in contemporary art criticism.



Scott Everingham  
*For the Sparrows*, 2011



Scott Everingham  
*Canopy*, 2011