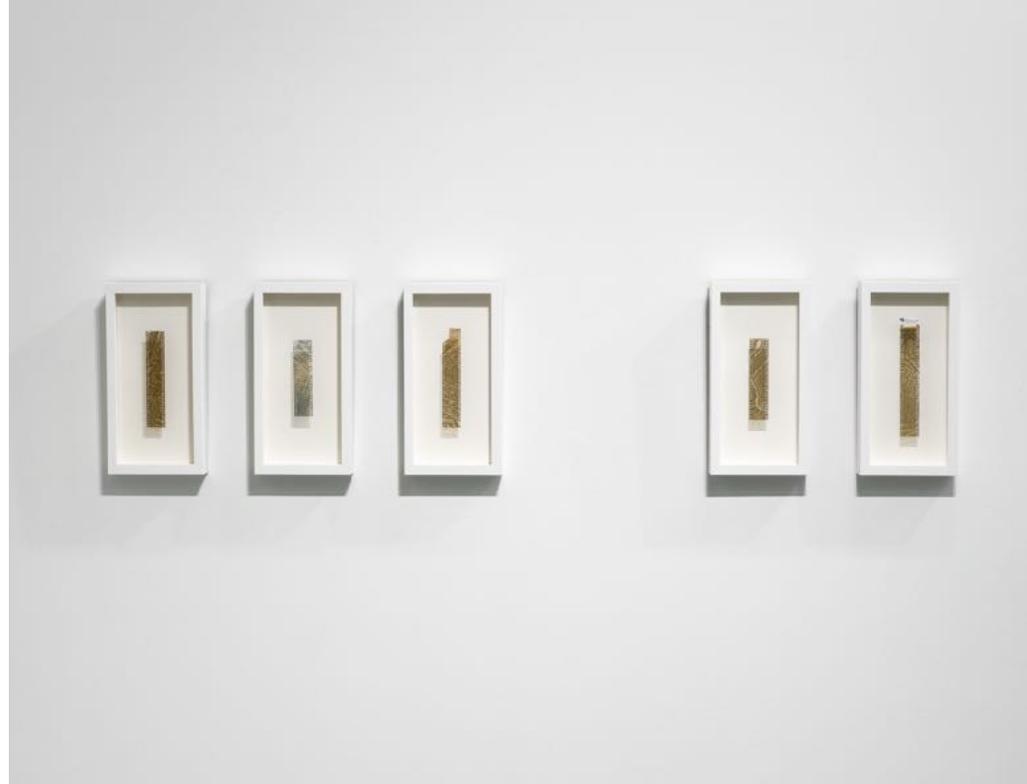




**repetition + difference**  
Sidney Gordon and David Macgillivray  
June 3–10, 2022

Michael O'Brain Exhibition Commons  
Emily Carr University of Art + Design  
[macg.david@gmail.com](mailto:macg.david@gmail.com) [sidneyg335@gmail.com](mailto:sidneyg335@gmail.com)



From left

**Sidney Gordon**

*Dog Rose, Autumn Leaves and Red Flowering Current #2, #3, #1  
from Xa7elcha (Lynne Creek) Watergrams, 2022*  
Silver gelatin prints  
21.5 x 19.25"

**Sidney Gordon**

*Scotch Broom and Horse Chestnut #1-5  
from Xa7elcha (Lynne Creek) Watergrams, 2022*  
35mm film  
Dimensions variable, 7.5 x 1 3/8"

Below

**Sidney Gordon**

*Dog Rose and Autumn Leaves #2, #4, #1, #5, #3,  
from Xa7elcha (Lynne Creek) Watergrams, 2022*  
Silver gelatin prints  
22 x 20 "





**David Macgillivray**  
*Rotating Composition #4, 2022*  
Pigment inks on archival paper  
40 x 32 "

Below

**David Macgillivray**  
*Rotating Composition #2, 2022*  
Pigment inks on archival paper  
40 x 32 "



**David Macgillivray**  
*Rotating Composition #3*, 2022  
Pigment inks on archival paper  
40 x 32 "



Below

**David Macgillivray**  
*Conventional Fixtures #1*, 2022  
Pigment inks on archival paper  
40 x 32 "

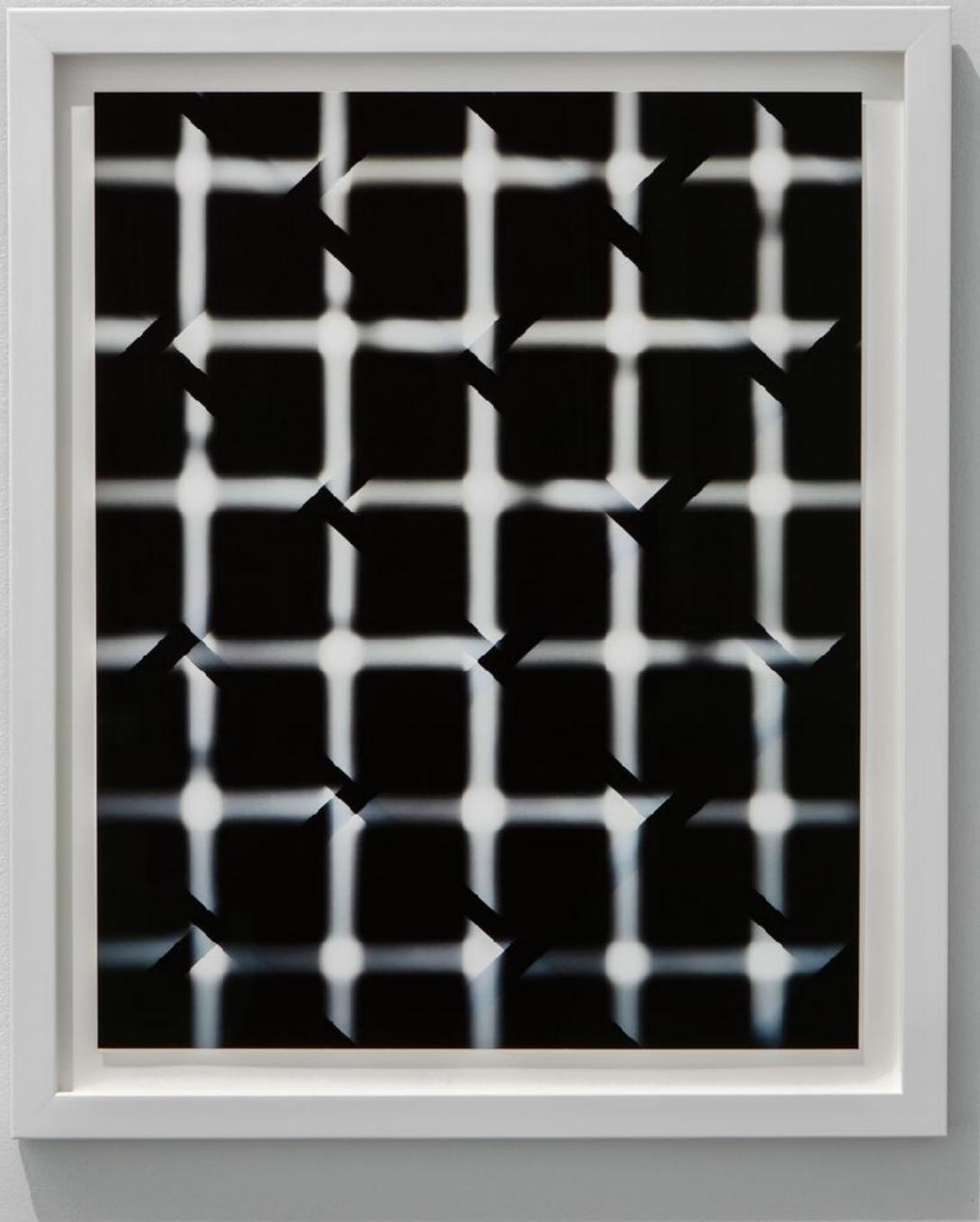




**David Macgillivray**  
*Absolute Charge*, 2022  
Pigment inks on archival paper  
40 x 32 "

Below

**David Macgillivray**  
*Rotating Composition #1*, 2022  
Pigment inks on archival paper  
20 x 16 "



*repetition + difference* reflects two emerging photographic practices. Through a camera-less technique of exposing light-sensitive paper to natural forces, Gordon works in alliance with the waters of Xá7elcha (Lynn Creek) to record moments of light refraction. By processing with surrounding plant materials, the images are co-authored and location-specific. Macgillivray experiments with multiple exposures and the camera in motion. He photographs interior surfaces, making compositions whose form and colour are defined by fluctuating temperatures and intensities of daylight.

These methods of image-making are bound by a continued receptivity to the elements; a connectivity to body and place. The artists repeat techniques differently over time, giving themselves over to the conditions of a process while at the same time maintaining a penchant to respond. In every repetition something distinct occurs. The resulting pictures are inscribed with the possibility for something new in space and time.



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\*For a comprehensive catalogue of Sidney Gordon's works, contact [sidneyg335@gmail.com](mailto:sidneyg335@gmail.com) [sidneygordon.ca](http://sidneygordon.ca)