

**Etienne Zack** was born in 1976 in Montreal. He studied and taught at Emily Carr in Vancouver for a decade (1997 to 2008) before moving to the USA, first California and ultimately Washington state, where he now lives. His work is widely displayed internationally and features in private collections and several key Canadian galleries and museums.

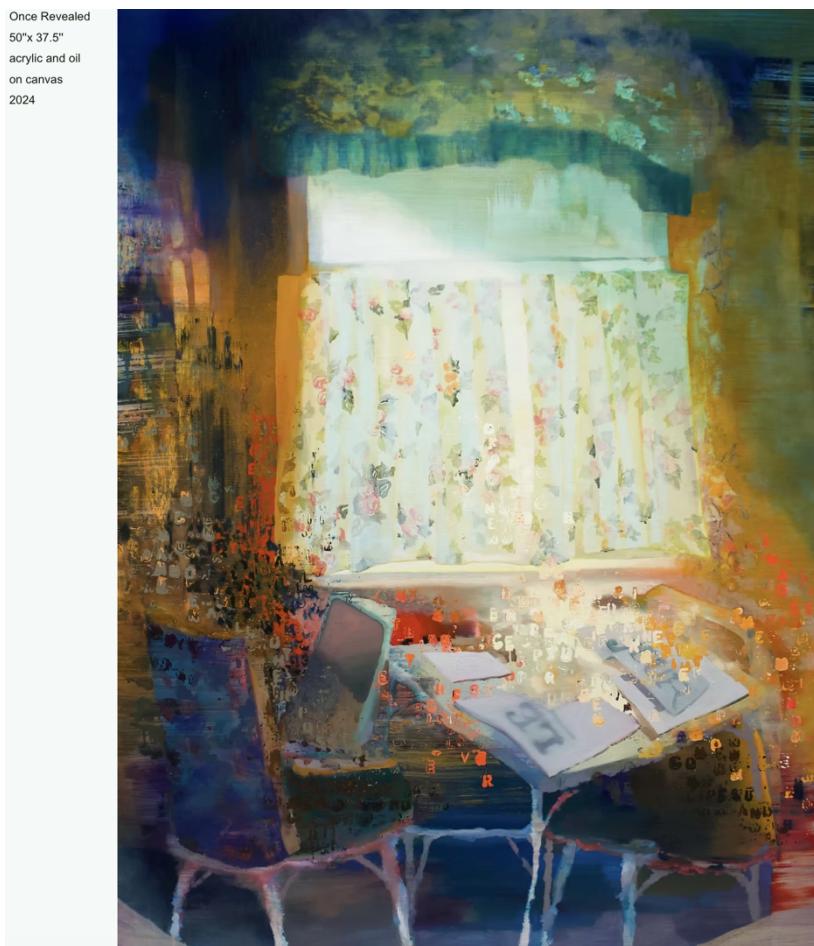
I was drawn to three key aspects of his work:

- 1) Extraordinary use of light, each canvas featuring one or more areas of luminosity that approach white-out flare to beautiful effect
- 2) The inclusion of text, especially in his more recent works, and often paired with elements of technology (computers, desks, screens, speakers) that are chaotically arranged. In one interview I heard him say that he would like it to seem like the letters entirely cover the painting, but only burst into visibility here and there. I read this as a critique or at least an exploration of the pervasiveness of digital media in our times.
- 3) His use of collaged elements, which I would like to explore in my unit three painting. In his case, he is using acrylic gel transfers, which I have started to research and may be possible for me – though more likely I will collage paper directly to my canvas.

What have I learned from looking into Zack's work, how will I apply it?:

- Trial gel acrylic transfer – found an online guide [here](#). Consider incorporating text in this way – newspaper headlines? If not by gel transfer, then by collaged paper
- Overpaint parts of the collaged/transferred image to integrate
- Consider largely dark values with a focal area where light breaks through to near-white
- Subject matter: the collision of organic shapes with text and/or with geometrics

Etienne Zack  
*Once Revealed*  
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SOURCE: <https://www.etiennezack.com/2023-2024-language-paintings>