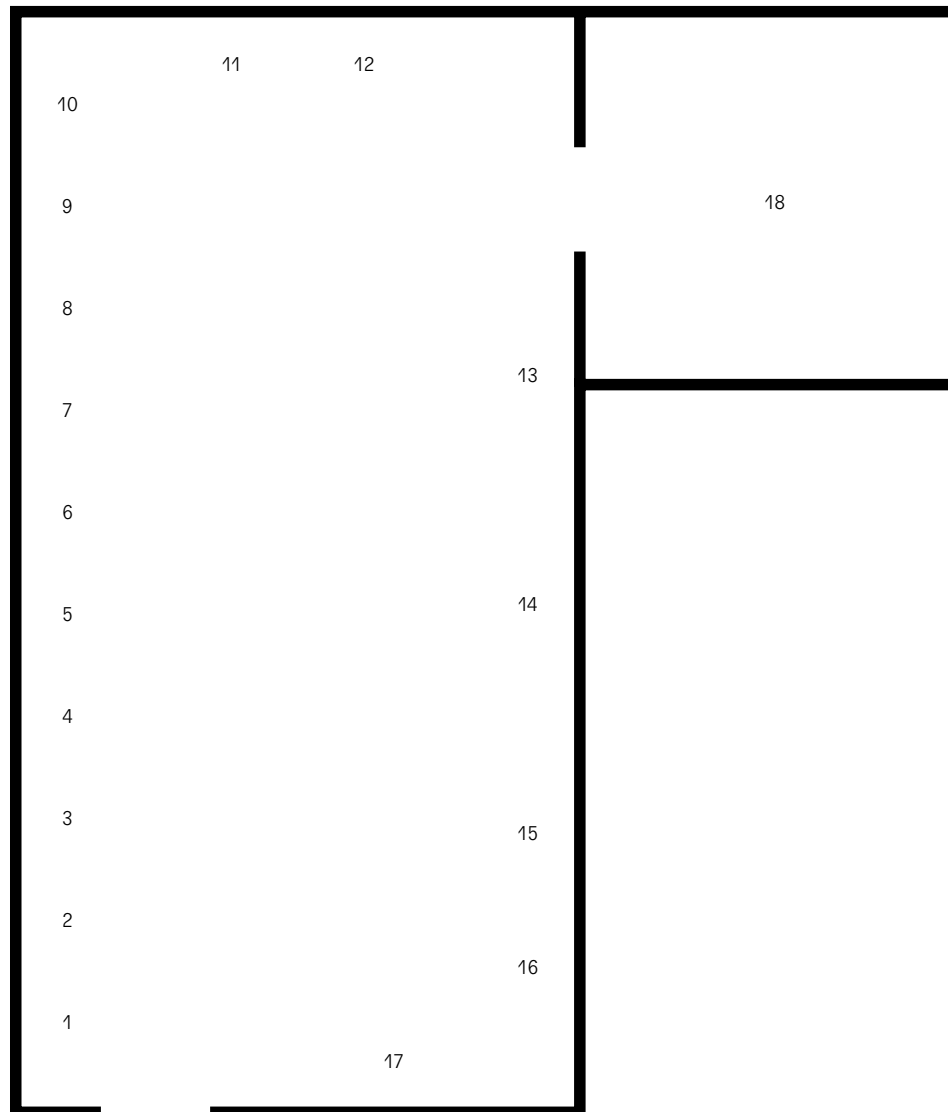


Ian Wallace

*In the Museum*

April 10–May 22, 2021



1 *Abstract Composition (with Onement)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

2 *Abstract Composition (with de Chirico)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

3 *Abstract Composition (with Magritte)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

4 *Abstract Composition (with Mondrian) IV*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

5 *Abstract Composition (with Christopher Wool)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

6 *Abstract Composition (with Pollock)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

7 *Abstract Composition (with Franz Kline)*, 2012, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

8 *Abstract Composition (with Malevich)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

9 *Abstract Composition (with Vanessa Bell)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

10 *Abstract Composition (with Picasso)*, 2011, photolaminate with acrylic on canvas, 36 x 24 in. (91 x 61 cm)

11 *Abstract Painting (MOMA NYC) II*, 2009, photolaminate with acrylic on canvas, 36 x 36 in. (91 x 91 cm)

12 *Abstract Painting (Blue on White)*, 2011, photolaminate and acrylic on canvas, 80 x 60 in. (203 x 152 cm)

13 *Abstract Painting (MOMA NYC) I*, 2009, photolaminate with acrylic on canvas, 36 x 36 in. (91 x 91 cm)

14 *Untitled (The Hans Josephsohn Series)*, 2009, photolaminate and acrylic on canvas, triptych, each 36 x 36 in. (92 x 92 cm)

15 *Historia*, 2008, photolaminate with acrylic on canvas, 48 x 36 in. (122 x 91 cm)

16 *Materia*, 2008, photolaminate with acrylic on canvas, 48 x 36 in. (122 x 91 cm)

17 *Roman Heads I–IV*, 1990/2015, photolaminate with acrylic on canvas, 4 parts, each 24 x 24 in. (61 x 61 cm)

18 *Shipwreck (After Naufragio con Spettatore by Claudio Parmiggiani) I–IV*, 2010, photolaminate with acrylic on canvas, 4 parts, each 96 x 60 in. (244 x 152 cm)

Catriona Jeffries

950 East Cordova Street Vancouver, British Columbia V6A 1M6 Canada

Since 1965, Ian Wallace (b. 1943, Shoreham, England; lives/works: Vancouver) has been active as an exhibiting artist, writer, and educator. He has been an influential figure in the development of an internationally acknowledged photographic and conceptual approach to artistic practice. Wallace uses photography and painting to investigate the relationship between these and other media, with a focus on the production of narrative, cinematic, literary, and otherwise.

After graduating with a Master's degree in Art History from the University of British Columbia, Wallace taught art history at the university from 1967 to 1970, and then at the Emily Carr Institute of Art and Design from 1972 to 1998. In 2014, he was awarded the Chevalier de L'Ordre des Artes et des Lettres by the French Ministry of Culture. In 2013, Wallace was appointed Officer of the Order of Canada, and was honoured with the Queen Elizabeth II Diamond Jubilee Medal. In 2004, he was the recipient of the Governor General's Award for the Visual Arts.

Wallace has presented numerous international solo exhibitions, including at the Rennie Collection at Wing Sang, Vancouver (2017); National Gallery of Canada, Ottawa (2015); Vancouver Art Gallery (2012, 1988–9, 1979); The Power Plant Contemporary Art Gallery, Toronto (2010); Kunsthalle Zurich, Witte de With Center for Contemporary Art, Rotterdam, and Kunstverein für die Rheinlande und Westfalen, Dusseldorf (2008); Presentation House Gallery, North Vancouver, Sprengel Museum, Hannover, and Staatliche Kunstsammlungen, Dresden (1995–1998). He has been included in numerous group exhibitions, including Parra & Romero, Madrid (2020); Kunsthalle Wien (2018); Fondazione Prada, Milan (2015); CCA Wattis Institute for Contemporary Arts, San Francisco (2014); Vancouver Art Gallery (2012); Castello di Rivoli Museo d'Arte Contemporanea, Turin (2010); Generali Foundation, Vienna (2008); Musée national d'art moderne, Paris (2006); Museum van Hedendaagse Kunst Antwerpen (2005); Pinakothek der Moderne, Munich (2004); Musée d'art moderne et contemporain, Geneva, Stedelijk Museum, Amsterdam (1995); Museum of Modern Art, New York (1995); and Museum of Contemporary Art, Los Angeles (1991).

*In the Museum* is Ian Wallace's first exhibition to focus exclusively on the museum as a conceptual and formal site of research and production, a subject he has been engaged with since 1984. The works here were produced between 1990 and 2015, most of which are being exhibited for the first time, and feature photographs of historical paintings of subjective influence and desire—images from museums and institutions throughout Europe and North America. These works continue his poignant articulation of the multi-faceted, continually changing space between the ideologies of the museum, and the ideologies of the viewer—encouraging reflection on the subjective viewing perspective and the institutional and architectural framing of the museum itself.

In the painting's photographic elements, Wallace centers the camera on the “empty” white space of the museum wall, specifically between the painting and its museological wall label, cropping both the label and the painting itself in the frame. These works expand on the idea of the support/surface of an artwork, both in the real world of the exhibition space and the photographically represented. The colour and texture of the photographic print when laminated to the painted canvas, the texture and colour of the museum wall paint, the painting's label and frame, the reflections of the museum in the protective glass, the lighting and shadows of the artwork and label as objects—all become formal elements in the final work. These very real objective details both contrast and formally integrate within the repeating yet unique compositions of non-objective monochromatic painted abstractions.

As one of the first artists to create large scaled photographs positioning photography as a principal medium for pictorial art within a museum, Wallace's work has often utilized the wall itself as a formal surface structure in

relation to the installation of the photographs and painting themselves, acknowledging and engaging the exhibition architecture obliquely in their placement. As Wallace has stated, “I compare the white wall of the exhibition space to the blank white page and my pictures as signs to be read in almost a literary sense.”

In this exhibition, we can see the “white” of a museum wall when photographed and printed is much different than the white of the paint on the painting it is documenting. This is also then different again from the white paint on the work itself, which again differs from the white of the wall of the current exhibition space, which will continue to change according to its future context. By revealing discrepancies in hue and tone, the works upset the assumed neutrality of such display conventions. The perceptual awareness of viewing artwork and its context is explicitly highlighted in these works; our mental and visual senses are asked to be expanded and attune, as Wallace has suggested, to the “hieroglyphics of Modernity.”