



**FOR IMMEDIATE RELEASE**  
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### **Vancouver Art Gallery acquires 27 new works of art**



**Stan Douglas**, *Every Building on 100 West Hastings*, 2001, C-print, edition 2/4, Vancouver Art Gallery Acquisition Fund

**Vancouver, BC** – As photographic work continues its rise within the international art world, the Vancouver Art Gallery announced that 27 works of art – predominately photo-based – have been acquired for the permanent collection this year. The majority of acquisitions are works by internationally renowned Canadian artists and demonstrate the Gallery’s active role in collecting leading contemporary art and pertinent historical works.

The Gallery’s Director, Kathleen Bartels, said: “In the past ten years Vancouver has developed an international reputation as a leading centre for contemporary visual arts. Attention has focused particularly on the “Vancouver School” of photoconceptualism that includes senior artists such as Roy Arden, Stan Douglas, Rodney Graham, Ken Lum, Jeff Wall and Ian Wallace. The Gallery’s permanent collection is exceptionally strong in this area and recent acquisitions continue to build on this strength.”

The Gallery collects work that is not only relevant to the region and will be significant to future generations, but that also participates in an international dialogue. Stan Douglas’ *Every Building On 100 West Hastings*, 2001, is an important addition to the collection in this regard. “This work is a brilliant document of one of the most derelict and problematic streets in Vancouver’s eastside”, said Daina Augaitis, Chief Curator / Associate Director. “The artist has successfully distilled the image to evoke the sites rich cultural and economic history, while playfully referencing the legacy of conceptual art.” *Every Building on 100 West Hastings* is currently on loan to the Contemporary Art Gallery and is the subject of a new publication. On view at the Contemporary Art Gallery (Nelson Street at Richards) from September 12 to November 3, 2002.

Notable amongst these acquisitions are 16 pieces produced between 1966 to 1977 by the **N.E. Thing Company**. From 1966-78 Iain and Ingrid Baxter collaborated as the N.E. Thing Company (NETCO) and presented conceptual ideas, purporting that the medium was the message. Their work represents a seminal moment of art production in Vancouver, which set the stage for this city's artistic reputation for outstanding photoconceptual work. NETCO's early photographic and light box works have a critical historical relationship to the development of current artistic practices in Vancouver.

Correspondingly, the acquisition of two 1887 collotypes (wet glass negatives) by **Eadweard Muybridge** help contextualize photoconceptual practices today. The plates are studies of movement and valuable examples of the early uses of photography. They add depth to the collection, both historically and as a vital step towards current artistic developments in photography.

The Gallery is also interested in collecting the work of local emerging artists and has acquired photographic work by **Karin Bubas** and **Scott McFarland**. Both are part of a dynamic group of young artists who have taken cues from Jeff Wall and Roy Arden and are being noticed by American and European galleries.

**Bubas'** photographic work documents public and private spaces with an anthropological eye. The Gallery has acquired a triptych from her project titled *Leon's Palace* that depicts the remnants of an abandoned crack hotel located in Vancouver's downtown eastside. Part of this work has been reproduced in Douglas Coupland's recently published book *Souvenir of Canada*.

**Scott McFarland** is from a third generation of artists influenced by documentary photographic practices. His work has examined Vancouver and its surroundings as a contestable site of paradise lost. McFarland's *Filling, Technician Preparing RA4 Colour Photographic Chemistry*, 2001, documents the artistic process: ultimately it is a photograph about photography.

The strength of contemporary art in western Canada was recently acknowledged when the Gallery, for the first time in its history, received the Canada Council's 2002 York Wilson Endowment Award. The award allowed the Gallery to purchase **Lawrence Paul Yuxweluptun's** *Space, Place and Reason*, 2001 for the permanent collection. This recent acquisition is on view at the Gallery as part of *This Place: works from the collection* until January 12, 2003.

The Gallery acquires work for the permanent collection through purchases, donations and bequests. An acquisitions fund was established through the sale of the Gallery's former site on West Georgia Street and gives the Gallery one of the largest acquisitions funds in Canada. More importantly, the generosity of private individuals and collectors greatly assists in building a valuable permanent collection.

Full list of recent acquisitions attached.

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Attachement

## **Acquisitions – January to September 2002**

Purchased:

- **BC Binning**, *Untitled*, 1954
- **Karen Bubas**, *Kitchen 1*, 2002, *Kitchen 2*, 2002 and *Untitled (Life Poem)*, 2001
- **Stan Douglas**, *Every Building on 100 West Hastings*, 2001
- **E.J. Hughes**, *Mount Cheam and the Fraser River*, 1958
- **Scott McFarland**, *Filling, Technician Preparing RA4 Colour Photographic Chemistry*, 2001
- **Eadweard Muybridge**, *Animal Locomotion Plate 46*, 1887, *Animal Locomotion Plate 84*, 1887
- **N.E. Thing Company**, 16 works and ephemera
- **Lawrence Paul Yuxweluptun**, *Space, Place, Reason*, 2001

Donated:

- **Denes Devenyi**, *The Artist Observed: Photographic Studies of BC Artists*, 1961
- **Donald Jarvis**, *The Seasons (Spring, Summer, Fall, Winter)* 1976, *Beach Fire*, 1994, *Burning Stump*, 1960, *A Child's Christmas in Wales*, 1957
- **Joan Miro**, *Le Ruban*, 1981
- **Margaret Peterson**, *Untitled*, 1940, *A Christmas Card to Illustrate John Donne's Poem of Nativity*, 1967