



Disaster
(June 17, 1958)
1958/2003

Ian Wallace: An Annotated Chronology

Grant Arnold

1943

Ian Wallace is born to Canadian parents in Shoreham, England. His father is Samuel Hugh Wallace, his mother is Alfreda Claire Wallace.

1944

Wallace's family moves to the Okanagan region in the interior of British Columbia. Brothers Ken, Graham and Keith are born in 1945, 1948 and 1950 respectively.

1952

Wallace's family takes up residence in North Vancouver. Wallace's interest in art is noticed by his school teachers who provide him with oil paints. In the following years Wallace paints portraits of children from his neighbourhood and sells some of them to his subjects' parents. In West Vancouver High School he produces cartoons for the school newspaper. As an adolescent, he develops an interest in jazz, playing the tenor saxophone in a manner influenced by the free form work of Ornette Coleman and John Coltrane.

1962

Wallace moves to downtown Vancouver and enrolls in the English department at the University of British Columbia, taking courses in comparative literature, especially French

literature. However, as there aren't sufficient courses offered for a major in comparative literature, he decides to major in art history. He completes his Bachelor of Arts degree in 1966.

1963

Wallace marries Coleene Youche, a son Cameron is born in 1964.

1964

At UBC Wallace takes courses from B.C. Binning, Iain Baxter, George Rosenberg and Iain McNairn, and becomes friends with artists Gary Lee Nova, Tony Onley and Tom Burrows.

1965

Landscape, an oil painting by Wallace, is selected for inclusion in the Vancouver Art Gallery's "34th British Columbia Annual Exhibition", juried by Paul Mills. He is also represented in "BC Young Painters" at the Victoria Art Gallery in Victoria, BC.

Exhibitions:
"34th British Columbia Annual Exhibition"
Vancouver Art Gallery
"BC Young Painters"
Victoria Art Gallery, Victoria



left
Untitled
[monochrome painting]
1967
installed at Simon Fraser
University, Burnaby

right
Elevator Piece
1970 (detail)

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1966

In September, Wallace enters UBC’s graduate programme in art history. In October, an oil painting by Wallace, titled *Still Life*, is included in the “52nd Annual Exhibition of Northwest Artists” at the Seattle Art Museum, and in November an acrylic on canvas still life is included in “PAINTING ’66”, juried by Arnold Rockman for the Vancouver Art Gallery.

Exhibitions:
“52nd Annual Exhibition of Northwest Artists”
Seattle Art Museum, Seattle
“PAINTING ’66: Vancouver Centennial
Award Exhibition”
Vancouver Art Gallery, Vancouver

1967

After touring museums on the Eastern seaboard, Wallace is hired as an instructor in art history at the University of British Columbia. There he meets Jeff Wall, who is studying art history, as well as Rodney Graham and Dennis Wheeler, who attend Wallace’s classes. Wallace is the principle reader of Wall’s thesis on Berlin Dada, which is completed in 1970.

Wallace produces a number of monochrome paintings, mostly in a vertical format of about 229 x 51 cm, each with a contrasting border. His painting technique elides any trace of brushwork or touch and they are usually installed so their relationship to the surrounding architecture becomes a prominent aspect of the work. He also produces collages that recall those of Kurt Schwitters and Raoul Hausmann.

In August, *High-C* for *Y.G.*, a small charcoal and crayon drawing by Wallace—an abstract composition with horizontal bands—is included in “Northwest Drawings” at the Bau-Xi Gallery in Vancouver.

Wallace collaborates with poets bill bissett, David UU and Lance Farrell in presenting exhibitions of concrete poetry and collage at the Mandan Ghetto Gallery.

In December, “BC ’67”, the Vancouver Art Gallery’s annual exhibition opens at the Vancouver Art Gallery. Controversy erupts when juror Yves Gaucher determines that only nine BC-based artists are worthy of inclusion. In addition to Wallace they are: Iain Baxter, Claude Breeze, Tom Burrows, Audrey Capel Doray, collaborators Glenn Lewis and Michael Morris, Bodo Pfeifer and Dallas Selman.

Exhibitions:
“Joy and Celebration”
UBC Fine Arts Gallery, Vancouver
“Brazilia ’73: An Exhibition of International
Concrete Poetry”
Mandan Ghetto Gallery, Vancouver
Organized by David UU and bill bissett
“Northwest Drawings”
Bau-Xi Gallery, Vancouver
“Collage Show”
Mandan Ghetto Gallery, Vancouver
“BC ’67”
Vancouver Art Gallery, Vancouver

1968

Wallace completes his Master’s degree in art history at UBC. His thesis, “Piet Mondrian: The Evolution of Neo-Plasticism 1910–1920”, addresses the transition from Mondrian’s early fauve-impressionist landscape works to the reductive abstraction Mondrian adopted after 1917.

The ‘content’ of neo-plastic art, as well as Mondrian’s landscapes, manifests itself only during the creative process, and not in the final product. It is only in the measuring of the various choices and discriminating action made during the creative process that the true scope of feeling in Mondrian’s art becomes evident.
Ian Wallace, “Piet Mondrian: The Evolution of Neo-Plasticism 1910–1920”, unpublished MA thesis, University of British Columbia, 1968, cited in *Ian Wallace: Hommage à Mondrian*, Middelburg: De Vleeshal, 1990, unpaginated.

In the spring Wallace’s monochromes are exhibited in a two-person show with Duane Lunden at the Simon Fraser University Gallery, as well as at the Douglas Gallery (later Ace Gallery) and Bau-Xi Gallery.

In the fall, Wallace begins work on a body of minimalist sculptures produced by placing lengths of stock timber on the floor and draping them with sheets of transparent plastic. These are exhibited in a two-person show with D’Arcy Henderson at the UBC Student Union Building Gallery.

In the summer and winter school breaks, Wallace travels to New York to view and document recent exhibitions, material that he uses in his art history classes.

Exhibitions:
“Recent Vancouver Art”
Douglas Gallery, Vancouver
“Vancouver Focus ’68”
Bau-Xi Gallery, Vancouver
“Duane Lunden and Ian Wallace”
Simon Fraser University Art Gallery, Burnaby
“Systems and Series”
UBC Fine Arts Gallery, Vancouver
“D’Arcy Henderson and Ian Wallace”
SUB Gallery, University of British Columbia, Vancouver

1969

Wallace exhibits *Untitled (Plank Piece)*, a sculpture made from wood and plastic, in “Survey ’69” at the Musée des Beaux Arts in Montréal. He provides museum staff with directions on how to acquire the materials from a lumberyard and install the work. When the exhibition ends, the wood is returned to the lumberyard. The exhibition also includes work by the Vancouver-based artists Michael Morris and N.E. Thing Co.

Having driven across Canada to attend the opening in Montréal, Wallace completes the trip by driving the circumference of the United States, viewing exhibitions along the route. Upon his return he produces *Untitled (White Line)* on the Dollarton mudflats and exhibits the work at the Bau-Xi Gallery.

Wallace co-publishes *Free Media Bulletin No. 1* with Duane Lunden and Jeff Wall. The publication includes a portion of Marcel Duchamp’s “Notes on the Readymade”, a 1936 text by Dada artist Richard Huelsenbeck and excerpts from

essays by Ad Reinhardt, Arturo Schwarz and the Situationist Alexander Trocchi (all reproduced without the authors’ permission), as well as texts and works by the publisher/artists. Although the bulletin’s title implies there will be more issues, only one is produced.

All that ‘stuff,’ conceptual art, idea art, documentary earthworks, etc., makes more sense when it is read as a literature of images rather than confronted as works of art to be gallery promoted, even magazine promoted through gallery devices.... We are now thinking of the public location of this art. I think that it is being publicly misled and misread. It is essentially ‘page’ stuff that is plugging into the media power of the present gallery (commercial and institutional) setup and thus through the name-gathering (names as a commodity valued for their drawing-power, the ‘star’ system of the art world) critics to the art magazines.
Ian Wallace, “A Literature of Images”, in *Free Media Bulletin No. 1*, unpaginated.

Wallace stops painting. He produces collages (including *Magazine Piece*), photographs and several sound works.

Exhibitions:
“Vancouver Focus ’69”
Bau-Xi Gallery, Vancouver
“Survey ’69”
Musée des Beaux-Arts, Montréal
Juried by André Paradis, Ronald Bloore and Lucy Lippard
“The Photo Show: The Artist as Photographer”
SUB Gallery, University of British Columbia, Vancouver
“Tom Burrows and Ian Wallace”
Bau-Xi Gallery, Vancouver

1970

In February, “Four Artists: Tom Burrows, Duane Lunden, Jeff Wall, Ian Wallace”, curated by Christos Dikeakos, opens at the UBC Fine Arts Gallery. Wallace is represented by *Magazine Piece*, which consists of a *Look* magazine that has been unbound so the pages could be taped to the gallery wall, as well as an untitled film work, slide projections and collages. The exhibition, and Dennis Wheeler’s review of it, will take a central role in the development of the “de-

featured landscape” as a subject in the work of a number of Vancouver-based artists.

The only artist in the show that included film as a part of his work, Wallace is interested in avenues of communication both in the literal sense of city streets and in the fracture of real information that occurs there... [Wallace’s film] relives the cultural present and past as if from several points of view at once. The artist as individual disappears into the mass of the cultural material surrounding him. He is the eye under a collapsing conception, the flood of letters, signs and materials, a catalyst unleashing the torrent behind the concrete, always removing more wall than he builds.
Dennis Wheeler, “The Limits of the Defeated Landscape: a review of Four Artists, Fine Arts Gallery, University of BC, February 1970” in *artscanada*, June 1970, p. 51.

Wallace produces *Elevator Piece*, a slide projection consisting of photographs Wallace took by riding on an elevator and making an image each time the elevator doors opened. Following the “Photo Show” of late 1969 and the “Four Artists” exhibition of early 1970, he turns decisively to the use of documentary photography to make studio works and early street works, such as *Street Intersection* and *Street Reflections*, both 1970, and later, in London, *Pan Am Scan*. These are the first works by Wallace to engage with the street as a paradigmatic space of public action and everyday life.

Wallace leaves his teaching position at UBC and, in the fall, moves with his wife and son to London, England with assistance from the Canada Council. He is able to cover living expenses by working as a forest keeper at Kenwood House on Hampstead Heath. Over the following months, Wallace shares the flat by turns with Jeff Wall and his family, David and Carol Wisdom, and Marco and Dianne Cacchioni.

In [*Pan Am Scan*], made in London, a corporate office and the street outside... is surveyed in a series of photos which reiterate the turning of the head across a short arc. The movement neither begins nor ends on any conventionally salient point of the architectural setting or the gestures of the figures included in the scene. It is an itinerant glance, apparently without aim and to no avail, in the

random routine of the city. It makes no accusations, deconstructs nothing, expresses no moral. It displays its purposelessness, withdrawing from participation, turning away from a generic scene of modern life, and then possibly turning back to it... One is reminded of the lyrical backgrounds in the early films of Godard, of the immobile yearning for escape in Baudelaire’s *Anywhere out of this world*, or Mallarmé’s “Le Ciel est mort.—Vers toi, j’accours”, in *L’Azur*.
Jeff Wall, “La Mélancolie de la rue: Idyll and Monochrome in the Work of Ian Wallace 1967–82”, in *Ian Wallace: Selected Works 1970–1987*, Vancouver: Vancouver Art Gallery, 1988, p. 66.

Exhibitions:
“The Sound Show”
UBC Fine Arts Gallery, Vancouver
“Four Artists: Tom Burrows, Duane Lunden, Jeff Wall, Ian Wallace”
UBC Fine Arts Gallery, Vancouver

1971

Wallace returns to Vancouver from London in the late spring. A version of *Magazine Piece*, this time using a current issue of *Seventeen* magazine, is included in “The Collage Show” at the UBC Fine Arts Gallery, as well as in “45° 30’N–73° 36’W”, an early exhibition of conceptual art curated by Gary Coward and Bill Vazan at the Saidye Bronfmann Cultural Centre and Sir George Williams University Art Galleries in Montréal.

Glossy magazines dealing with fad, fashion and trivia... are among the most important visual documents of our era.... That is why Ian Wallace’s solid wall of *Seventeen* magazine, tacked up page by page, means so much, yet so little. Every middle-class swinging cliché is there.... This is creative, artless collage. It uses the media without comment and it, too, can be thrown away at the end of the show.
Richard Simmins, review of “The Collage Show”, *The Province*, Vancouver, 26 March 1971.

Wallace applies to study at the American Film Institute in Los Angeles. He is granted an interview and hitchhikes to Los Angeles with a

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16mm film camera, but decides against pursuing studies at the AFI due to financial problems. He returns to Vancouver where he writes film reviews for the *Georgia Straight*. He spends much of the summer in a community of squatters on the north shore of Burrard Inlet, living for a time in Tom Burrow’s house on the Dollarton mudflats. The squatter’s houses are deliberately burned down by the District of North Vancouver in the fall. An image of Burrow’s house will later appear in Wallace’s *La Mélancolie de la rue*, 1973.

As a contribution to “Poetry Must Be Made By All—Change The World”, an exhibition curated by Ron Hunt for the Vancouver Art Gallery, Wallace exhibits an untitled slide projection, based on photographs he made during a *dérive*-like walk that begins at the Vancouver Art Gallery, meanders through the city’s downtown and returns to the gallery, together with a video-taped discussion of *Pan Am Scan*.

Exhibitions:
“45° 30'N—73° 36'W”
 Saidye Bronfman Cultural Centre and Sir George Williams Art Galleries, Montréal
“The Collage Show”
 UBC Fine Arts Gallery, Vancouver
“Poetry Must Be Made By All—Change The World”
 Vancouver Art Gallery, Vancouver

1972

Wallace takes a teaching position as an art historian at the Vancouver School of Art (which will later become the Emily Carr College of Art and Design, and then the Emily Carr Institute of Art and Design). Discovering a shared interest in European cinema, especially Italian neo-realism, the French new wave as well as more mainstream directors like Alfred Hitchcock, Wallace hires Jeff Wall to show films during the lunch break at the VSA. Wallace will teach at the Institute until 1998. As chair of the Interdisciplinary Division, Wallace initiates an academic programme integrated with studio practice and introduces Art Now, an influential contemporary art history course that is linked to a visiting artists programme. His students

will include Roy Arden, Stan Douglas, Arni Haraldsson, Kelly Wood and Jin-me Yoon among many others.

Exhibitions:
“Due West”
 Burnaby Art Gallery, Burnaby

1973

Wallace produces his first large-scale panoramic photographic work, *La Mélancolie de la rue*, which is made up of three hand-coloured photographic panels. Originally titled *La Mélancolie de la rue + Barthes’ Third Meaning... Early One Morning*, impetus for the work is drawn from Roland Barthes’ “Third Meaning”, a 1970 essay addressing the montage effects in Sergei Eisenstein’s classic 1925 film *Ivan the Terrible*. *La Mélancolie de la rue* will later be cited as the origin of Photoconceptualism in Vancouver.*

“Canada Trajectoires 73” opens at the Musée d’Art moderne de la Ville de Paris. Wallace exhibits *La Mélancolie de la rue*, which is included in a section of the exhibition titled “Les Independants de la Côte Ouest”, along with work by Tom Burrows, Christos Dikeakos, Dean Ellis, Image Bank (Michael Morris and Vincent Trasov), Bill Jones and Al Neil.

Wallace, Rodney Graham and Jeff Wall receive funding from the Canada Council for the Arts for a film project. Preliminary sketches for the film are made using photography and video, and Wall eventually completes a script, but the film itself is never completed. Some of the photographs are exhibited as *Stills from a Film in progress* in “Pacific Vibrations”, an exhibition that opens at the Vancouver Art Gallery in September.

*See, for example, Shepherd Steiner, “v.s. a beginning of sorts” in *Intertidal: Vancouver Art and Artists*, Antwerp and Vancouver: Museum van Hedendaagse Kunst and The Morris and Helen Belkin Art Gallery, 2005, p. 113–125.

Exhibitions:
“Canada Trajectoires 73”
 Musée d’Art moderne de la Ville de Paris, Paris

left
 Invitation for “Ian Wallace”,
 Pender Street Gallery,
 Vancouver, 1976

right
 Invitation for “Ian Wallace”,
 Nova Gallery, Vancouver, 1978
 (detail)

“Pacific Vibrations”
 Vancouver Art Gallery, Vancouver
“West Coast Kinesis”
 Art Gallery of Victoria, Victoria

1974

“The Summer Script”, Wallace’s first solo exhibition, opens at the UBC Fine Arts Gallery in February. Originating from studies for the film project with Graham and Wall, *The Summer Script I* consists of six hand-coloured still photographs of video sketches for the film. *The Summer Script II* comprises six hand-coloured photographs depicting photographic studies for the film as they are passed around a cloth-covered picnic table.

Exhibitions:
“The Summer Script”
 (solo), UBC Fine Arts Gallery, Vancouver

1975

Wallace produces *An Attack on Literature*, a narrative work that consists of two panoramic sections, each with six hand-coloured photographic enlargements. *An Attack on Literature* evokes Stéphane Mallarmé’s 1895 essay “The Book: A Spiritual Instrument”, in which Mallarmé contrasts the literary, associated with books, and the vulgar, associated with mass-produced newspapers, while emphasizing the material character of both. Mallarmé’s assertion that “all earthly existence must ultimately be contained in a book” positions the world itself as a book, a model in which the relationships that order human life echo the formal structure of language. This conception of the world, and the role art plays in it will remain an important touchstone for Wallace over the following decades.

A solo exhibition, curated by Roald Nasgaard, featuring *The Summer Script* and *An Attack on Literature* opens in September at the Art Gallery of Ontario, Toronto.

The artist refers to *The Summer Script* mural as an impressionist reverie and to *An Attack on Literature*

left
 Invitation for “Ian Wallace”,
 Nova Gallery, Vancouver, 1979
 (detail)

right
 Invitation for “Ian Wallace:
 Work”, Vancouver Art Gallery,
 Vancouver 1979

as images of intellectual violence. By means of scale and complexity, the intention of both works is to imply a meaning which can only be completed by the interpretive participation of the viewer.
 From the press release for “Ian Wallace” at the Art Gallery of Ontario

Exhibitions:
“Ian Wallace”
 (solo), Art Gallery of Ontario, Toronto
“Narrative in Contemporary Art”
 University of Guelph, Guelph

1976

Wallace exhibits *An Attack on Literature* and *The Constructor* at the Pender Street Gallery in Vancouver.

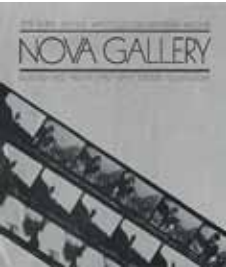
An Attack on Literature dramatizes in a twelve part statement three spectators’ confrontation with a typewriter with a will of its own. As a young man bends to conjure forth a piece of blank paper from the mysteriously abandoned machine, paper flies from it magically into the air, attacking and baffling all. From “Ian Wallace/TWO MURALS”, unattributed introduction to *An Attack on Literature* and *The Constructor* in *The Capilano Review*, no. 10, fall 1976, p. 246.

Exhibitions:
“Ian Wallace”
 (solo), Pender Street Gallery, Vancouver

1977

In November, “Eight West Coast Artists” opens at the Institute of Modern Art in Brisbane, Australia. The exhibition is an exchange project organized by the Pender Street Gallery. Wallace is represented by *Inflagrante Dilecto* and *Found Object*; both are photographic works produced in 1977.

Exhibitions:
“Eight West Coast Artists”
 Institute of Modern Art, Brisbane, Australia
“From This Point of View”
 Vancouver Art Gallery, Vancouver
“portrait x camera”
 Sunshine Coast Arts Centre, Sechelt



1978

In January, a solo exhibition including *The Calling*, 1976, *The Studio*, 1977 and *Hypnerotomachia (The Staircase)*, 1977, all staged photographic works, opens at Vancouver’s Nova Gallery. The composition of *The Calling* closely follows that of Caravaggio’s *The Calling of St. Matthew*, c. 1599–1600, with Jeff Wall in the role of Christ, who directs Wallace, playing the tax collector Matthew, to follow him. Rodney Graham plays one of Matthew’s colleagues who continues to count money in spite of the drama unfolding around him. *The Studio* is based on the right half of Gustav Courbet’s monumental painting *The Artist’s Studio*,1855, with Wallace in the role of Baudelaire. *Hypnerotomachia* references *Hypnerotomachia Poliphili*, an allegorical romance published in Venice in 1499 that is considered an important example of early printing.

Wallace believes he is “back where Manet, Courbet and Degas were in the 1850s”, only in an inverted manner. Where the 19th century painters had to come to grips with the photographic image, the 20th century photographer has to re-define the artistic image that past painting has so magnificently expressed throughout art history.... Wallace, unlike many artists, has a solid understanding of his own place and time. Even though he constantly relates to the past, his reasons and aims are immediate.

Art Perry, “Wallace finds field for photos in the past”, in *The Province*, Vancouver, 24 January 1978.

The new-wave art-rock band the UJ3RK5 (pronounced ‘you jerks’) is formed when Rodney Graham and Frank Johnston (previously known as the Gentlemen II) start jamming with Wallace, who played bass, and Jeff Wall in the visual art studios at Simon Fraser University, where Wall teaches. The band will eventually attain cult status in the Canadian music world. At various times the band’s line-up also includes William Gibson (who will later attain fame as one of the founders of the literary genre cyber-punk), Kitty Byrne (co-proprietor of the Pender Street Gallery), David Wisdom, Colin Griffiths and Danice MacLeod.

Exhibitions:
“Ian Wallace”
 (solo), Nova Gallery, Vancouver

1979

In February, an interview by Wallace with Bruce Nauman is published in *Vanguard*, a journal published by the Vancouver Art Gallery.

An extended essay on Wallace’s work, written by the artist Eric Cameron, is published in the February issue of *Artforum*.

The tensions of Ian Wallace’s position may be difficult to resolve rationally. The mind boggles at the diversity of his source material, and where I can follow his theoretical premises I still have to question the logic of the argument. Yet my intuition tells me that this is deeply meaningful work.... If Wallace and I disagree in our assessment of Roland Barthes or Jacques Lacan that is not an insuperable obstacle.... ‘Experience’ is not a name for one part of a work of art, but a way of engaging with every aspect of it, the intellectual as much as the sensuous, and in those terms I find the intellectual disunities and fragmentation of the continuities of life, to which [Wallace’s] semiological method leads, are very meaningful to me. It is the structure of his thought rather than the content of his ideas that qualifies the sensuous response with a poignancy that has the ring of truth.
 Eric Cameron, “Semiology, Sensuousness and Ian Wallace”, in *Artforum*, February 1979, p. 33.

In September, “Ian Wallace: Work 1979” opens at the Vancouver Art Gallery. The exhibition includes *Lookout*, 1979, and *Image/Text*, 1979, two monumental photographic works produced specifically for the exhibition, as well as two related video works. The text segments of *Image/Text*, through their structure, evoke Stéphane Mallarmé’s 1897 poem *Un Coup de dés jamais n’abolira le hasard* (A roll of the dice will never abolish chance), which also appears in the lower right panel of the work. The exhibition catalogue is designed by Wallace.

The scale of these works (9 feet x 18 feet, 3 feet x 48 feet) locates the viewer inside the landscape of Lookout... but also distances the viewer from the intimacy and specificity of image/text [sic].
 Jo-Anne Birnie Danzker, “Préface”, in *Ian Wallace: Work 1979*, Vancouver: Vancouver Art Gallery, 1979, unpaginated.

Exhibitions:
"Ian Wallace"
(solo), Nova Gallery, Vancouver
"Ian Wallace; Work 1979"
(solo), Vancouver Art Gallery, Vancouver
"Photo/Extended Dimensions"
Winnipeg Art Gallery, Winnipeg

1980

Wallace shoots a short 16mm film in which a number of his friends play homeless vagrants. Stills from the film will later be the basis for his *Poverty* project.

The UJ3RK5 release a self-titled EP on the Vancouver-based label Quintessence. The cover photograph of the band is by Jeff Wall and Theodore Wan. The EP's four songs include "Eisenhower & the Hippies", with lyrics taken from a review written by Dan Graham of a 1967 exhibition of paintings by Dwight Eisenhower. Distribution rights for the EP are acquired by Polydor. In May, the UJ3RK5 open for Gang of Four at Vancouver's Commodore Ballroom. Despite this success, the UJ3RK5 disband in the fall.

Exhibitions:
"Ian Wallace"
(solo), Optica, Montréal

1981

In the summer, Wallace travels to Cologne, Germany, to review "Westkunst: Contemporary Art Since 1939", a large-scale exhibition curated by Kaspar Koenig and which includes Jeff Wall in the contemporary section. Co-organized under the sponsorship of the City Museum of Cologne, the exhibition claims to provide an historical perspective on contemporary art since 1939. Wallace's review, the first of a number of extended essays he will publish over the following decades, appears in the September 1981 issue of *Vanguard*. He is sharply critical of a lack of historical consciousness on the part of many of the participating artists and the exhibition curators.



The feature film (including television) is the dominant mode of the production of images in our society, and the production of art must be seen in relation to it.... The technique of feature film, first because of its specular power and then because of its ability to formulate new narratives to present new content, completely overwhelms the available technique of static visual art; which can only speak through symbolic allegory or as a decorative abstraction employed by interior design and architecture.... The very limits of this symbolic allegory force a limit on the subject matter and maintain a regime of ambiguity and resistance to a clear and invulnerable reading, a resistance to passive contemplation. And if it is not to resort to an iconic formalism of the didactic conventions of socialist realism, it could be that the moral imperative of the avant garde has to act through subterfuge, alienation and even decrepitude. And it must also be that if art ceases to be alienated it would lose that very quality that makes it art. In both cases the revisionism of "Westkunst" is working to protect the special condition of art through the revival of traditional technique, and thus prolong the existing state of things.

Ian Wallace, "Revisionism and it Discontents", in *Vanguard*, September 1981, p. 19.

Although he takes a critical stance in relation to "Westkunst", Wallace's encounter in the exhibition with Andy Warhol's *Orange Car Crash Fourteen Times*—in which one half of the work is an orange monochrome and the other has fourteen identical images of a crashed car screenprinted onto the orange ground—is crucial to Wallace's later work, which will adopt a similar formal structure.

1982

In June, *Poverty*, which marks Wallace's return to painting, is exhibited at the David Bellman Gallery in Toronto. *Poverty* includes 20 monochrome paintings on canvas in various colours. Each has an image—an enlarged frame from the film Wallace shot of his friends acting as vagrants in 1980—screenprinted in the centre.

left
Installation view of ***Poverty***
in "Ian Wallace", David Bellman
Gallery, Toronto, 1982

right
Invitation for "Ian Wallace:
At Work", Or Gallery,
Vancouver, 1983

The whole effect of the paintings—with the colours and inconsistencies added—is to make poverty look like a pastoral romp in the city accompanied by charming clashes of colour. What a comfort this is, and what a lie. It suggests not poverty, per se, but poverty as it sometimes sits in our middle class heads. I think Wallace gets it exactly right. And when I look at his paintings and their busy, thin, all-over buzz, I think he has made a perfect abstract portrait of what it is like to see things this way. If he wants to call that poverty, fine.
Richard Rhodes, "Ian Wallace, David Bellman Gallery", in *Vanguard*, September 1982, p. 26.

Poverty's indistinct, reprocessed film frames construct a Victorian city, and a view of things reminiscent of the work of early photographers like Charles Nègre, one of Wallace's favourites. Although the heartlessness of the environment is acknowledged in the typology of the setting, the behaviour of the figures conforms to the idyllic conventions. Bliss appears in the two images of the couple reclining in flowering weeds, the serene browsing of the young girl on piles of trash, and the man in the overcoat, engrossed in a book.... Wallace's vagrants are arranged like the pastoral rustics who abide among the sedentary ruins of antique architecture in traditional treatments of the genre.
Jeff Wall, "La Mélancolie de la rue: Idyll and Monochrome in the Work of Ian Wallace 1967–82", in *Ian Wallace: Selected Works 1970–1987*, Vancouver: Vancouver Art Gallery, 1988, p. 73.

In the summer, Wallace travels to Kassel, Germany to view "Documenta 7", assembled with Rudi Fuchs, director of the Van Abbemuseum in Eindhoven, as artistic director, and which includes work by Jeff Wall. Wallace produces a lengthy, critical essay titled "The Era of Judgement: The 7th Documenta", which appears in the December/January 1982/1983 issue of *Vanguard*.

Fuchs here is asking for détente between the radical ideals of criticism and critical art, and the romantic and accommodating interests of a new generation who are willing to contain their aspirations within that cold war attitude of passionate indifference disguised by arbitrary gestures of aesthetic bravura... the dominant aesthetic sponsored by "Documenta 7" remains protected by an aura of aesthetic glory and an atmosphere of debauched

left
Installation view of ***Poverty***
in "Rodney Graham, Ken Lum, Jeff Wall, Ian Wallace",
49th Parallel Centre for
Contemporary Canadian Art,
New York, 1985

right
Ian Wallace in his studio, 1987.
Photo: Kirk Tougas

and aristocratic brooding. Its codes of aesthetic, political or ideal content are devalued in a state of submission to the free play of the signifier, where that symbolic liberation of art into an affectation of botched and devalued traditions is a pathetic acknowledgement of its own decrepitude. It is... an hysterical unravelling of all the codes by which desire could direct itself to a communicable end, where content is simultaneously called forth and then negated.
Ian Wallace, "The Era of Judgement: The 7th Documenta", in *Vanguard*, December/January 1982/1983, p. 15.

Exhibitions:
"Ian Wallace"
(solo), David Bellman Gallery, Toronto

1983

For a solo exhibition titled "At Work", at Vancouver's artist-run Or Gallery, Wallace exhibits himself reading Søren Kierkegaard's *Concept of Irony*. During off-hours, Wallace uses the gallery space as a studio to produce numerous variations of the image of himself reading.

Exhibitions:
"Ian Wallace: At Work"
(solo), Or Gallery, Vancouver
"Photographic Sequences"
Art Gallery of Peterborough, Peterborough

1984

Following a summer sailing tour of Haida Gwaii, Wallace is granted a sabbatical from teaching duties and the Emily Carr Institute. He moves to Rome where he pursues a research programme in the history of media.

Exhibitions:
"Photo Expansions"
Open Space, Victoria
"Art and Photography"
Vancouver Art Gallery, Vancouver



1985

At the 49th Parallel Centre for Contemporary Canadian Art in New York, Wallace curates an exhibition of work by Rodney Graham, Ken Lum, Jeff Wall and himself. The four artists will later be identified as "The Vancouver School".

We take an intense interest in the production and exhibition of each other's work, providing an immediate intellectual rapport and spontaneous interdependence. Moreover, within the scope of our common outlook, we encourage and emphasize our differences, conceiving and producing all works independently of each other. Thus our activities form a micro-politics built out of regular personal contact that is only possible in a localized environment... Since the early '70s Jeff Wall and I have concentrated almost exclusively on photographic media, originating pictures that exploit the tension between artifice and reality, between expression and observation. Drawing from a wide range of accumulated cultural iconographies—classical painting, advertising photography, cinema and everyday experience—we construct meaning within purely pictorial terms—not only within the frame of the picture itself—but also in terms of its display in an exhibition—its relation to the spectator as a critical and desiring subject.
Ian Wallace, "An Introduction to the Exhibition", in *Rodney Graham, Ken Lum, Jeff Wall, Ian Wallace*, New York: 49th Parallel Centre for Contemporary Canadian Art, 1985, unpaginated.

Exhibitions:
"Rodney Graham, Ken Lum, Jeff Wall, Ian Wallace"
49th Parallel Centre for Contemporary Canadian Art, New York
"Visual Facts"
Third Eye Centre, Glasgow (circulated to Graves Art Gallery, Sheffield and Canada House, London)

1986

In the spring, Wallace exhibits the initial version of *My Heroes in the Street* as a frieze of photographs that extends across both ends of Vancouver's Coburg Gallery. The images depict artist friends, including Wendy Elliott, Shelagh



Keeley, Arni Haraldsson and Rodney Graham, "wandering through the 'forest of symbols', the confusion of advertising signage, monumental architecture and traffic that comprises the urban environment."* Impetus for the work is drawn from Baudelaire's conception of the well-educated bohemian outsider as a hero of the modern world.

* Ian Wallace, in *Ian Wallace: My Heroes in the Street*, Vancouver: Catriona Jeffries Gallery, 2001, unpaginated.

I observe that the majority of painters who have attacked modern life have contented themselves with public and official subjects—with our victories and political heroism. Even so, they do it with an ill grace, and only because they are commissioned by the government which pays them. However, there are private subjects which are very much more heroic than these... The pageant of fashionable life and the thousands of floating existences—criminals and kept women—which drift about in the underworld of the great city; the *Gazette des Tribunaux* and the *Moniteur* all prove to us that we have only to open our eyes to recognize our heroism....
Charles Baudelaire, "The Salon of 1846: On the Heroism of Modern Life", in *Modern Art and Modernism: A Critical Anthology*, eds. Francis Francina and Charles Harrison, London: Paul Chapman Publishing Ltd., 1982, p. 17.

The Canadian Photographic Portfolio Society publishes a portfolio of ten maquettes for larger works that would extend Wallace's *My Heroes in the Street* project.

The street is the site, metaphorically as well as in actuality, of all the forces of society and economics imploding on the individual, who, moving within this dense "forest of symbols" of the modern city, can achieve the status of the 'heroic; that is, as the subject who can transcend and reconstruct these forces by the act of will.
Ian Wallace, from the colophon for the *My Heroes in the Street* portfolio.

Wallace learns that Colorific Photo Labs in Vancouver has a press that can laminate large photographs onto canvas. The availability of the press allows Wallace a wider range of options for combining photography and painting. He re-makes several works from *My Heroes*

in the Street, laminating the photographs onto canvas, with a wide white monochrome bordering the photographic image. These new works are first exhibited at Galerie Johnen & Schöttle in Cologne. Gallerists Jörg Johnen and Rüdiger Schöttle will play an important role in introducing Vancouver-based artists, including Rodney Graham, Ken Lum, Jeff Wall and Wallace, to European audiences over the ensuing decade.

In November, Toronto's Cold City Gallery opens a solo exhibition that includes Wallace's *Studio/Museum/Street*, 1986, *In the Studio*, 1979–1986, and *Portrait Gallery*, 1986.

The triptych *Studio/Museum/Street*, which originated as [a]... magazine work [for] *Photo-Communiqué*, Fall, 1986, serves as the synthesis of the exhibition. The piece refers to three thematic locations: the museum acts as intermediary, becoming the repository of the artefact, the location mediating the art (studio) and the public (street).... There is a performance quality in this work; its carefully staged postures are reminiscent of earlier pieces such as *An Attack on Literature*, 1975. Made by using photo-emulsion on canvas, *Studio/Museum/Street* is the representation of a painting, making reference to the notion of the valued art object, paralleling the full-standing archaic sculpture in the central panel.

Linda Generaux, "Ian Wallacwe, Cold City Gallery", in *Vanguard*, February/March 1987, p. 31.

Exhibitions:
"Ian Wallace"
(solo), Cold City Gallery, Toronto
"In the Tradition of Photography"
Light Gallery, New York
"Vikky Alexander and Ian Wallace"
Coburg Gallery, Vancouver
"Making History"
Vancouver Art Gallery, Vancouver
"Vancouver Now"
Walter Phillips Gallery, Banff
"Three Points; Twelve Views"
Surrey Art Gallery, Surrey
"Barbara Ess, Ian Wallace, James Welling"
Galerie Johnen & Schöttle, Cologne
"Focus—Kanadische Kunst von 1960–1985"
Cologne Art Fair, Cologne

"Camera Works"
Or Gallery, Vancouver

1987

Wallace's first solo exhibition outside of Canada opens at Galerie Rudiger Schöttle in Munich.

Three large canvases of *My Heroes in the Street*, as well as *Untitled (Heavenly Embrace)*, a large-scale four panel work by Wallace, is included in "Stations", an exhibition organized by the Centre international d'art contemporain in Montréal.

The two outer panels effect an exchange of gazes between a man on one end and a woman on the other, an exchange which encloses two central panels depicting statues. Both people are shown as if standing on opposite street corners. Called into question here is how a discourse of representation (statuary, imagery, signage) and a discourse of utility (architecture, urban planning, civil engineering) converge to constitute 'the public' which in turn encompasses all of us. John Miller, "Stations", in *Artscribe*, January/February 1988, p. 9.

Wallace contributes a research paper to a symposium on early post-war art titled "The Triumph of Pessimism", co-ordinated by Serge Guilbaut at the University of British Columbia Department of Fine Arts in September. The paper, titled "The First Documenta 1955", was subsequently published in the "Documenta 13" project *100 Notes—100 Thoughts* in 2011.

Exhibitions:
"Ian Wallace"
(solo), Galerie Rüdiger Schöttle, Munich
"Blow Up/Zeitgeschichte"
Wurttembergischer Kunstverein, Stuttgart (circulated to Haus am Waldsee, Berlin; Kunstverein Hamburg, Hamburg; Louisiana Museum of Modern Art, Humlebaek; Kunstmuseum Luzern, Lucerne; Frankfurter Kunstverein, Frankfurt; Rheinisches Landesmuseum, Bonn)
"Heavenly Embrace"
Baskerville & Watson Gallery, New York
"Toyama Now"
Museum of Modern Art, Toyama

Poster for "Ian Wallace: Selected Works 1970–1987", Vancouver Art Gallery, Vancouver, 1988

1988

Guest-curated by Christos Dikeakos, "Ian Wallace: Selected Works 1970–1987", a survey of Wallace's career, opens at the Vancouver Art Gallery in February. The exhibition is circulated to five additional venues, significantly broadening the audience for Wallace's work.

For Wallace the modern metropolis, with its complex perspectives of the street and reflections in the windows, etc., is a totally absorbing envelope of the everyday. The specific site for this work was Vancouver but it could be any other modern city. Christos Dikeakos, "Ian Wallace: Selected Works 1970–1987", in *Ian Wallace: Selected Works 1970–1987*, Vancouver: Vancouver Art Gallery, 1988, p. 8.

In the studio, in the museum, in the street, Wallace does not entertain the question that the flâneur begs: where amid this subjective mindering would the 'other' figure? This blank space for query is what Wallace asserts lies at the core of art and of his being. Yet it is easier to view the formation and repetition of the void as blanketing over the confrontations that challenge the subject to differentiate himself. Without recognizing an other, he is the other, patiently waiting. What this valuation underlines is Wallace's inhabitation of the imaginary as a zone of instability, repetition, melancholia. The imaginary's endless call back to past formations of desire and ideology means that its products will always read as symptoms rather than as cures—modernity is skipped over to favour romanticism and the individual accountable is at once burdened and blissed-out by that remembrance. The aura, so carefully sustained, succumbs to the state of mourning its own works.

William Wood, "The Patient Wait: Ian Wallace", in *Vanguard*, September 1988, p. 15.

Ian Wallace combines and compares the real space of the painted surface with the temporal space of photography in such a way as to cunningly confuse the two so that they become interchangeable. Vertical stripes of photographs are set into solid white grounds. The paint extends the assumed white boarder [sic] of the standard print transforming it into a coda for the gaps in time from exposure to exposure.... The separate

left
Catalogue cover for "Ian Wallace: Images", Maison de la culture et des loisirs de Saint-Étienne, Saint-Étienne, 1989

right
Invitation for "Ian Wallace: The Idea of the University", UBC Fine Arts Gallery, Vancouver, 1990

photographic panels are displayed in unusual ways which make the walls (a continuance of the white) and the corners of the room a part of the work.

Bill Jones, "Ian Wallace: 49th Parallel", in *Flash Art*, November/December 1988.

It is surprising to see the photograph submerged into 'painting', given its history in Wallace's work. But here it becomes an element of an installation; its reality is sculptural. This is the point of Wallace's reversing [the photograph's] privileged status so that it is back under the umbrella of painting again. The photograph becomes an agent of nostalgia suspended between high art and real life. Its promise of immediacy remains undelivered; it is a bit player, a geometric component of a phantomlike art form that ameliorates contradiction across its elegant white void.

Richard Rhodes, "Ian Wallace: The Power Plant", in *Artforum*, December 1988, p. 132.

Wallace's essay "Photoconceptual Art in Vancouver" is included in *Thirteen Essays on Photography*, a publication of the Canadian Museum of Contemporary Photography that focuses primarily on aspects of historical and contemporary photography in Canada.

This logic of the post-modern condition of a technocratic consumer society is perfectly mirrored in contemporary art of all types; not only in post-modern art but in modernism as well. Contemporary art mirrors the essence of the whole system. It conditions the whole system of language of which modernist art is a part, albeit in tension with it, but it cannot be willed away by correct thinking. Photoconceptual art, through its calling to consciousness of the contingencies of representation, identifies this overdetermination and thus allows for critique. The arbitrariness of post-modern art only mirrors the symptoms and, through devaluing reason, forecloses on critique. It is only a passive response to the real conditions of signification in our society because it merely absorbs itself into the seamless flow of consumption.

Ian Wallace, "Photoconceptual Art in Vancouver", in *Thirteen Essays on Photography*, Ottawa: Canadian Museum of Contemporary Photography, 1988, p. 112.



Wallace begins an extended body of work titled *In the Street*. These each consist of a large photograph of a street scene—sometimes with friends walking in the street or waiting at a corner—that is laminated onto canvas and combined with a monoprint, created by inking a sheet of plywood, placing the canvas over it and applying pressure to transfer the ink onto the canvas.

Exhibitions:
"Ian Wallace"
(solo), Cold City Gallery, Toronto
"Ian Wallace"
(solo), Canadian Cultural Centre, Paris
"Ian Wallace: Selected Works, 1970–1987"
(solo), Vancouver Art Gallery, Vancouver (circulated to 49th Parallel Centre for Contemporary Canadian Art, New York; MacKenzie Art Gallery, Regina; The Power Plant, Toronto; Mendel Art Gallery, Saskatoon; Winnipeg Art Gallery, Winnipeg)
"The Discursive Field of Recent Photography"
ARC Gallery, Toronto
"Camouflage"
Curt Marcus Gallery, New York
"Rodney Graham, Robert Kleyn, Jeff Wall, Ian Wallace"
Studio Casoli, Milan
"Cold City Exchange"
Or Gallery, Vancouver
"Stations"
Centre international d'art contemporain de Montréal, Montréal

1989

Wallace begins work on *The Idea of the University*, an ambitious project that expands upon his interest in the museum as a mediator between the private space of the studio and the public space of the street, by focusing on the university as a site of debate and validation. As in earlier works such as *Poverty* and *My Heroes in the Street*, Wallace uses friends from the university and art world as performers in the staged scenes; in *The Idea of the University* they include June Binkart, Sara Diamond, Kati Campbell, Serge Guilbaut, John O'Brian, William Wood and Jin-me Yoon, among others.

In the fall, Wallace is represented by three works, including *Untitled (In the Metro/Protest Squat)*, 1971, in "Photo-Kunst", a large-scale exhibition of historical and contemporary photographic work curated by Jean-François Chevrier for the Staatsgalerie Stuttgart to mark the sesquicentennial of the invention of photography. Three sections of the contemporary component of the exhibition are identified by the city in which the artists live. In the Vancouver section, Wallace is accompanied by Roy Arden, Stan Douglas and Ken Lum. The exhibition also includes a Dusseldorf section, with Andreas Gursky, Thomas Ruff and Thomas Struth, as well as a Paris section with Patrick Faigenbaum, Jean-Louis Garnell, Christian Milovanoff and Patrick Tosani.

Exhibitions:
"Ian Wallace"
(solo), Galerie Meert Rihoux, Brussels
"Ian Wallace"
(solo), Galerie Johnen & Schöttle, Cologne
"Ian Wallace: Images"
(solo), Maison de la culture et des loisirs de Saint-Étienne, Saint-Étienne
"Ian Wallace"
(solo), Canadian Cultural Centre, Paris
"Ian Wallace"
(solo), Galerie Gabrielle Maubrie, Paris
"Ian Wallace "
(solo), Cold City Gallery, Toronto
"Prospeckt 89"
Frankfurter Kunstverein, Frankfurt
"Photokunst"
Staatsgalerie Stuttgart, Stuttgart
"Canadian Biennale of Contemporary Art"
National Gallery of Canada, Ottawa
"Accrochages II"
Galerie Meert Rihoux, Brussels

1990

In March, *The Idea of the University*, comprising 16 separate canvasses, each with a large photograph flanked by monochromatic bands of paint, opens at the UBC Fine Arts Gallery.

The university is an institution which, like the museum, has a validating function in the culture: it is therefore subject to a critique. The critique is created by viewing the university through the indexes of prior concerns, including the idyll or pastoral which informs ideal notions of the academy.... The notation of architectural details and spaces, the gestures of people and texts on walls are all signs of potentiality inhabiting a ruin.... By being so specific, that is, by portraying the university in an exhibition in a university gallery, Wallace asks for a place for aesthetic discourse within the academy. What falls between this request and actuality (for who could hear such a request?) is the space of emptiness, of forms whose meaning has been pushed aside to be replaced by terms that function for deployment and administration of other interests, which are, in turn, not accommodated by this emptiness.

Scott Watson, "Ian Wallace: Critical Potentialities", in *Ian Wallace: The idea of the University*, Vancouver: UBC Fine Arts Gallery, 1990, p. 20–21.

My photographic style is strongly influenced by *cinéma vérité*, a camera style adopted by Jean-Luc Godard and his cameraman Raoul Coutard. This approach reflects a philosophy of action, in which the narrative of everyday life is transformed by the dynamics of an active subject.... The people in my pictures were all aware of being photographed, of being performers as it were, but being absorbed in the distraction of reading, thinking, talking, etc., could not fix on the instant of the picture-taking. There is thus a fine passage between the artifice of representation and the authentic activity of the persons in the pictures....

Ian Wallace, "The Idea of the University", in *Ian Wallace: The Idea of the University*, Vancouver: UBC Fine Arts Gallery, 1990, p. 32.

In April, an exhibition of Wallace's recent work opens at Nicole Klagsbrun Gallery in New York. His first solo exhibition in the United States, it comprises a number of large scale monochrome paintings with laminated photographs, including *Museum I*, 1989, and *Hotel Baudin, Paris I*, 1990.

...introversion is as much a part of Wallace's project as is his rejection of practical resolution. Hungry for transitive meaning, some will get no further in their interpretation than to see Wallace's pictures as evidence of the oblique



inutility of formal solipsism. Clearly the question "What does this mean?" is peripheral to "What does it do?"—for an answer to the former presupposes an understanding of the latter. Wallace suggests possible overlaps but holds firm to the contradictory process. He will enact, but never describe.

Jan Avgikos, "Ian Wallace: Nicole Klagsbrun", in *Tema Celeste* 26, July–October 1990, p. 67.

In August, Wallace's "Hommage à Mondrian" opens at de Vleeshal in Middelburg. The exhibition includes works in which photographs of the architecture and landscape of the area surrounding Middelburg are mounted onto hard-edge abstract paintings with blue, red, yellow and white grounds that evoke Mondrian's neo-plasticism.

The idealism that inspired Mondrian's work was also its weakness. His rejection of the materialist basis of both nature and social reality led him ultimately into a one-sided relation to that reality that limited the possibility of neo-plasticism to concretely alter social relations and carry out his idealist dream of enlightenment.... But the lasting beauty of Mondrian's work does not depend on the success or failure of its philosophic inspiration. The radical formal basis of his art still contains the essence of an idea which lingers in the backdrop of the modernist project.

Ian Wallace, "Hommage à Mondrian", in *Ian Wallace: Hommage à Mondrian*, Middelburg: de Vleeshal, 1990, unpaginated.

Exhibitions:
"The Idea of the University"
 (solo), UBC Fine Arts Gallery, Vancouver
 (circulated to Agnes Etherington Arts Centre, Kingston)
"Ian Wallace"
 (solo), Nicole Klagsbrun Gallery, New York
"Ian Wallace: Hommage à Mondrian"
 (solo), de Vleeshal, Middelburg
"Ian Wallace"
 (solo), Angles Gallery, Santa Monica
"Ian Wallace"
 (solo), Galeria Temple, Valencia
"Ian Wallace: Hommage à Mondrian"
 (solo), Galerie Gabrielle Maubrie, Paris
"Construction in Progress"
 Artists' Museum, Łódź

left
 Installation view of "The Idea of the University", UBC Fine Arts Gallery, Vancouver, 1990

right
 Poster for "Ian Wallace: Hommage à Mondrian", de Vleeshal, Middelburg, 1990

"Jardins de Bagatelle"
 Tanit Gallery, Munich
"Publique/Privée"
 Université de Rennes, Rennes

1991

Exhibitions:
"Ian Wallace"
 (solo), Galerie Rüdiger Schöttle, Munich
"Ian Wallace"
 (solo), Galleria Sergio Casoli, Milan
"Ian Wallace"
 (solo), Cold City Gallery, Toronto
"Recent Acquisitions"
 FRAC Corse, Corte
"La revanche de l'image"
 Galeria Pierre Huber, Geneva
"L'art conceptuel depuis les années 70"
 Galerie Rudiger Schöttle, Munich
"Recent Acquisitions"
 Museum of Contemporary Art, Los Angeles
"Rendezvous des amis"
 Galerie Gabrielle Maubrie, Paris

1992

In March, "Cámeres indiscretes", curated by Jose Lebrero Stals, opens at the Centre d'art Santa Mònica in Barcelona, with work by Rodney Graham, Ken Lum, Jeff Wall and Wallace, and with the participation of Dan Graham. "Cámeres indiscretes" and the 1985 exhibition at the 49th Parallel Centre for Contemporary Canadian Art are the only exhibitions that feature the work of the four artists originally identified as The Vancouver School.

Exhibitions:
"Ian Wallace"
 (solo), Nicole Klagsbrun Gallery, New York
"Ian Wallace"
 (solo), Galerie Fucares, Madrid
"Ian Wallace"
 (solo), Galleria Marco Noire, Turin
"Ian Wallace: new work"
 (solo), Or Gallery, Vancouver

left
 Installation view of "Ian Wallace: Hommage à Mondrian", Galerie Meert Rihoux, Brussels, 1993

right
 Invitation for "Sarah Charlesworth, Louise Lawler, Ian Wallace", S.L. Simpson Gallery, Toronto, 1996

"Cámeres indiscretes"
 Centre d'Art Santa Mònica, Barcelona and
 Circulo des Bellas Artes, Madrid

1993

Granted a second sabbatical from teaching, Wallace moved to Paris where he would live and work over the following two years. In March, an exhibition of recent work by Wallace opens at Galerie Gabrielle Maubrie in Paris.

These works function both as pictures and as an area of exchange, passage, encounter, and the autonomous economy. By adopting the approach he has, the artist transpires as an entrepreneur of the public gaze while the image becomes a sort of work site, an experimental surface in which production is reflected just as it is reconstructed in its very dynamic of elaboration.
 Frank Perrin, "Ian Wallace: Gabrielle Maubrie", in *Flash Art*, June 1993, p. 92.

In August, Wallace travels to Clayoquot Sound on the west coast of Vancouver Island, a site where environmentalists are confronting logging crews and the RCMP in an effort to save the old growth forests in the area. The conflict is covered extensively in the local, national and international press and the opposition to logging draws support from a broad public. On August 9, with the assistance of Paul Arbez, Wallace makes a set of photographs that form a scanning panorama of a scene in which a large number of protestors block a logging road by sitting on it. A number of the protestors are removed from the road and arrested. This work is first exhibited in 1995 at the Stedelijk Museum in Amsterdam.

Exhibitions:
"Ian Wallace: Œuvres Recentes"
 (solo), Galerie Gabrielle Maubrie, Paris
"Ian Wallace: Homage a Mondrian"
 (solo), Galerie Meert Rihoux, Brussels
"Ian Wallace: My Heroes in the Street: Studies for Pictures on Canvas"
 (solo), Kamloops Art Gallery, Kamloops
"Ian Wallace"
 (solo), Galeria Tomas March, Valencia



"Vancouver Collects"
 Vancouver Art Gallery, Vancouver
"Under the Paving Stones"
 Charles H. Scott Gallery, Vancouver
"Espace de l'image"
 FRAC Bretagne, Châteauxgiron
"Canada: une nouvelle generation"
 FRAC des Pays de la Loire, Gétigné-Clisson;
 Musée de l'Abbaye Sainte-Croix, Les Sables-d'Olonne; Musée des Beaux-Arts and FRAC, Franche-Comté, Besançon
"Autour du livre"
 Galerie Gabrielle Maubrie, Paris

1994

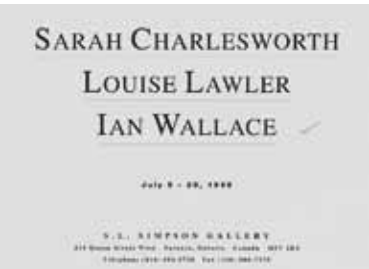
Wallace continues to work on his monumental *Clayoquot Sound* project. As with some of the *In the Street* works, the *Clayoquot* pictures include mono-printed elements created by taking an impression of paint that has been applied to sheets of plywood.

Exhibitions:
"Mediatrix"
 Cold City Gallery, Toronto
"Sortir de Reserve"
 Galerie Gabrielle Maubrie, Paris
"Barbara Bloom, Louise Lawler, Ian Wallace"
 Galerie Meert Rihoux, Brussels
"Espaces Reveles"
 FRAC Bretagne, Châteauxgiron
"Espaces (In)Habitable"
 Leonard & Bina Ellen Gallery, Concordia University, Montréal
"Marian Penner Bancroft, Christos Dikeakos, Ian Wallace"
 Catriona Jeffries Gallery, Vancouver

1995

"Ian Wallace: Clayoquot Protest" opens at Presentation House Gallery in North Vancouver in November.

...the specific significance of the event as such is not the ultimate issue in the work. What is most compelling here as political content is the image



of individuals who have collectively positioned themselves in defiance of the law on the basis of an ethics. As for the aesthetic work which memorializes this event, the central motif of contestation is carried by those spatializing devices which allow us to empathize with what it means to stand against the law and which prevent us from taking the image for granted so we can acknowledge that it, like the law itself, is in fact consciously formed by a specific history that can be deconstructed and reconstructed through such action.

Ian Wallace, "Clayoquot Protest," in *Ian Wallace: Clayoquot Protest (August 9, 1993)*, Windsor: Art Gallery of Windsor, 1997, p. 27.

Exhibitions:
"Ian Wallace"
 (solo), Sala Robayera, Miengo
"Ian Wallace"
 (solo), Catriona Jeffries Gallery, Vancouver
"Ian Wallace"
 (solo), S.L. Simpson Gallery, Toronto
"Ian Wallace"
 (solo), Galerie Gabrielle Maubrie, Paris
"Ian Wallace: Clayoquot Protest (August 9, 1993)"
 Presentation House Gallery, North Vancouver
"Recent Acquisitions"
 Museum of Modern Art, New York
"Milieu of the Order of Representation"
 S.L. Simpson Gallery, Toronto
"Painting in the 90s"
 Neue Galerie, Graz
"A Notion of Conflict"
 Stedelijk Museum, Amsterdam
"The Sky is the Limit"
 Galerie Gabrielle Maubrie, Paris
"Instants Photographiques"
 Musée d'art contemporain de Montréal, Montréal
"3rd International Photo Triennale"
 Esslingen
"La Transparence dans l'art du XXe"
 Musée des beaux-arts, Le Havre
"Artists/Architectes"
 Nouveau Musée-Institut d'Art contemporain, Villeurbanne
"Vancouver 1965–1975: Contexts and Influences"
 Vancouver Art Gallery, Vancouver
"Collection, Fin XXIeme"
 FRAC Poitou-Charentes, Angoulême

"Morceaux Choisis"
Le Magasin, Grenoble
"David Clarkson, Stephen Shearer, Ian Wallace"
S.L. Simpson Gallery, Toronto

1996

Exhibitions:
"Ian Wallace"
(solo), S.L. Simpson Gallery, Toronto
"Ian Wallace"
(solo), Galeria Dels Àngels, Barcelona
"Ian Wallace"
(solo), Galería Tomas March, Valencia
"The Culture of Nature"
Kamloops Art Gallery, Kamloops
"Sarah Charlesworth, Louise Lawler, Ian Wallace"
S.L. Simpson Gallery, Toronto
"Panoramas"
La Criée centre d'art contemporain, Rennes
"C'est arrive pres de chez nous"
FRAC Haute-Normandie, Sotteville-lès-Rouen
"Mois de la Photo"
Courvent des Cordeliers, Paris

1997

In April and May, Wallace exhibits three versions of *Magazine Piece 1970*, at Genesta, London.

Genesta's timely re-staging of *Magazine Piece* continues the current mini-trend for the re-presentation and subsequent reassessment of key, or neglected, works from the earlier conceptual period.... *Magazine Piece*, an 'open ended concept', exists formally as a text/instruction. The text reads: *Magazine Piece*, 1970. The cover and facing pages of a mass-circulation magazine attached to a wall in a given arrangement until exhausted by the format. At Genesta this proposal was interpreted three times; twice employing a grid formation (utilising the *Guardian's* Weekend supplement and the 'lifestyle' magazine *Wallpaper*) and once as a linear sequence (*World of Interiors*). Despite the seemingly rigid nature of the instruction, Wallace's concept allows for a fairly broad range of improvisation: the type of magazine that can be employed is open,

the number of pages involved is not specified and likewise the method of their attachment; here metallic adhesive tape and staples were used (echoes of Ryman's multiple fixings?). Matthew Higgs, "Ian Wallace", in *Art Monthly*, May 1997, p. 35.

In May, Wallace receives a VIVA award for lifetime achievement from the Jack and Doris Shadbolt Foundation.

Wallace's *Masculin/Féminin*, a body of works on canvas that combine stills from films by Roberto Rossellini (*Viaggio in Italia*), Michelangelo Antonioni (*L'Avventura*) and Jean-Luc Godard (*Masculin–Féminin*) with monochrome paintings and text is exhibited at the Leonard & Bina Ellen Gallery in Montréal and S.L. Simpson in Toronto. The Toronto exhibition is panned by critic John Bentley Mays in *The Globe and Mail* newspaper, who rejects the conceptual structure of Wallace's project.

[The scenes] are torn completely out of the original cinematic text of these films. Wallace subjects them to a process of excision, displacement and recombination into disjunctive relations to one another through which the citation is cast as a new text altogether, reproducing themes of anxiety and autonomy that arise in the space of difference between the male and the female... while the title is taken from Godard's *Masculin-Féminin*, Wallace has introduced the solidus that accentuates the gap that stands between the sexes, not only as we construct it culturally, but also as it is constructed as a dialectic or binary opposition in the composition of the work itself.

Cindy Richmond, "Camera Caesura", in *Ian Wallace: Masculin/Féminin*, Montréal: Leonard & Bina Ellen Gallery, 1997, p. 7–8.

Exhibitions:
"Ian Wallace"
(solo), Catriona Jeffries Gallery, Vancouver
"Ian Wallace"
(solo), Galeria Fúcares, Madrid
"Ian Wallace: Masculin/Féminin"
Leonard & Bina Ellen Art Gallery, Concordia University, Montréal
"Ian Wallace"
(solo), S.L. Simpson Gallery, Toronto

left
Catalogue cover for "Ian Wallace: Clayoquot Protest (August 9, 1993)", Art Gallery of Windsor, Windsor, 1997

right
Installation view of "Ian Wallace: Masculin/Féminin", Leonard & Bina Ellen Gallery, Concordia University, Montréal, 1997

"Ian Wallace"
(solo), Genesta, London
"Ian Wallace: Clayoquot Protest (August 9, 1993)"
Art Gallery of Windsor, Windsor
"L'Oeil Alerte"
FRAC Bretagne, Châteauxgiron
"Due West"
FRAC Poitou-Charentes, Angoulême
"Brève Rencontre"
Caisse des dépôts et consignations, Paris
"Road Movies in a Post Colonial Landscape"
Portland Institute of Contemporary Art at
The Art Gym at Marylhurst College, Portland

1998

In conjunction with a group exhibition at the Institut Valencià d'Art Modern in Valencia, Wallace produces an artist's book titled *Valencian Facades, Las Arenas Swimming Pool*. The book contains photographs and text by Wallace, who also designs the publication.

Clayoquot Protest (August 9, 1993) is exhibited in a solo exhibition at the Sprengel Museum in Hannover and in "Fast Forward/Archives", a group exhibition at the Hamburg Kunstverein.

Wallace retires from his teaching position at the Emily Carr Institute of Art and Design.

Exhibitions:
"Ian Wallace: In the Studio"
Galerie Meert Rihoux, Brussels
"Ian Wallace"
(solo), Sprengel Museum Hannover, Hannover
"Arquitectura racionalista valenciana"
Institut Valencià d'Art Modern, Valencia
"Raconte-moi une histoire"
Le Magasin, Grenoble
"Au nom du sport"
Galerie Gabrielle Maubrie, Paris
"Fast Forward/Archives"
Hamburg Kunstverein, Hamburg

left
Installation view of *Clayoquot Protest (August 9, 1983)* in "Ian Wallace", Sprengel Museum Hannover, Hannover, 1998

right
Invitation for "Ian Wallace: My Heroes in the Street", Catriona Jeffries Gallery, Vancouver, 2001

1999

Exhibitions:
"Ian Wallace: Masculin/Féminin"
(solo), Galerie Meert Rihoux, Brussels
"Ian Wallace"
(solo), Catriona Jeffries Gallery, Vancouver
"Ian Wallace"
(solo), Galería Tomas March, Valencia
"In the City"
FRAC Haute-Normandie, Sotteville-lès-Rouen
"Esguards Distants"
Institut Valencià d'Art Modern, Valencia;
Musée d'art moderne et contemporain, Geneva
"Regionalism Reconstructed"
MacKenzie Art Gallery, Regina
"Recollect"
Vancouver Art Gallery, Vancouver

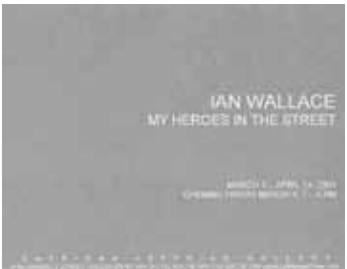
2000

Exhibitions:
"Inside / Outside"
Galeria Fúcares, Madrid
"L'Ultimo Disegno del 1999"
Zerynthia, Rome
"Accrochage IV"
Galerie Meert Rihoux, Brussels
"Ni jeunes, ni vieux, mais bons"
Galerie Gabrielle Maubrie, Paris
"L'invitation à la ville"
Brussels 2000, Brussels
"Gratture, Biffure & Incisure"
FRAC Bretagne, Châteauxgiron
"Pictures, Positions and Places"
Vancouver Art Gallery, Vancouver
"Carrefours historiques"
Musée de Cassel, Cassel
"Windows onto Venus/San Isidro"
7th Havana Biennial, Havana

2001

In March, "My Heroes in the Street", now consisting of six large works based on the maquettes published previously by the Canadian Photographic Portfolio Society, opens at the Catriona Jeffries Gallery in Vancouver.

Ian Wallace: An Annotated Chronology



2003
Exhibitions:
"Ian Wallace"
(solo), Catriona Jeffries Gallery, Vancouver
"Ian Wallace"
(solo), Galería Tomas March, Valencia
"Peintures Actuelles I"
FRAC Bretagne, Châteauxgiron
"The Big Picture"
Vancouver Art Gallery, Vancouver
"Unfinished Business: Vancouver Street Photographs, 1955 to 1985"
Presentation House Gallery, North Vancouver
"Peintures Actuelles 2"
FRAC Bretagne, Châteauxgiron
"Temporal Surfaces"
Vancouver Art Gallery, Vancouver
"El ojo de la arquitectura"
Travesía Cuatro Arte Contemporáneo, Madrid

2004

In March, Wallace receives a Governor General's Award in Visual and Media Arts.

Modernism is supposed to be resolutely anti-literary, and so Wallace's literariness, which takes the realm of images as continuous with those of poetry and novels, is perhaps the hardest thing for an art world audience to appreciate. The difficulty is the more acute as Wallace is not aligned with Postmodernism, and his interests do lie with the classic modernist works. But the key to Wallace's achievement is that he takes even the most mundane photo, or even the most abstract artistic gesture, as full of narrative meaning, meaning that will emerge in time. His work demands an intelligent viewer, and I suspect that it is too much for most, yet on the surface it is extremely simple. This simplicity is in fact the guarantee of its integrity...

Robert Linsley, "Ian Wallace", in *The Governor General's Awards in Visual and Media Arts 2004*, Ottawa: Canada Council for the Arts, 2004, p. 72.

Wallace's five part *The Barcelona Series*, completed in 1992, is exhibited at American Fine Arts in New York.

Although Wallace's photographs always investigate the character of a specific site... in concert with the monochromes, the resulting works address more general concerns: the limits of representation, the relation between pure reference and referentiality, and what is lost and gained in the exchange of artistic autonomy for integration with the world. Jonathan Gilmore, "Ian Wallace at American Fine Arts", in *Art in America*, vol. 92, no. 11, November 2004, p. 179.

- Exhibitions:
- "Ian Wallace"**
(solo), American Fine Arts Co., New York
- "Jede Fotografie ein Bild.Siemens Fotosammlung"**
Pinakothek der Moderne, Munich
- "Face to Face"**
Surrey Art Gallery, Surrey
- "The Shadow of Abstraction"**
MacKenzie Art Gallery, Regina
- "b.a.-ba, un choix dans la collection"**
FRAC Bretagne, Châteauxgiron
- "Forever"**
Passage de Retz, Paris
- "Future Cities"**
Art Gallery of Hamilton, Hamilton

2005

In December, "Intertidal: Vancouver Art and Artists" opens at the Museum van Hedendaagse Kunst in Antwerp. In the catalogue's introduction, curators Bart De Baere and Dieter Roelstraete note that Vancouver "has become something of a... 'state-of-the-art' brand name, denoting such... qualities as intellectual rigour, stringent conceptual refinement and precision, and, most of all perhaps, a deeply critical commitment towards the politics of the image and image production in particular." The exhibition attempts to survey contemporary art in Vancouver, with an emphasis on artists whose work embodies this commitment. The exhibition also includes an 'archival' section that represents some of the local precedents for the contemporary work. Wallace is represented in the exhibition by *La Mélancolie de la rue*, and a version of *At Work* that includes a video, poster and colour transparency related to his 1983 Or Gallery exhibition. He contributes an essay titled "The Frontier of the Avant-Garde", which traces the development of

conceptually inflected work in Vancouver from the 1960s on, to the exhibition catalogue.

The important factor in the ongoing history of the avant garde in Vancouver is that the 1990s gave rise to further new work by younger artists who continued the trajectory of the previous avant garde, but were determined to define their own subjects with new techniques, new attitudes, and, most importantly, new locations for their scenarios. Ian Wallace, "The Frontier of the Avant-Garde", in *Intertidal: Vancouver Art and Artists*, Antwerp: Museum van Hedendaagse Kunst, 2005, p. 58.

In a lecture delivered in Vancouver in 1981, T.J. Clark stated that the avant-garde was part of "art's search for another place in the social order. Art wants to address someone: it wants something precise and extended to do; it wants resistance; it needs criteria, and it will take risks in order to find them." While Clark was speaking in the present tense about the avant-garde as a historical formation with potential bearing on the present, the significance of the Vancouver artists identification was their imagined connection to the history of the avant-garde. Theirs was not the composite entity that, after Peter Bürger, would come to be known as the historical avant-garde with its long-lost "attack on the status of art in bourgeois society." Rather, Wall and Wallace claimed a selective history without an attacking or activist disposition... preferring instead to comprehend the avant-garde as "a form of culture which centred itself in a contestation over the social value of art"... William Wood, "The Insufficiency of the World", in *Intertidal: Vancouver Art and Artists*, Antwerp: Museum van Hedendaagse Kunst, 2005, pp. 68–69.

Over the past 30 years, the "Vancouver school" has come to represent a brand of theoretically informed, photo-based art that uses the tropes of art history as a method of figuring and representing the urban subject under modernity. And while the term "Vancouver school" is anachronistic to describe work in the sixties and seventies (it was first used, allegedly, by an Italian critic on seeing Roy Arden's photographs in the late 1980s), not to mention hated by the artists it groups together almost as much as "photo-conceptualism", it's as unlikely to go away as other inaccurate labels like British Columbia or, for that matter, Vancouver. Clint Burnham, "Interrogating Intertidal: Vancouver Art and Artists", in *Fuse* vol. 29, no. 4, p. 42.

Invitation for "In the Studio: Ian Wallace", Charles H. Scott Gallery, Vancouver, 2007

- Exhibitions:
- "In the Studio: Ian Wallace"**
(solo), Charles H. Scott Gallery, Vancouver
- "Magazine Piece(s) 1970"**
(solo), Belkin Satellite, Vancouver
- "Painting after Poverty"**
Catriona Jeffries Gallery, Vancouver
- "Mix with Care"**
Catriona Jeffries Gallery, Vancouver
- "Curb Appeal"**
Charlottetown Centre of the Arts, Charlottetown
- "Intertidal: Vancouver Art and Artists"**
Museum van Hedendaagse Kunst, Antwerp
- "Facing History: Portraits from Vancouver"**
Wharf–Centre d'art contemporain du Basse-Normandie, Herouville-Saint Clair (circulated by Presentation House Gallery)

2006

- Exhibitions:
- "Ian Wallace"**
(solo), Catriona Jeffries Gallery, Vancouver
- "Concrete Language"**
Contemporary Art Gallery, Vancouver
- "Paint"**
Vancouver Art Gallery, Vancouver
- "Les peintres de la vie moderne"**
Musée national d'art moderne, Paris
- "Ayermanana"**
Fondacion Antonio Saura, Cuenca, Spain
- "75 Years of Collecting: Portrait of a Citizen"**
Vancouver Art Gallery, Vancouver
- "The Studio"**
Dublin City Gallery, The Hugh Lane, Dublin

2007

Wallace returns to working with still images from films by Godard, Antonioni and Rosellini, that first appeared a decade earlier in the *Masculini/Féminin* project. These works will be featured in a solo exhibition at the Yvon Lambert Gallery in New York the following year.

- Exhibitions:
- "Ian Wallace"**
(solo), Catriona Jeffries Gallery, Vancouver

Two Installation views of "Ian Wallace", Catriona Jeffries Gallery, Vancouver, 2009

- "The Monochromatic Field"**
The Morris and Helen Belkin Art Gallery, Vancouver
- "Canadian Art Ideas"**
Palazzo Reale, Milan

2008

In January, Yvon Lambert Gallery in New York opens an exhibition based upon the masculin-féminin theme but which also includes four new intersection works by Wallace, with images shot at the northwest corner of La Place de la République in Paris, a site that figured in Baron Haussman's reconfiguration of Paris and Louis Daguerre's development of photography in the nineteenth century, and which has an association with social struggle that continues up to the present day.

In this recent ensemble... the specific intersection is... directly below the former studio of Louis Daguerre, one of the inventors of photography, and whose famous 1839 daguerreotype of this same street corner is one of the first key images that links the history of photography to the modern urban landscape. From the January 2008 press release for "Ian Wallace" at Yvon Lambert Gallery.

In the fall, the Kunstverein für die Rheinlande und Westfalen in Dusseldorf; the Witte de With; and the Kunsthalle Zürich collaborate on "Ian Wallace: A Literature of Images". The project surveys Wallace's career and is made up of three exhibitions that appear simultaneously in the three venues.

Ian Wallace does not mock the demonstrators who come to protest for the forest, with just the trees for a crowd; he does not complacently represent a Place de la République where well-behaved passers-by awaiting the green light have replaced the militant crowds of workers. He firmly remains on the side of those who fight for trees as well as those who are struggling to find their way through urban solitude. More than a modernist position perhaps, this is a materialist position. Nothing is more utterly alien to his thought and art than the account of a postmodern world in which all that is solid melts into air and all reality becomes liquid or gaseous. A photograph of resting demonstrators is



surely not reality, yet it is a materiality that adduces itself to that of the trees and demonstration, to that of the bands of acrylic paint, to that of the ink patterns and plywood, to that of the intact plane of the work table, to the documents that cover it, to that of the hands that handle them, to that of the image that represents them. Jacques Rancière, "Separated, We Are Together", in *Ian Wallace: A Literature of Images*, Zurich, Dusseldorf, Rotterdam: Kunsthalle Zürich, Kunstverein für die Rheinlande und Westfalen, Witte de With Center for Contemporary Art; co-published with Sternberg Press, Berlin and New York, 2008, p. 107.

In September, "Un Coup de dés: Bild gewordene Schrift. Ein ABC der nachdenklichen Sprache (Writing Turned Image. An Alphabet of Pensive Language)", opens at the Generali Foundation in Vienna. The exhibition takes Stéphane Mallarmé's poem *Un Coup de dés jamais n'abolira le hasard*, Lewis Carroll's *The Hunting of the Snark* and Marcel Broodthaers' investigations on linguistics, as a platform through which to consider the work of 15 contemporary artists, including Wallace, who is represented by *Image/Text*, 1979, *Work*, 1979, and *In the Studio (Le Livre)*, 1993/2005.

The series of image plates in *Image/Text*, is interrupted by disproportionately large plates of text. Writing (in a quasi-verse reminiscent of *Un Coup de dés*) encircles the meaning of *Image/Text*, i.e. of the words that, contrary to Mallarmé's stated preference for the blank as the site of imagination and dream, are here to be demystified, reduced as far as possible in order to create a space for thinking and working. The mode of "poetry" is simultaneously lyrical and conceptual, reflecting on language and on the process surrounding the workings of art. Sabine Folie, "Writing Turned Image: An Alphabet of Pensive Language", in *Un Coup de dés: Bild gewordene Schrift. Ein ABC der nachdenklichen Sprache (Writing Turned Image. An Alphabet of Pensive Language)*, Vienna: Generali Foundation: 2008, pp. 227–228.

- Exhibitions:
- "Ian Wallace"**
(solo), Yvon Lambert Gallery, New York



- "Ian Wallace"**
(solo), Galerie Greta Meert, Brussels, Belgium
- "Ian Wallace"**
(solo), Hauser & Wirth, London, England
- "Ian Wallace: A Literature of Images"**
Kunsthalle Zürich; Witte de With Center for Contemporary Art, Rotterdam; Kunstverein für die Rheinlande und Westfalen, Düsseldorf
- "The Constant Search for a Better Way"**
Simon Fraser University Gallery, Burnaby
- "Field Work"**
The Apartment, Vancouver
- "Process as Work"**
Catriona Jeffries Gallery, Vancouver
- "Studio Models"**
National Gallery of Canada, Ottawa
- "Un Coup de dés: Bild gewordene Schrift. Ein ABC der nachdenklichen Sprache (Writing Turned Image: An Alphabet of Pensive Language)"**
Generali Foundation, Vienna

2009

Wallace receives the Molson Prize from the Canada Council for the Arts in recognition of his "ongoing contribution to the cultural and intellectual life of Canada".

- Exhibitions:
- "Ian Wallace"**
(solo), Yvon Lambert, New York
- "Ian Wallace"**
(solo), Catriona Jeffries Gallery, Vancouver
- "Ian Wallace"**
(solo), CSA Space, Vancouver
- "Ian Wallace, My Heroes in the Street"**
(solo), Vancouver Museum, Vancouver
- "Enacting Abstraction"**
Vancouver Art Gallery, Vancouver
- "Road Runners"**
VOX Contemporary Image, Montréal
- "Locus Solus"**
Yvon Lambert, Paris
- "Espèces d'espaces"**
Yvon Lambert, New York
- "T_Trīs. A game with the collections of the Province of Hainaut, the Mudam and the Muhka"**
B.P.S.22 espace de creation contemporaine, Charleroi

“Time as Activity”
Netwerk, Aalst
“Considérations inactuelles: oeuvres de la collection du Frac Bretagne”
Domaine de Kerguéhennec, Bignan
“Jede Fotografie Ein Bild: Siemens Fotosammlung”
Pinakothek der Moderne, Munich

2010

Wallace completes *Abstract Paintings I–XII (The Financial District)*, a set of twelve large-scale monochrome paintings with laminated photographs depicting Toronto’s financial district, which is commissioned by The Power Plant. “Ian Wallace: The Economy of the Image”, an exhibition that includes *Abstract Paintings I–IX*, as well as sculptures from the late 1960s and new ink jet prints of *Pan Am Scan* and *Street Reflections*, opens at The Power Plant in October.

When one takes reality, or any given subject, in this case the fiscal economy, in order to represent it as an image, there are limits to how that subject can be represented. With any subject, especially one so complex yet ubiquitous as the financial economy, it is really impossible to represent its essence in an image—but what you can do is show, within a field of limits—of pictorial limits in this case—the visible outer face of that economy as symbolized in the landscape of its corporate architecture. This involves ‘framing’ the concept, through the visual as well as the referential power of photography.

Ian Wallace interviewed by Josh Thorpe, “Rewind: Fragments of a Conversation”, in *Ian Wallace: The Economy of the Image*, Toronto: The Power Plant, 2008, p. 78.

Exhibitions:
“Ian Wallace”
(solo), Yvon Lambert Paris, Paris
“Ian Wallace: The Economy of the Image”
(solo), The Power Plant, Toronto
“Ian Wallace: Masculin/Féminin”
(solo), MacKenzie Art Gallery, Regina
“Traffic: Conceptual Art in Canada 1965–1980”
Justina M. Barnicke Gallery, Blackwood Gallery: Doris McCarthy Gallery, University of Toronto Art Centre, Toronto

“It Is What It Is: Recent Acquisitions of New Canadian Art”
National Gallery of Canada, Ottawa
“Blooming Flowers on the Coffee Table”
Artex, Montréal
“Fictitious Lives–Lived Fictions, the Fourth Wall”
Generali Foundation, Vienna
“to show, to give, to make it be there. Expanded Literary Practice in Vancouver: 1954–1969”
Simon Fraser University Gallery, Burnaby
“Exhibition/Exhibition”
Castello di Rivoli, Turin, Italy
“Visions of British Columbia: A Landscape Manual”
Vancouver Art Gallery, Vancouver

2011

Wallace completes *At the Crosswalk VII* and *At the Crosswalk VIII*, commissioned by the Vancouver Art Gallery.

The 2011 Biennale de Montréal includes a new work by Wallace in which the formal structure relates specifically to the layout of Mallarmé’s poem *Un Coup de dés jamais n’abolira le hasard*.

Using my large studio worktable as a framing device, much like the white page of Mallarmé’s poem, I created ‘hap-hazard’ arrangements of a selection of my literary sources, combined with my collage and painting materials, and photographed them in a way that would present an expressive collage of references that evokes the dynamic, shifting, open typography of *Un Coup de dés*. My hope is that the cumulative effect of these painterly and literary references, which ricochet across the room from one canvas to another, will offer a visual ‘re-reading’ of the poem; and which will lead the viewer to recognize the ‘écriture’ of the poet as a form of drawing, a drawing that is formally expressive, as well as a drawing out of the central concept of the work as a whole, and thus pay homage to the vision of Mallarmé.

Ian Wallace, “Project”, in the online catalogue for the 2011 Biennale de Montréal, <http://www.biennalemontreal.org/en/2011/artists/ian-wallace>.

Ian Wallace at the Hotel de Nice, Paris, February 2, 2010.
Film still from *Picture Start*, Courtesy Laughing Mountain Communications.

Exhibitions:
“Ian Wallace”
(solo), Hauser & Wirth, Zürich
“Ian Wallace: Masculin/Féminin”
(solo), MacKenzie Art Gallery, Regina
“Faces: Work from the Permanent Collection”
Morris and Helen Belkin Art Gallery, Vancouver
“Accrochage IX Photography”
Galerie Greta Meert, Brussels
“Traffic: Conceptual Art in Canada 1965–1980”
Dalhousie Art Gallery, Mount Saint Vincent University Gallery, Saint Mary’s University Art Gallery and Anna Leonowens Gallery, Halifax; Art Gallery of Alberta, Edmonton
“L’insoutenable légèreté de l’être”
Yvon Lambert, New York
“La Biennale de Montréal 2011”
Montréal
“An Image”
Kaleidoscope Project Space, Galleria Buenos Aires, Milan
“Light Years: Conceptual Art and the Photograph 1964–1977”
Art Institute of Chicago, Chicago
“Shore, Forest and Beyond: Art from the Audain Collection”
Vancouver Art Gallery, Vancouver

2012

Exhibitions:
“Ian Wallace: Masculin/Féminin”
(solo), Catriona Jeffries Gallery, Vancouver
“Ian Wallace: At the Intersection of Painting and Photography”
(solo), Vancouver Art Gallery, Vancouver
“Ian Wallace”
(solo), Ausstellungsraum Volker Bradke, Düsseldorf
“Traffic: Conceptual Art in Canada 1965–1980”
Leonard & Ellen Bina Art Gallery, Concordia University, Montréal; Vancouver Art Gallery, Vancouver
“Beyond Vague Terrain: The City and the Serial Image”
Surrey Art Gallery, Surrey
“C.1983”
Presentation House Gallery, North Vancouver
“Ian Wallace”
(solo) Greta Meert Gallery, Brussels

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(See essays by Robert Kleyn and Jeff Wall.)

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(See essay by Ian Wallace.)

Ian Wallace: Clayoquot Protest, Windsor: Art Gallery of Windsor, 1997. (See essays by Helga Pakasaar and Ian Wallace.)

Ian Wallace: Masculin/Féminin, Montréal: Leonard & Bina Ellen Art Gallery, 1997.
(See essay by Cindy Richmond.)

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(See essay by Ian Wallace.)

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Ian Wallace: The Economy of the Image, Toronto: The Power Plant, 2010. (See essays by Gregory Burke, Josh Thorpe and Ian Wallace.)

Ian Wallace: Masculin/Féminin, Regina, Saskatchewan: MacKenzie Art Gallery, 2012.

Tropismes, Brussels: Galerie Greta Meert, 2012.

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