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 enrols 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 Youcbe, a son Cameron is born in 1964.

1964
At UBC Wallace takes courses from B.C. Binning, Ian Bader, George Rosenberg and Ian McNairn, and becomes friends with artists Gary Lee Nova, Tony Oreey 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 Mils. 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
In December, “BC ’67,” the Vancouver Art Gallery’s annual exhibition opens at the Vancouver Art Gallery. Controversy erupts when Joint Yves Gaucher determines that only nine BC-based artists are worthy of inclusion. In addition to Wallace they are: Ian Baister, Claude Breeze, Tom Burrows, Audrey Capel Dorn, collaborators Glenn Lewis and Michael Morris, Bobbi Fletcher and Dallas Shelman.

Exhibitions:

*Joy and Celebration*
UBC Fine Arts Gallery, Vancouver

*Breath ’70: An Exhibition of International Concrete Poetry*
Mandan Ghetto Gallery, Vancouver
Organized by David WS and Bill Bissett

*Northwest Drawings*
Bau-Xi Gallery, Vancouver

*College Show*
Mandan Ghetto Gallery, Vancouver

*V.G.*
Vancouver Art Gallery, Vancouver

1968


The content of non-pictorial, art, as well as Mondrian’s landscapes, mark his first attempts at creating a process, not at the final product. It is in the measuring of the various choices and determining action made during the creative process that the true scope of thinking in Mondrian’s art becomes evident. Ian Wallace: “The Mondrian: The Evolution of Free-Plasticism from 1910–1920,” unpublished MA thesis, University of British Columbia, 1974. Created by Ian Wallace: Montréal à Montréal, Middles Dorval, Quebec, 1969, unpaginated.

Hanging driven by context of Canada, at the opening of the exhibition in Montreal, Wallace completes the trip by driving the circumference of the United States, viewing exhibitions along the way. Upon his return he produces Untitled (White Line) on the Driftless Matthews and exhibit 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 portfolio of Marcel Duchamp’s “Notes on the Readymade,” a 1936 text by Dada artist Richard Huelsenbeck and excerpts from essays by Ad Reinhardt, Anton Schwarm 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 titles imply there will be more issues, only one is produced.

*Art* that staff, conceptual art, idea art, documentary arts, etc. makes more sense when it is read as a Thoreau, and the process of constructing an image of art to be gallery promoted, even magazine promoted through gallery decks... We are now thinking of the public location of this art as I think that it is being publicly mixed and mixed. It is essentially a ‘new staff’ that is plugging into the media power of the present commercial and institutional setup and thus through the norm-gathering (norms as a commodity valued for their drawing power: the ‘star system of this art world’) optics to the art magazines.


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

Exhibitions:

*Vancouver Focus ’68*
Bau-Xi Gallery, Vancouver

*Survey ’68*
Musee des Beaux Arts, Montreal

*Painting in the West ’68*
UBC Fine Arts Gallery, Vancouver

*Dieter Harderek and Ian Wallace*
SUB Gallery, University of British Columbia, 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 Lizt magazine that has been untaped so the pages could be taped to the gallery wall, as well as an untaped 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 included film as part of his work. Wallace is interested in avenues of comparison both in the literal sense of film theory and in the structure of real information that occurs in cinema. However, in the context of the present cultural awareness and past as if from several points of view at once. The artist as an individual deconstructs himself into the mass of the cultural/material surrounding him. He is the open in a collapsing concepts, the flood of formal, signs and materials, a catalyst unravelling the torrent behind the concrete, always remaining more real than he builds.


Wallace produces Elevator Piece, a slide projection consisting of photographs Wallace looks 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 discovery to the use of documentary photography to make studio works and early street works, such as Street Intersection and Street Reflections, both 1970, late in 1970, and 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 art, 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 Kemosee House on Hampstead Heath. Over the following months, Wallace shaves the fly tune with Jeff Wall and his family, David and Carol Wishart, and Marco and Diane Ciccarelli.

In [Sho An Acol], made in London, a corporate office and the street outside... is surveyed in a series of photos which rebukes the turning of the head across a short aisle. The movement never begins nor ends in any conventionally polite position and it, too, can be thrown away at the end of the show. Richard Sennett, review of “The Collected Show”, *The Province*, Vancouver, 30 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

Ian Wallace: An Annotated Chronology
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' Thud Meaning... Early Morning, imprints for the work is obscured from Roland Barthes' “Thud Meaning,” a 1979 essay addressing the montages effects in Serge Eisenstein’s classic 1925 film Ivan the Terrible. La Mélancolie de la rue is wall later be cited as the origin of Photomontage in photography.

“Canada Trajectoires 73” opens at the Musée des beaux arts du Québec in Montréal. Wallace exhibits La Mélancolie de la rue, which is included as a section of the exhibition titled “Les Indépendantes de la Côte Ouest,” along with work by Tom Burrows, Christos Dikkas, Dean Ellis, Image Bank (Michael Morris and Vincent Tran), Bill Jones and Alan Neal.

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.

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The whole effect of the paintings—with the colours and inconsistencies added—is to make poetry look like a pastoral romance in the city accompanied by charming clashes of colour. What a comfort this is, and what it is. I suggest not poverty, but progress as something in the midst of our middle class, how Wallace gets it exactly right: And while he has a great sense of history, this, all over, I think he has made a perfect abstract portrait of what it is to meet things this way. It is, he says to cal it poverty. For Richard Rhodes, Wallace, David Bellman Gallery, in Vanguard September 1960, p. 26.

Poverty is indeed, reproduced film frames constitute a Victoria city, and a view of things reminiscent of the work of early photographers like Charles Nègre, one of Wallace's favourites. Although the swiftness of the environment is acknowledged in the typical of the cutting, the behaviour of the figures conforms to the ideal conditions. Bliss appears in the two images of the couple resting in flowering weeds, the serene, browning of the young and in a pile of stones, and the image of a man and a woman at rest, a man. Wallace’s villagers are arranged like the pastoral utopia which alludes among the realistic subject of antique architecture in the real world of the genre.


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—which one half of the work is an orange monochrome and the other has fourteen identical images of a crashed car superimposed onto the orange ground—is crucial to Wallace’s later work, which will adopt a similar formal structure.

1982

In June, Poverty, which makes Wallace’s return to painting, is exhibited at a David Bellamy Gallery in Toronto. Poverty includes 20 monochrome paintings on canvas in various colours. Each has an ingenue in an enlarged frame from the film Wallace shot of his friends acting as vagrants in 1980—superimposed in the centre.

The exhibition curator, notes that Wallace “is the dominant mode of the production of images in our society, and the production of art must be seen in relation to...” The technique of first film, before its speculator power and then because of its ability to form a new narrative to present new content, completely overcomes the historical technique of static visual art, which can only speak through symbolic allegory or a decorative abstraction employed by interior design and architecture... The very kind of this symbolic allegory force a limit on the subject matter and maintain a regime of ambiguity and resistance to a clear and incisive contending. And if it is not to resist to an iconic formalism of the didactic conventions of socialist realism, it could be that the moral imperative of the event goal has to act through subterfuge, alienation and even decadence. And it must also be that this cannot be alleviated; it would only make that it is, in both the reasons of Wallace’s “Westkunst” is working to protect the special conditions of art through the social and mediate technique, and thus prolonging the existing state of things.


Exhibitions:

Ian Wallace, (solo), Vancouver Art Gallery, Vancouver, 1985

Ian Wallace: My Heroes in the Street, New York, 1985


Ian Wallace: At Work, Vancouver: Vancouver Art Gallery, 1983

Ian Wallace: My Heroes in the Street, New York, 1985

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Ian Wallace: At Work, Vancouver: Vancouver Art Gallery, 1983

Exhibitions:

Ian Wallace, (solo), Vancouver Art Gallery, Vancouver, 1985

Ian Wallace: (solo), David Bellman Gallery, Toronto, 1984


in the street, lacing the photograph onto a cord as a window, yet with monochrome bordering the photographic image. These new works are first exhibited at Galerie Jollien & Schöttle in Cologne. Galleries in Zürich and Berlin and Galerie Schöttle will play upon this role in introducing Vancouver-based artists including Rodney Graham, Ken Lum, Jeff Wall and Wallace, to European audiences over the ensuing decades.

In November, Toronto’s City Gallery opens a solo exhibition that includes Wallace’s Studio/Museum/Street, 1986, in the Studio, 1970–1986, and Portrait Gallery, 1986. The triptych Studio/Museum/Street, which originated as an (un)negotiable work (Fig. Photo-Concepts), Fall, 1986, serves as the synthesis of the exhibition. The panels in these three thematic locations: the museum acts as intermediary, becoming the repository of the artist, the location mediating the art (its art) and the public (its art). There is a performance quality in this work, its carefully staged postures are reminiscent of a place such as de Attakoss, Livorno, 1967. Made in order to be unpositioned 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 of a painting, making reference to the notion of the canvas, making reference to the notion of the minimal art.”

In the Studio, in the museum, in the street, Wallace does not entertain the questions that the fabric begins. Even in the image that subjects this work might be perhaps talking in a dialect what Wallace asserts to be the core of art and of the world. It is easier to see the formation and repetition of the void through the differentness of the confrontations between a radical and an evasive world. The photograph becomes an agent of nostalgia for Wallace and in this situation, it is back under the umbrella of painting again. The aura’s loss underlines Wallace’s inhabitation of 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—of the modern metropolis, with its complex flow of consumption. Because it merely absorbs itself into the seamless narrative of consumption, progressively reversing [its] 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. It promises of immediate remand undefined; it is a show game of a paeans to the artform that ameliorates contradiction across its surface. The photograph flanked by monochromatic bands (a part of the work), the white, the corners of the room a part ways which make the walls (a continuance of the surface) a part of the composition.

The separate photographic panels are displayed in various ways which make the wall a discontinuity of the white and the corner of the room a part of a wall. Bill Jones, “Ian Wallace: With Poised”, in Flash Art, November/December, 1988.

It is surprising to see the photograph submerged into painting, give its history in Wallace’s work. But here is an example of an element of this painting. It is realistically stickled. The line of the point is Wallace’s reversing (the photograph’s) privileged status so that it is back under the umbrella of painting again. The photograph becomes a symbol of nostalgia suspended between high art and real life. It promises of immediate remand undefined; it is a show game of a paeans to the artform that ameliorates contradiction across its surface.

Wallace’s essay “Photorealist Art in Vancouver: An In-Depth Essay on Photography.” Published in the Canadian Museum of Contemporary Photography catalogues primarily on aspects of historical and contemporary photography in Canada.

This logic of the post-modern condition of the photographic image is partially 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, that complex whole system of language of which modernist art was a part, alien to itself, through its calling to consciousness of the contradictions of representation, identifies the overdetermination and thus allows for critique. The antithesis of post-modern art only mirrors itself to the modernist art, invoking assimilation into the seamless narrative of consumption. It is only a passive response to the real needs of a condition of signifies in our society because it has never addressed into the seamless flow of consumption.

Wallace begins the extended body of work titled in the Street. Each one consists of a large photograph of a street scene—sometimes with friends walking in the street or walking at a corner—that is laminated onto canvas and combined into a window, created by using a sheet of plywood, placing the canvas over it and ensuring pressure to transfer the ink onto the canvas.

Exhibitions:

“ian Wallace”
(solo), City Gallery, Toronto

“ian Wallace”
(solo), Canadian Cultural Centre, Paris

(solo), Vancouver Art Gallery (circulated to 46th Parallel Centre for Contemporary Canadian Art, New York; Maccarone Art Gallery, Regina; The Power Plant, Toronto; Montreal Art Gallery, Saskatchewan; Winnipeg, Winnipeg)

“The Discursive Field of Recent Photography”
ARC Gallery, Toronto

“ian Wallace”
(solo), City Gallery, New York

“ian Wallace”
(solo), Canadian Cultural Centre, Paris

“ian Wallace”
(solo), Studio Casell, Milan

“ian Wallace: Roper Part”
(solo), Art Gallery, Vancouver

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hungry for transitive in New York. His first solo exhibition in the work opens at Nicole Klagsbrun Gallery in April, an exhibition of Wallace’s recent approach reflects a philosophy of action, in which his photographic style is strongly influenced by Fine Arts Gallery, 1990, p. 20–21.

what falls between this request and actuality (for who detail and spaces, the gestures of people and texts on coexistence between history and the present, this emptiness. their society is the image and which prevent us from taking the image is the 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. From this event, the central motif of contestation is carried through such action.


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 to a one-sided approach to that reality that limited the possibility of new plasticien to concrète art, and carried out his idealism drawn from momentum. But the beauty of Mondrian’s work does not depend on the success or failure of his philosophical inspiration.


Exhibitions:

In March, “Clarmenes indiscrètes” 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.

In August, Wallace travels to Clayoquot Sound on the west coast of Vancouver Island, a site where environmentalists are confronting logging crews and the ROMP 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 Arthur, Wallace makes a photographic form that resembles a panoramic scene of a stage in which a number of protestors block a logging road by sitting on it. A number of the protestors are removed from the road and arrested. The work is first exhibited in 1993 at the Stedelijk Museum in Amsterdam.

Exhibitions:

1995

Ian Wallace: Clarojet Sound Project” 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 ethic. 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. From this event, the central motif of contestation is carried through such action.

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In April and May, Wallace exhibits three versions of Magazine Piece at the Emily Carr Institute of Art and Design. The Toronto exhibition is paired with the 2001 exhibition of six large works based on the maquettes published in Magazine Piece, Vol. 30, No. 3, January 2002. The book contains photographs and text by Wallace, who also designs the publication. The scenes are torn completely out of the original cinematic text of these films. Wallace subjects them to a process of deconstruction, displacement and recombination into dijunctive relations to one another through which the citation is cast as a new text altogether, reproducing themes of anxiety and autoencyph and and one may marking one's attention back to the text. The gap that stands between the season, not only as we construct it but also as it is constructed as a didactic or literary opposition in the composition of the work itself.

Wallace’s five part project, once as a linear sequence (World of Victory). 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.

In May, Wallace receives a VIVA award for lifetime achievement from the Jack and Doris Shadbolt Foundation. The Globe and Mail (May 23) and The National Post (May 24) report on the award. The award recognizes Wallace’s contributions to Canadian culture as an artist, writer, intellectual and teacher. Wallace is a member of the Royal Canadian Academy of Arts and founder of the Toronto-based magazine Magazine Piece, which he edits. He has been a faculty member at the University of Toronto since 1968 and is currently a professor of art at the University of British Columbia.

In conjunction with a group exhibition at the Hamburger Kunsthalle, Wallace produces an artist’s book titled "The Big Picture" in conjunction with a group exhibition at the Sprengel Museum in Hannover and in "Fast Forward/Archives", in a solo exhibition at the Sprengel Museum in Hannover. The book contains photographs and text by Wallace, who also designs the publication. The book is published by the Hamburger Kunsthalle.

In 1996, Wallace exhibits three versions of Magazine Piece at the Emily Carr Institute of Art and Design. The Toronto exhibition is paired with the 2001 exhibition of six large works based on the maquettes published in Magazine Piece, Vol. 30, No. 3, January 2002. The book contains photographs and text by Wallace, who also designs the publication. The scenes are torn completely out of the original cinematic text of these films. Wallace subjects them to a process of deconstruction, displacement and recombination into dijunctive relations to one another through which the citation is cast as a new text altogether, reproducing themes of anxiety and autoencyph and and one may marking one’s attention back to the text. The gap that stands between the season, not only as we construct it but also as it is constructed as a didactic or literary opposition in the composition of the work itself.

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Although Wallace’s photographs always point to 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 the role of style and gain in the exchange of artistic autonomy for integration with the world. Josephine Gilman, “Ian Wallace at American Fine Arts,” in Art in America, vol. 92, no. 1, November 2004, p. 170.

Exhibitions: “Ian Wallace” (solo), American Fine Arts Co., New York
“Sotto Foto e Sotto Films Fotomontaggio” Pinacoteca del Moderno, Bologna
“Face to Face” Sanya Art Gallery, Sanya
“The Shadow of Abstraction” Museum van Hedendaagse Kunst, Antwerp
“Facing History: Portraits from Vancouver” What? Centre d’art contemporain du Basse-Normandie, Herouville-Saint Clair (curated by Presentation House Gallery)

2005
In December, “Intermedia: Vancouver Art and Artists” opera at the Museum van Hedendaagse Kunst in Antwerp. In the catalogue’s introduction, curators Bart De Van and Dieter Roselaere note that Vancouver “has become something of a... -style-of-the-art *brand name*, developing... qualities that... tend to be... integrated... 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 in an emphasis on artists whose work embodies this commitment. The exhibition shows an “archival” section that represents some of the local protocols for the contemporary work. Wallace is represented in the exhibition by La Miliardaire du levins, and a version of At Work which includes a video, poster and colour transparency related to the 1993 DC Gallery exhibition. He contributes an essay titled “The Frontier of the Avant-Garde,” which traces the development of conceptually infused 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 1960s gave rise to 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 scenes.


In a lecture delivered in Vancouver in 1981, T.J. Clark stated that the avant-garde was part of “lart’s search for another place in the social order. Art wants to address something; it wants something particular and intended to do it; wants resistance; it needs criteria; and it will take dates in order to find them.” While Clark was speaking in the present tense about the avant-garde as a historical formation with potential letting on the present, the significance of the Vancouver artists identification was their imagined connection to the history of the avant-garde. There was not the composite entity that, after Peter Bürger, would come to be known as the historical avant-garde with its long trait “attack on the status of the image in bourgeois society.” Rather, Wall and Artists claimed a selective history without an attack on or aesthetic objectification, preferring instead to comprehend the avant-garde as “a form of culture which centred... in a contestation over the social roles of art.”


Over the past 20 years, “the Vancouver school” has come to represent a brand of theoretically informed, photo-based art that uses the trope 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 scholar), it’s as unlikely to go away as other inaccurate labels. Ian Wallace returns to working with still images from Godard, Antonioni and Rossellini, that was interrupted by disproportionately large plates of gaseous. A photograph of resting demonstrators is more utterly alien to his thought and art than the passers-by awaiting the green light have replaced a Place de la République where well-behaved for a crowd; he does not complacently represent a Place de la République in Paris, a site that figured in Baron Haussman’s reconfiguration of Paris and Louis de Dépauw’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 interaction is... directly before the former studio of Louis de Dépauw, one of the inventors of photography, and whose famous 1859 daguerreotype of this same street corner is one of the key images that links the history of photography to the modern urban landscape.


The series of image plates in Image/Text is interrupted by disproportionately large plates of itself. “In a sense a zero-repudiation of Ian, the book’s de tétrique encomium of the book which the image is meant to be, to, and the book is meant to be in.”

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2006
Exhibitions: “Ian Wallace” (solo), Catriona Jeffries Gallery, Vancouver
“Conversational Language” Contemporary Art Gallery, Vancouver
“Pend” Vancouver Art Gallery, Vancouver
“Les petits de la vie moderne” Musée national d’art moderne, Paris
“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 sparked a decade-warner in the Magazin Filmtext 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

The “Monochromatic Field” The Morris and Helen HH Decker Art Gallery, Vancouver, 2008

In January, Yvon Lambert Gallery in New York opened an exhibition based upon the monochromatic theme but which also includes four new interaction 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 de Dépauw’s development of photography in the nineteenth century, and which has an association with social struggle that continues up to the present day.

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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–V as well as sculptures from the late 1960s and new ink jet prints of Pan Am Paintings I–XII, is on view in Toronto in October.

When one looks really at any given subject, in this case the financial 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 it sensually in an image—what you can do is show, within a field of limits of a particular 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: the central concept of the work as a whole, and formally expressive, as well as a drawing out of the poet as a form of drawing, a drawing that is painterly and literary references, which ricochet across the room from one canvas to another, will form a new work by Wallace in which the formal structure relates specifically to the layout of Mallarmé’s poem Un Coup de dîs jamais n’abîme le hasard.

Using my large studio workspace as a framing device, much like the white page of Mallarmé’s poem, I created “fray-bound” 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 expansive collage of references that evokes the dynamic, shifting, open typograpy of Un Coup de dîs deis dans la ville, with an introduction by Michael Stoeber.

Ian Wallace: Images, rain, flood, and beyond: Art from the Audain Collection

Exhibitions:

“Ian Wallace: Masculin/Féminin” (solo), Kunsthalle Zürich, Zürich 2010.


Exhibitions:

“Ian Wallace: The Economy of the Image” (solo), The Power Plant, Toronto 2010

“Ian Wallace: The Economy of the Image” (solo), Art智能化画廊, Chengdu 2010


“Beyond Vague Terrain: The City and the Serial Image” Sunny Art Gallery, Sunny “C.1983” (solo), Gesteas Image Gallery, North Vancouver 2011

“Ian Wallace” (solo), Gesteas Image Gallery, Brussels

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“Ian Wallace: Masculin/Féminin” (solo), Kunsthalle Zürich, Zürich 2010.


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Ian Wallace: The Economy of the Image”, in

Ian Wallace: Masculin/Féminin” (solo), Kunsthalle Zürich, Zürich


“Beyond Vague Terrain: The City and the Serial Image” Sunny Art Gallery, Sunny “C.1983” (solo), Gesteas Image Gallery, North Vancouver 2011

“Ian Wallace” (solo), Gesteas Image Gallery, Brussels

Catalogues of Group Exhibitions

From This Point of View: 60 British Columbia Painters, Sculptors, Photographers, Graphic and Video artists, Vancouver: Vancouver Art Gallery, 1977.


Ian Wallace: Juegos, Saint Etienne, France: La Maison de la Culture de Saint-Etienne, 1986. (See essays by Robert Klein and Jeff Wall.)

Ian Wallace: At the Crosswalk VIII, Valencia: De Vleeshal, 1990. (See essays by Frank Vande Putte and Ian Wallace.)

Ian Wallace: At the Crosswalk VII, Valencia: De Vleeshal, 1990. (See essays by Frank Vande Putte and Ian Wallace.)

Ian Wallace: Images, rain, flood, and beyond: Art from the Audain Collection

Ian Wallace: Work 1979, Vancouver: Vancouver Art Gallery, 1979. (See preface by In-Art Bina-Darade.)

Ian Wallace: The Economy of the Image”, in

Ian Wallace: Masculin/Féminin” (solo), Kunsthalle Zürich, Zürich


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Facultades Teknikarria, La Piscina de las Artes, Valencia: Institut Vallenç d’Art Modern, 1996. (See essay by Ian Wallace.)

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