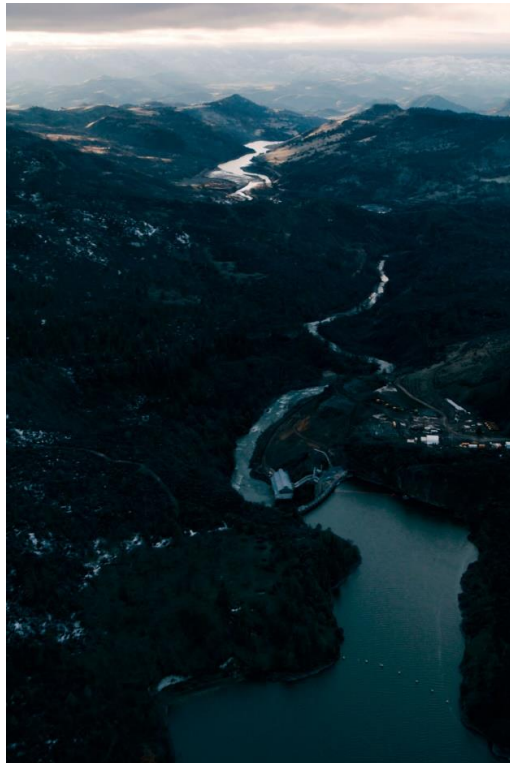


The Vancouver Art Gallery Debuts Lucy Raven's First Major West Coast Exhibition

Exhibition includes the world premiere of a newly commissioned video installation, *Murderers Bar*, the final installment in Raven's acclaimed series *The Drumfire*



February 27, 2025, VANCOUVER, BC // Traditional Coast Salish Lands including the xʷməθkʷəyəm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətał (Tsleil-Waututh) Nations.

This spring, the Vancouver Art Gallery is launching the solo exhibition *Lucy Raven: Murderers Bar*, the first exhibition at the Gallery curated by **Anthony Kiendl**, the Gallery's CEO & Executive Director, since his appointment in 2020. *Lucy Raven: Murderers Bar* brings new and recent works by the multidisciplinary artist best known for examining the mechanics of film, photography and video—whether animated, digital, mechanical or cinematic.

The first major presentation of Raven's work in Vancouver and the artist's largest exhibition in Canada to date, *Lucy Raven: Murderers Bar* brings together two immersive installations alongside a connected body of evocative works on silk. The exhibition will be the world premiere of Raven's moving-image installation

Murderers Bar (2025), co-commissioned and jointly acquired by the Vancouver Art Gallery and The Vega Foundation. This is the first time an artwork in the Gallery's collection will be co-owned with another institution.

"We are pleased we can realize Raven's latest major work through this ambitious co-commission with The Vega Foundation. Lucy Raven's powerful body of work addresses the forces of modern capitalism and their impact on our land and our communities," says **Anthony Kiendl**, CEO & Executive Director of the Vancouver Art Gallery. "We believe that acquiring *Murderers Bar* and mounting this important exhibition will contribute to ongoing dialogues about the impact of colonization in North America and beyond. The vocabulary of her work is minimalist and structured, and builds upon an ineffable sense of awe and dread that relies upon the viewer's own engagement and imagination."

Murderers Bar is the final installment in Raven's series "The Drumfire", alongside *Ready Mix* (2021), *Demolition of a Wall (Album 1)* and *Demolition of a Wall (Album 2)* (both 2022). Each of these works explore themes of material state change, pressure, force, and cycles of violence in the (de- and re-) formation of the Western United States: the transformation of solid rock into concrete in *Ready Mix*; extreme air pressure caused by shock in *Demolition of a Wall (Albums 1 and 2)*; and now water pressure, its build up and release in *Murderers Bar*.

Murderers Bar centers around the recent removal of a monumental concrete dam along the Klamath River, which stretches from its headwaters in southern Oregon to the Sequoia Redwood Forest of Northern California, where it lets out into the Pacific Ocean. The dam's removal—after more than 100 years, and after decades of activism, testimony, and lawsuits by Indigenous communities including the Klamath, Yurok, and Karuk—is part of the biggest dam removal project in American history, undertaken alongside a significant river restoration intended to return the historic habitat of the threatened Chinook and Coho salmon. The dam, the immense reservoir behind it, and the river now coursing through both, are inexorably transformed through the duration of the work. *Murderers Bar*, in turn, finds its form from the release of water at a colossal scale.

Murderers Bar is presented as a large-scale sculptural installation with a dynamic, quadraphonic soundtrack produced in partnership with Raven's frequent musical collaborator, composer and percussionist **Deantoni Parks**. Together, the installation's sound and images create a sublime environment in which the viewer becomes the primary protagonist in the space.

A second immersive work can be found in the Gallery's rotunda: the kinetic light installation *Casters X-2 + X-3* (2021). Featuring four wall mounted gyroscopic sculptures made of galvanized steel, the cavernous rotunda, at the heart of the building and at the entrance of the exhibition, will be transformed by the slow-moving circles of light projecting in a mesmerizing multi-hour choreography.

Also on view are a series of *Depositions*, large-scale works on silk born from Raven's experimentations in modeling dam breaches in preparation for filming for *Murderers Bar*. On a dock in Long Island City, Raven reformed a large, watertight container into a chamber that could be filled and drained. Within it, she shaped earthen dam-like forms from dirt, soil and cement, then filled the "reservoir" created behind each structure with water pumped from the East River. Before each of these forms was built and later breached, silk organza was stretched along the sides and bottom of the chamber, creating the substrate for these new works. The resulting "drawings" form ethereal impressions. They demonstrate how material that endures cycles of pressure can build up, be released and turn land into a spectral image of landscape.



Lucy Raven: Murderers Bar is organized by the Vancouver Art Gallery and will be on view from Friday, April 18, 2025, to September 28, 2025. *Lucy Raven: Murderers Bar* is curated by **Anthony Kiendl**, CEO & Executive Director, with **Siobhan McCracken Nixon**, Associate Curator. An exclusive breakfast preview and tour will take place on **Thursday, April 17 at 9 AM**. RSVP by emailing media@vanartgallery.bc.ca.

Murderers Bar is co-commissioned and jointly acquired by the Vancouver Art Gallery and The Vega Foundation.

This exhibition is part of the **2025 Capture Photography Festival Featured Exhibitions Program**. On **Thursday, April 17 at 6PM**, the Gallery will host a conversation with **Lucy Raven** and **Anthony Kiendl**, co-presented with Capture Photography Festival.

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Images:

Lucy Raven, *Murderers Bar*, 2025, production still from moving image installation, Collection of the Vancouver Art Gallery and The Vega Foundation, Purchased jointly with funds from the Vancouver Art Gallery General Acquisition Fund and The Vega Foundation, Image: © Lucy Raven, Courtesy of the Artist and Lisson Gallery

Lucy Raven, *Deposition, Dam Breach 13*, 2024, sand, dirt, cement, saltwater, silk, wood and aluminum, Courtesy of the Artist and Lisson Gallery, © Lucy Raven, Photo: Mark Waldhauser

For media requests, email media@vanartgallery.bc.ca

ABOUT LUCY RAVEN

Lucy Raven (b. 1977) is a multidisciplinary artist whose practice includes film, photography, video, drawing, sculpture and sound. She is known for her works that examine the mechanics of film, photography and video—whether animated, digital, mechanical or cinematic. Originally from Tucson, AZ, Raven lives and works in New York City. She received a BFA in Studio Art and a BA in Art History from the University of Arizona, Tucson, in 2000, and an MFA from Bard College's Milton Avery Graduate School of the Arts, Annandale-on-Hudson, New York, in 2008. Her work has been exhibited in solo presentations at Neue Nationalgalerie, Berlin, Germany (2024); Wiels, Brussels, Belgium (2022); Dia Chelsea, New York, NY (2021); Serpentine Galleries, London, UK (2016–17); Columbus Museum of Art, Columbus, OH (2016); VOX centre del'image contemporaine, Montréal, QC (2015); Yerba Buena Center for the Arts, San Francisco, CA (2014); Portikus, Frankfurt, Germany (2014); Hammer Museum, Los Angeles, CA (2012); and Nevada Museum of Art, Reno, NV (2010). With Vic Brooks and Evan Calder Williams, the artist is a founding member of 13BC, a moving-image research and production collective. Raven teaches at the Cooper Union School of Art in New York.

ABOUT THE DRUMFIRE

Murderers Bar is the third installment of a series of works—alongside *Ready Mix* (2021) and *Demolition of a Wall (Album 1)* (2022) and *Demolition of a Wall (Album 2)* (2022)—that examine the landscape, transformations and myths of the Western frontier. The works in “The Drumfire” unearth cycles of violence, development, and destruction inherent in the transformation of land into landscape, private property, and sites of global industry and trade.

Raven's immersive, moving-image works examine the beauty and brutality of natural resources as they undergo changes in their material states, revealing the literal shaping of the land by various industries over the last century. The artist's rigorous practice unveils the complex histories of place and exposes the structures inherent in image-making and in our collective imagination of place.

ABOUT THE VEGA FOUNDATION

The Vega Foundation is committed to cultivating new ideas and connections through encounters with artists' film and video. Vega provides critical support for artists through meaningful investments in the production of ambitious new work and the stewardship of a growing collection. Vega's curatorial program is dedicated to exhibiting these exceptional works through collaborations with Canadian and international institutions. By expanding access, Vega seeks to grow appreciation for moving image practices and facilitate vibrant conversations that reflect the pressing issues of our time.

ABOUT THE VANCOUVER ART GALLERY

Founded in 1931 and located on the unceded territories of the Musqueam, Squamish and Tsleil-Waututh nations, the Vancouver Art Gallery is Western Canada's largest public art museum. Our mission is to create—through art—paths to share perspectives, build and engage communities and shape our collective future together. This is expressed through exhibitions showcasing outstanding examples of historical, modern and contemporary art from British Columbia and around the world; education programs that encourage dialogue and understanding; and publications that advance scholarship on a wide range of artistic subjects. Our permanent collection, representing the most comprehensive resource for visual culture in British Columbia, has more than 13,200 works. Committed to inclusivity and accessibility, we serve a broad public across the region. Each year, hundreds of thousands of children, youth, students, families, adults and seniors of all backgrounds benefit from our programs.

The Vancouver Art Gallery is situated on the ancestral and unceded territories of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and səliłwətaʔ (Tsleil-Waututh) Nations, and is respectful of the Indigenous stewards of the land it occupies, whose rich cultures are fundamental to artistic life in Vancouver and the work of the Gallery.

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