333 CHESTERFIELD AVENUE, NORTH VANCOUVER, BC V7M 3G9 CANADA
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Dream Location

Walker Evans - Runa Islam - Ernst Ludwig Kirchner
Elad Lassry - Sigmar Polke - Gerhard Richter

January 25 to March 9, 2014
Curated by Stephen Waddell

Opening reception: **Friday, January 24, 7 PM**
Curator Tour: **Sunday, January 26, 1 PM**

Presentation House Gallery is thrilled to present *Dream Location* as our first exhibition of 2014. In *Dream Location*, Vancouver artist Stephen Waddell proposes fresh insights into the key issues that inform photography today. He has brought into dialogue a selection of works by significant international artists who have made forays into photography to investigate the nature of depiction through camera images. Spanning the twentieth and twenty-first centuries, these analogue photographic works pose questions about the potentials of the medium.

The concept for this exhibition is inspired by Walker Evans' black and white portraits of New York City subway riders, originally published in Harper's Bazaar magazine in 1962. This series signaled his forward-looking idea about the future of photography as an art form. The title, *Dream Location*, refers to his description of the subway as a "dream 'location' for any portrait photographer weary of the studio and the horrors of vanity."

Filmmaker Runa Islam also reflects on how the conditions of image production determines their meaning. Over the duration of her film projection, *Emergence* (2011) a red colour field plays host to the appearance and disintegration of a historical image of two dogs feasting on a horse. She explores the relationship between still photography and film. The contemporary artist Elad Lassry also disrupts the documentary character of photography by drawing attention to how images waver between their previous lives in, say, magazines or archives and more lasting encounters as staged art constructions.

The painters Ernst Ludwig Kirchner, Sigmar Polke and Gerhard Richter retell their pictorial concerns via photography. Kirchner's early twentieth century staged performances for the camera and Polke's 1980s documents of chemical processes as pictorial events are experiments with photographic ways of seeing. Similarly, Gerhard Richter's painted over photographs embody the irreconcilable fluidity between realism and abstraction.

The works in this exhibition assert the brushstrokes of photography, its chemical procedures and elemental properties, which can be seen as a prelude to abstract tendencies in contemporary photography. Stephen Waddell is proposing that instead of continually returning to photography's discourse of invention and established canons, now is the time to ask what the medium can become.

PRESENTATION HOUSE GALLERY
WEDNESDAY TO SATURDAY 12:00 - 5:00 PM

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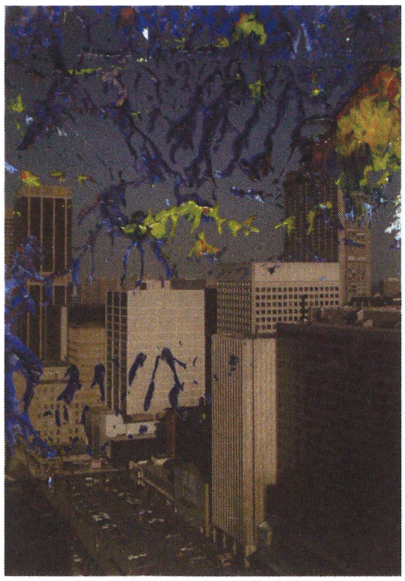

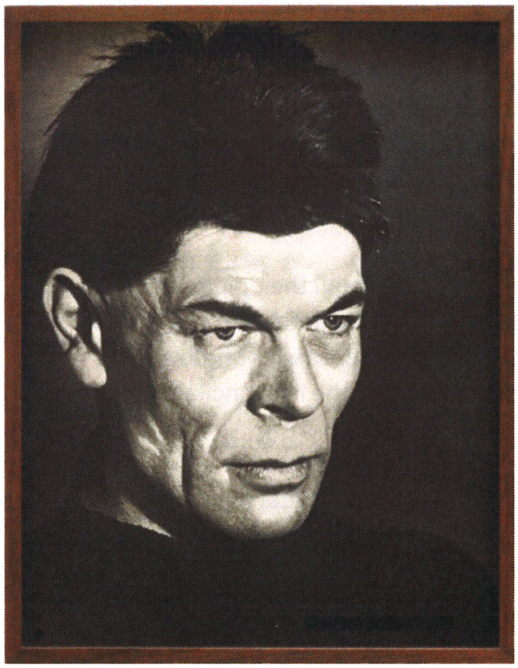

Clockwise from top left:

Runa Islam, *Emergence*, 2011, Edition of 3, 35mm colour film, mute, 2 min 54 sec, courtesy the artist and White Cube, London

Gerhard Richter, *Toronto 1988*, 1988, Oil on photograph, 16 x 11 cm, courtesy Gagosian Gallery, London

Walker Evans, *Subway Portrait, New York*, 1938-1941, Gelatin Silver Print, 32.1 x 45.7 x 5 cm, courtesy Pier 24 Photography, San Francisco

Elad Lassry, *Man 044*, 2012, Screenprint on offset print on paper, walnut frame, 36.8 x 29.2 x 3.8 cm, unique, courtesy the artist and David Kordansky Gallery, Los Angeles