



**GRIFFIN**  
ART PROJECTS

**Winter 2022**



*K. Hirschman 195*  
*D.A.*



S. Bialer (ed.)  
Eric Bickel  
Richard Hill  
John Lewis  
John O'Brien  
Diane Peacock

TASCHEN



**WARHOL**  
**WARHOL**





**Andreas Gursky**

*Flugzeug*, 1989

C-print

73 inches (w) x 59 3/4 inches (h)

Collection of Grant Mann and David Birdsall

Cover Image:

**Christos Dikeakos**

*Gerd Metzdorff No. 4*, 2020

42 x 62 inches

Archival inkjet photo, series of 4

Courtesy of the artist

# Contents

Director's Message

Who's Who at Griffin

Public Programming

Winter Residencies

Per Diem: The Gerd Metzdorff Collection  
Curator's Note & Self-Guided Tour

Acknowledgements

# Director's Message

Happy New Year! We look forward to 2022 with a mixture of hope and resilience, as many global challenges continue to influence our daily lives. At Griffin, we open for the year with Gerd Metzdorff's extraordinary collection which offers a window into the joy of art and ideas, and the warmth of friendship and support. Metzdorff, who passed away in 2020, was a founding member and programmer for the Contemporary Art Society Vancouver, which brought international artists to Vancouver starting in the 1970s. The relationships with the artists whose work he acquired and invited to the city—from young and emerging artists to well established players in the contemporary scene—were a signature of his motivation. The exhibition, *Per Diem: The Gerd Metzdorff Collection*, is the first of a two part series; the ideas mapped ability to remain curious about the world and its ideas of contemporary life, relying on his own senses, understanding and attractions for the language of each artist. Part 1, offered this winter as part of Capture Festival, features primarily photography, prints and drawings while Part 2, planned for 2023, will feature the painting aspects of the collection.

A full public program accompanies the exhibition this winter and will be delivered via Zoom, including a curator tour and continuation of our *Conversations on Collecting* series with Grant Mann and David Birdsell, longtime collectors and friends of Metzdorff who acquired the collection last year. From the *Eye Straight Down to the Soul* is a panel discussion and film series with director interviews which focus on collectors Herb and Dorothy Vogel and Agnes Gund, organized by Griffin's Adjunct Curator Karen Tam, to animate the complex relations of art collecting exemplified by Metzdorff in an over forty year relationship with art and artists.

Our 2022 residency series kicks off with Bill Burns' ongoing residency, as part of the project, *The Great Exchange*, titled *Three* short films and several songs about Donkeys, Cowboys, Truckers and Container Ships. We are also thrilled to announce the winner of the North Shore Residency Award, Aileen Bahmanipour, who will be in residency until the end of February; see page X for details of both resident artists and their projects. In addition, we welcome submissions for our current open call for the spring season's BIPOC Residency Award. Join us for Zoom artist presentations by the artists over the forthcoming months.

We are grateful to our program and project funders, North Vancouver Recreation and Culture and Canada Council, as well as BC Arts Council for their funding of the Griffin residency programme.

Nathaniel Marchand, who has worked with Griffin for over a year in various roles, from YCW Intern to Public Programs and Outreach Coordinator, will be leaving us to explore new creative adventures—we wish you a fantastic next chapter, Nathaniel! We are also delighted to welcome two new staff members: Young Canada Works Indigenous Curatorial and Marketing Intern, Emmett Hanly, and our new part-time Gallery Administrator, Zoe Yang. Yang brings in-depth experience working at Walter Phillips Gallery, Banff, while Emmett's BFA in theatre and experience with writing plays as well as music bring an interdisciplinary flair to his work with us. Welcome, Emmett and Zoe!

See you at the gallery!

- Lisa Baldissera

## Who's Who at Griffin

Griffin Art Projects is delighted to welcome our new team members, Zoe Yang and Emmett Hanly!



Zoe has recently moved to Vancouver, the unceded territory of xʷməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətał (Tsleil-Waututh) Nations, from Banff, unceded traditional land of Stoney Nakoda, Blackfoot, and Tsuu T'ina Nations. She studied Art History and Environmental Studies at Scripps College in Claremont, California. Prior to Griffin Art Projects, Zoe had worked in collection management, art conservation, and visitor engagement at various institutions. She is interested in how art galleries act as a platform for different communities to interact with each other.



Emmett is a member of the Métis Nation of British Columbia, living and working on the unceded territory of xʷməθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətał (Tsleil-Waututh) Nations. Emmett is an actor, writer, musician, playwright, and award-winning filmmaker with a passion for visual art. Emmett also sings and plays guitar in a post-punk band, Goat Rodeo.

# Public Programming

## **Live from the Studio with Bill Burns**

February 17, 2022 | 7PM

Join current artist-in-residence Bill Burns to learn more about what he has been up to throughout his time at Griffin Art Projects!

## **Live from the Studio with Aileen Bahmanipour**

February 20, 2022 | 1PM

Join current artist-in-residence Aileen Bahmanipour to learn more about what she has been up to throughout her time at Griffin Art Projects!

## **Virtual Curator's Tour with Lisa Baldissera**

February 27, 1PM

Join Griffin Art Projects' Director, Lisa Baldissera for a live virtual curator's tour of Griffin's current exhibition, Per Diem: The Gerd Metzдорff Collection.

## **From the Eye Straight Down to the Soul Film series: Herb & Dorothy curated and moderated by Griffin's Adjunct Curator Dr. Karen Tam**

March 6, 2022 | 1PM

He was a postal clerk. She was a librarian. With modest means, this couple managed to build one of the most important modern art collections in history. Meet Herbert and Dorothy Vogel, whose shared passion and commitment defied stereotypes and redefined what it means to be an art collector.

## **Conversations on Collecting**

March 13, 2022 | 1PM

Join Griffin Art Projects and The Contemporary Art Society of Vancouver in conversation with collectors Grant Mann and David Birdsall for a virtual discussion revolving around the collection of Gerd Metzдорff.

## **From the Eye Straight Down to the Soul Film series: Herb & Dorothy 50 x 50 Curated and moderated by Griffin's Adjunct Curator Dr. Karen Tam, followed by Q & A with Director Megumi Sasaki**

March 20, 2022 | 3PM

50 works of art to 50 states. 2500 extraordinary gifts from one ordinary couple. A follow up to award-winning documentary 'Herb & Dorothy', the film captures an ordinary couple's extraordinary gift of art to the nation as they close the door on their life as collectors.

## **Live from the Studio with Osvaldo Castillo**

March 27, 2022 | 1PM

Join Griffin's artist-in-residence Osvaldo Castillo to learn more about what he has been up to throughout his time at Griffin Art Projects!

## **Live from the Studio with Shoora Majedian**

April 03, 2022 | 1PM

Join Griffin's artist-in-residence Shoora Majedian to learn more about what she has been up to throughout her time at Griffin Art Projects!



# Winter Residencies



## Aileen Bahmanipour

Aileen Bahmanipour is an Iranian-Canadian visual artist and currently is living and working on the unceded territories of the x̱w̱məθkwəy̓əm (Musqueam), Skwx-wú7mesh (Squamish), and Səlilwətał (Tsleil-Waututh) people. She has received her BFA in Painting from the Art University of Tehran and MFA in Visual arts from the University of British Columbia. Bahmanipour's art practice is defined through the medium of drawing, and performative aspects of drawing, installation, sculpture, and paper-making (as a form of sculpture). Her ideas are currently centred on exploring contemporary forms of Iconoclasm. She defines Iconoclasm not to reject or negate the image but to redefine it.



## Bill Burns

Bill Burns' work about advanced industrialism, donkeys, goat's milk, salt, safety gear, and honey bees has been shown at the Institute of Contemporary Arts, London; the Museum of Modern Art, New York; KW Institute for Contemporary Art, Berlin; Mendes Wood Gallery, Sao Paulo; 303 Gallery, New York; the Seoul Museum of Art, Seoul, and the Stedelijk Museum, Amsterdam. He has published artists' books with publishers in Canada, Germany, USA, UK, Austria, and Denmark. His most recent titles include *A Book About the Power 100*, published by Verlag Mark Pezinger, Vienna (2018) and *Hans Ulrich Obrist Hear Us*, published by YYZ BOOKS and Black Dog Publishing, London, UK (2016). His artists' editions are included in collections at Tate Britain, London, the Museum of Modern Art, New York, and the Getty Center, Los Angeles.





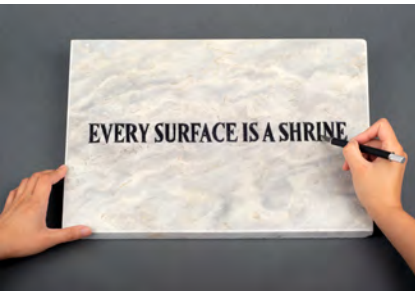
## Osvaldo Ramirez Castillo

Originally from El Salvador, Osvaldo Ramirez Castillo's areas of research and art production are concerned with issues of collective memory, historical trauma, migration and identity explored through multimedia approaches to drawing, which involve printmaking, stop-motion animation and installation work. His art process is an intuitive construction of memory as a form of personal myth-making that casts political expressions, voices modes of resistance, and most recently speaks to a process of reconciliation, repair and healing.



## Shoora Majedian

Shoora Majedian received her MFA at Emily Carr University of Art and Design. She received a Post-bacc in Painting and Drawing from SAIC in Chicago and MA from Tehran University. Shoora has participated in national and international exhibitions in Tehran, Chicago, Toronto, and Vancouver. Her painting research explores different references, such as memory for representation. Her individual and collective narratives examine the possibilities of metaphor in image-making. What drives her painting ideas are the interaction between figure, space, and objects.



## Karen Zalamea

Karen Zalamea (she/her) is a Filipino-Canadian artist, educator, and cultural worker based in Vancouver, Canada, the unceded territories of the  $x^w m \theta k w \dot{e} y \dot{e} m$  (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətał (Tsleil-Waututh) Nations. Zalamea's interdisciplinary practice is rooted in photography and critically considers methodologies, materiality, and modes of presentation. Her research centres on the camera-mediated relationship between body and space, as well as the material and representational potential of the photographic surface. Her work has expanded to use photography as a means to think through and encounter broader issues of identity, memory, and uncertainty.

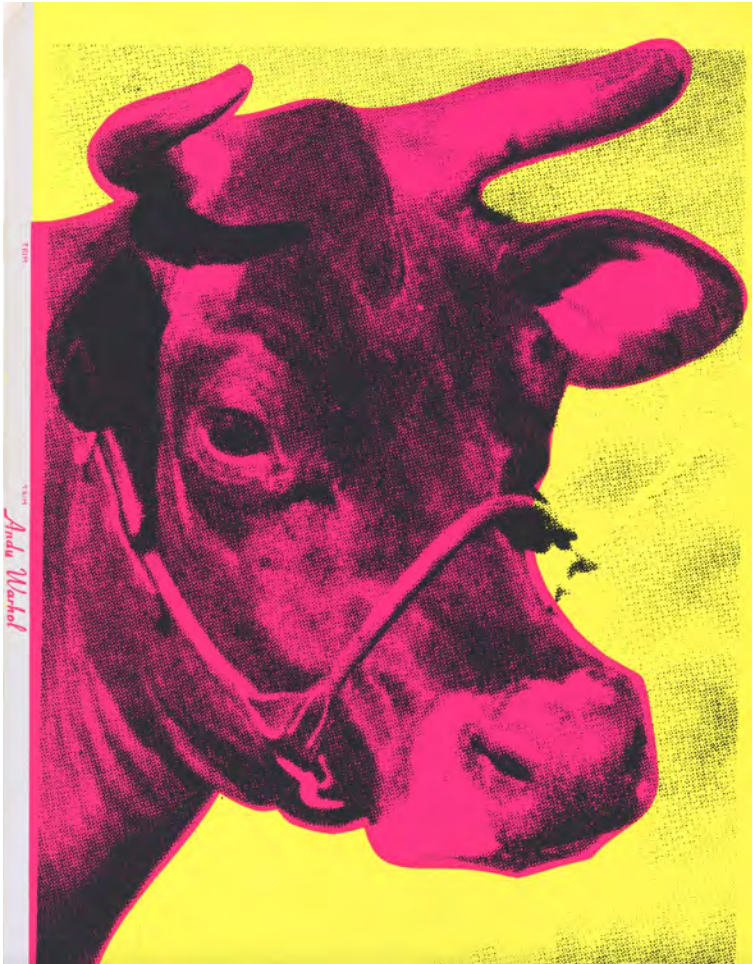
# Call for Submissions



Griffin Art Projects is thrilled to announce our 2022 BIPOC Studio Art Award. This residency will run between April and May, 2022, and the deadline to apply is February 18, 2022. Check out our website, [griffinartprojects.ca](http://griffinartprojects.ca) for more information and how to apply!

Griffin Art Projects is committed to providing support, resources, solidarity and profile for local BIPOC artists. This is a studio-only residency opportunity intended for artists living in the metro-Vancouver area.

The successful applicant will receive 2 months of rent-free studio space in Griffin Art Project's residency building In April and May 2022, a residency artist fee of \$2000.00, the opportunity to share the works created throughout the residency during an open studio event organized and promoted by Griffin Art Projects and the opportunity for professional development and networking opportunities in Vancouver and beyond.



**Andy Warhol**  
Cow, 1966  
Screenprint on Wallpaper  
46" (h) x30" (w)  
Collection of Grant Mann and David Birdsall



**Gerhard Richter**

*Tulips*, 2018

Painting of Tulips Transmounted on Aluminum

16 1/4 inches (width) x 14 1/4 inches (height)

Collection of Grant Mann and David Birdsall

**PER DIEM**

**The Gerd Metzdorff Collection**

Curated By Lisa Baldissera

# Curator's Note

Ranging from drawing, painting, photography, installation and sculpture, Gerd Metzdorff's collection was drawn together over a period of over forty years. Originally derived through the modest means of saving the per diems provided to him by the airline where he was employed as a steward in the late seventies, Metzdorff purchased work by some of the most important European, American and Canadian artists working today, often acquiring their work at the beginning of their careers and developing lifelong friendships.

Metzдорff began collecting at the same time as the founders of Griffin Art Projects, Henning and Brigitte Freybe, who introduced him to the Schmela Gallery in Düsseldorf. As a purser with Canadian Pacific Airlines, Metzдорff's regular circuit often took him to Germany. During his layovers, he used his free time to explore the contemporary galleries in major cities to pursue his interest in contemporary art. Metzдорff frequented galleries in both Düsseldorf and Cologne where numerous influential artists emerged in the 1970s. By the end of the decade, Metzдорff was purchasing art in Germany, first through visits to the Cologne Arts Fair and later during visits to Art Basel.

Another of Metzдорff's regular flight assignments was the Vancouver – New York route. In New York, he visited the key galleries of that period, including Ivan Karp's OK Harris, Gagosian, Holly Solomon, Charles Cowles and many others. These visits allowed Metzдорff to discover and become familiar with artists whom he then invited to Vancouver, where as one of the founding members of the Contemporary Art Society, he programmed and coordinated numerous visits from key curators, collectors and artists. Some of his regular contacts included John Chamberlain and Lynda Benglis, as well as influential figures from the New York art world: Andy Warhol, Herb and Dorothy Vogel, Elana Heiss, Griselda Pollock, Ivan Karp and Holly Solomon.

When Canadian Pacific Airlines eventually shut down, Metzдорff was hired by Air Canada and continued his journey of collecting art. These various points of access Metzдорff had to artists from Europe, America and Canada can be seen in his collection, reflecting movements such as Pop Art, Minimalism and Post-Minimalism. His vision can be appreciated when we consider his first purchase, Lee Ufan's Untitled, (1973), ending with his final purchase by the conceptual German painter, Gerhard Richter. Ufan's quiet work marks the emergence of a major artist early in his career-while its minimalism shows the turn from 1960s formalism or Pop Art into the newly emergent territory of conceptual art. This kind of bold choice marks Metzдорff's collecting decisions.

Metzдорff's collection began with stamps, coins and records. When he and his longtime friend Grant Mann first met, around 1987, their initial discussions centred on his vast collection of 45s which Mann agreed to help him with by recording them digitally to DAT, which would enable him to easily listen to the whole collection. Their conversations soon focused on contemporary art and collecting, which was further enhanced by the fact that Andy Warhol's collection had been recently released as a series of auction catalogues. Mann and Metzдорff "spent many hours poring through these catalogues together...discussing the vast and varied collecting habits of Warhol. Gerd was particularly motivated by the fact that Warhol would collect vast amounts of anything that he loved, whether he had the space or need. It was obvious that Warhol collected for the sheer pleasure of collecting and Gerd, being the same, was deeply inspired." [1]

Towards the beginning of his career, Metzdorff also collected Canadian art books from the 1940s to the 1960s. Mann notes, "When he started to fly, he was still living at home with his parents in Burnaby in the house where he grew up, which enabled him to use his per diems from his flights as a means to save money that was not earmarked for any other purpose. This allowed him the freedom to travel, look at interesting contemporary art and the chance to slowly begin collecting pieces of art that he found compelling." [2]

The amount of Metzdorff's per diem fluctuated depending on the circuit he was flying, and were determined by the destination country, duration of the layover before the return flights. He felt well-taken care of by Canadian Airlines, who made sure he was well-remunerated and comfortable; it was a stable, long term arrangement that enabled him to travel the world and visit the galleries, art fairs and studios that were producing the most cutting edge art of the time.

However Metzdorff's collecting habits were anything but impulsive; his approach to collecting was thorough and consistent. Mann notes,

He would spend great amounts of time researching information about an artist, their process, their relationships with dealers and galleries. Gerd was also interested to know who else was potentially collecting works by the artists. He would often reach out to the artist personally and would arrange to meet up and visit their studio to see their work in their private studios. Often, if Gerd encountered something new that he liked, he would take many moments before deciding that this was something that he wanted to add to his collection. He was rarely ever driven by impulse to purchase without prior consideration. This included all auctioned works that he would research and gather information about before the auction date. This provided him with a solid process to verify each and every piece to see if he truly wanted it to be part of his collection. Often, this contemplation before purchase could last days, weeks, or even months. Ultimately, I would call my friend a very thoughtful careful collector. [3]

Metzдорff "seemed to be specifically drawn to what I would call 'challenging' works ... he was seeking to establish that he had his own views on what was worthy and important. Rarely did collect anything just because someone else was." [4] Once discovered and chosen, Metzдорff's commitment to following the artist's work, process and professional career developed over the course of many years; unmoved by what constituted 'success' and driven instead by his own sense of appreciation for the work and the artists. In this way, both unknown and some of the most internationally significant artists of the period were part of the collection—and their works were represented throughout the many stages of their careers. Out-of-favour artists were attended to alongside the darlings of the art world, and Metzдорff "was fascinated why some artists were successful and some were not and often did his best to understand this for each artist that he enjoyed collecting." [5] The result is a collection of over two hundred pieces, and a legacy of sharing and promoting the artists he collected with the Vancouver art community, by bringing them to Vancouver as part of his programming activities for CASV.

Perhaps one of the most telling anecdotes of Metzдорff's retiring nature is Mann's account of his refusal of invitations from Warhol, Robert Rauschenberg and Thomas Ruff to make a portrait of him. We are fortunate that Metzдорff finally relented in the year before his death, allowing Canadian artist Christos Dikeakos to create the extraordinary photograph of the collector in his home amongst his treasured collection.

Per Diem: The Gerd Metzдорff Collection is composed of over seventy works, including key highlights of artistic production from the twentieth century: Andy Warhol, Lynda Benglis, Robert Rauschenberg, Thomas Ruff, Jeff Koons, Dan Flavin and many other key continental European, Canadian and American artists. Many of the artists he engaged with were at the beginning of their careers as Metzдорff began his collecting journey. His

position was not only that of a collector, but also of a friend and champion, as exemplified in his friendship with Benglis early in her career. One may also feel that they get to know Gerd Metzdorff through viewing this selection.

For people who are interested in collecting contemporary art, Per Diem offers a window into where it all begins: a collecting journey that reflects the individual curiosities, economic conditions and philosophical nature of the collector. This extraordinary collection, begun with modest means and well-planned acquisitions, offers a pathway to viewers of how to begin that process.

Metzдорff's conversation with contemporary art is challenging, irreverent, funny, incisive, tough and courageous. There is a boldness in his choices, in work that challenges perceptual, philosophical and political boundaries. Metzдорff's personality comes through in his collection, with a quiet confidence and broad reaching vision, demonstrating ultimately a journey of contemporary art collection through the variety and joy of life.

With the passing of this enigmatic and remarkable Vancouver-based collector, this visionary collection is celebrated and presented to the public for the first time at Griffin Art Projects.

[1] From email correspondence with Grant Mann, January 22, 2022.

[2] Ibid.

[3] Ibid.

[4] Ibid.

[5] Ibid.



**Andy Warhol**

Ticket-Film Festival-Lincoln Centre, 1967

Colour Screenprint on Paper

45 1/2" (h) 24 1/4" (w)

Collection of Grant Mann and David Birdsall



# Reception/Room 1

## 1. Grant Mann

*Locomotive*, 2012

Blendshop model, Blender version 2.6x, rendered: September 2012, printed: Epson print on photo paper 40 inches (w) x 24 inches (h)

Courtesy of the artist

**Grant Mann** is a Vancouver-based artist, designer, musician, architectural technologist and animator. His work incorporates advanced 3D modelling and rendering, and represents a lifelong study of photorealism and digital rendering using evolving technology over the past thirty years. Mann notes, "I chase light on the computer; my hope is to create work that transcends computer origins to appear real and full of life."



## 2. Christos Dikeakos

*Gerd Metzdorff*, 2020

Archival inkjet photo

Courtesy of the artist

Conceptual photographer **Christos Dikeakos** has addressed urban spaces and their history in Vancouver and elsewhere worldwide since the 1960s. His series *Sites and Place Names* juxtaposed contemporary images of particular locations in Vancouver with their Indigenous place names, calling attention to the relationship between people living in the city today and the land they inhabit. Dikeakos' practice has been integral to the continued development of photography in the city, and his work has been exhibited in the Vancouver Art Gallery, the McMaster Museum of Art, and the Stockholm Independent Art Fair.



## 3. Brian Jungen

*Untitled - Goalie Mask - Red/Black/White*, 2006

Painted Goalie Mask Sculpture

9 1/2 inches (w) x 9 1/2 inches (d) x 14 inches (h)

Collection of Grant Mann and David Birdsall

**Brian Jungen** is a Vancouver artist who draws from his Dane-Zaa heritage and critiquing representations of Indigenous culture within media and mass production—for example, the cultural appropriation of the sports industry—to create hybrid works out of found objects. He has transformed Nike Air Jordans into Coast Salish ceremonial masks, golf bags into totem poles, and garbage bins into a massive turtle shell. Jungen's work examines global labour practises, cultural stereotypes and adapting objects to new purposes. His work has been represented at the Tate Modern, the Vancouver Art Gallery and the Smithsonian.





#### 4. Alan Saret

*Constellation, 1982*

Nickel Sculpture

46 inch (w) x 56 inch (h) x 52 inch (d)

Collection of Grant Mann and David Birdsall

**Alan Saret** is known as a post-minimalist installation artist and sculptor. His use of wire mesh, fabric, wood, sulphur and other materials are experiments in different methods of knotting and tying a unified, tangled object. In his series, *Gang Drawings*, Saret takes a fistful (or "gang") of coloured pencils and draws using all of them at once to create patterns seemingly at random, which were originally intended to be preliminary sketches for future sculptures. Since the 1980s, Saret has removed himself from the commercial art world.

#### 5. Jim Dine

*Self Portrait as a Negative, 1975*

Etching and Drypoint

20 1/2 inches (w) x 26 inches (h)

Collection of Grant Mann and David Birdsall

**Jim Dine** has been associated with movements such as Pop Art, Neo-Dadaism and Neo-Expressionism, though the artist never personally aligned his work with any particular movement. He participated in New York "Happenings" in his early career as a performance artist, but by the early 1960s he shifted his focus to painting, drawing upon motifs of hearts, construction tools, bathrobes and Pinocchio as methods of self-reflection. His art has been exhibited in the Metropolitan Museum of Art, the Tate Modern, the Tokyo Metropolitan Art Museum and the Bilbao Fine Art Museum.



#### 6. Svend-Erik Eriksen

*Hastings Street, North Side, Abbot YTO Carral, 1973/2003*

Re-issued photo of Hastings Street, 1973, issued 2003

7 1/2 inches (h) x 50 1/2 inches (w)

Collection of Grant Mann and David Birdsall

**Svend-Erik Eriksen** is a photographer and animator living and working in Vancouver, BC. His panoramic photographs documenting Hastings Street in the 1970s were initially intended to be backgrounds for an unaired animation project, and after several decades, were critically reconsidered within a visual arts framework, as a part of a 2003 group show at Presentation House in North Vancouver titled *Unfinished Business: Vancouver Street Photographers from 1955 to 1985*. Eriksen's photography has since been exhibited extensively and published in several collections of Vancouver street photography.

**7. Kiki Smith**

*My Secret Business*, 1991

Photograph on Paper

23 inches (w) x 30 inches (h)

Collection of Grant Mann and David Birdsall

**Kiki Smith** is a German-American artist whose work primarily concerns the human body, morality, sexuality and humanity's relationship to nature. She works with paint, sculpture, photography, printmaking and tattooing to engage with the human condition, with many drawing comparisons of her work to Surrealism and the history of figurative art. Smith has been the subject of several exhibitions worldwide, including the Art Institute of Chicago, the Metropolitan Museum of Art and the Museum of Contemporary Art in Los Angeles.



**8. Enn Erisalu**

*Sin*, 1989

Oil on Canvas Mounted on Board

18 inches (w) x 16 inches (h)

Collection of Grant Mann and David Birdsall

**Enn Erisalu** (1943–2005) was born in Estonia, having immigrated to Canada in 1951, eventually settling in Vancouver. The influence of Cubism, Minimalism and Constructivism defined his early work, which, through abstraction, explored the nature of perception by addressing contradictions of surface and depth. However, his work saw a marked shift in the 1990s towards conceptual text-based works, as he had come to believe that simply recreating an image on a canvas limited the experience of a viewer. Erisalu's work has been exhibited in New York, Toronto, Seattle and across Canada.



**9. Alan Saret**

*Valentegma Ensoulment*, 1988

Drawing on Paper

27 7/8 inch (w) x 33 inch (h)

Collection of Grant Mann and David Birdsall



**10. Christopher Wool**

*Ohne Titel (Run Dog Run)*, 1991

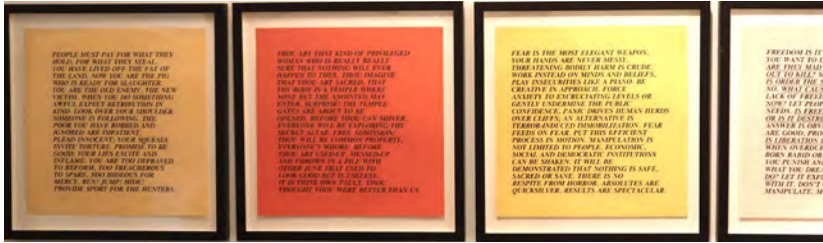
Print on Paper, Triptych

31 inches (w) x 38 1/4 inches (h)

Collection of Grant Mann and David Birdsall



**Christopher Wool** was heavily influenced by the 1970's New York Punk and No-Wave subcultures in his early career as an artist, eventually adopting his most well-known style by the next decade. Utilising strange and occasionally inflammatory found phrases, Wool created monochrome stencilled text-based work where words are cut off by the edge of the canvas and distorted by spray paint. Wool also experiments with screen printing and relayering elements from his previous work over floral and abstract patterns. His work has been collected in the Museum of Contemporary Art in Los Angeles, the Centre Pompidou and the Tate Modern.



**11-17. Jenny Holzer**

*Inflammatory Essays 1979-1982*

People Must Pay for What They Hold; Thou Art That Kind of Privileged Woman; Fear is the Most Elegant Weapon; Freedom is It; Only My Brother Men Know My Secrets; Change is the Basis of All History; Monday, Someone Died Because He Hurt Me

Print on Coloured Paper

17 inches (w) x 17 inches (h)

Collection of Grant Mann and David Birdsall

**18. Andy Warhol**

*Campbell Soup Cream of Chicken Label*

Signed and Personalized Cream of Chicken Soup Label

Taken from a Real Can of Soup

8 1/2 inches (w) x 3 1/2 inches (h)

Collection of Grant Mann and David Birdsall



**19. Robert Rauschenberg**

*Sub-Total, 1971*

3 Color Lithograph on Paper

18 1/4 inches (w) x 14 inches (h)

Collection of Grant Mann and David Birdsall

**Robert Rauschenberg (1925-2008)** combined sculpture and painting as a forerunner of the Neo-Dada movement, challenging the prevalent style of his time, Abstract Expressionism. His mixing of traditional artmaking materials with everyday objects, and his assemblage method served to inspire many artistic movements in the mid-to-late twentieth century. His well known *Red* series (1953-54) introduced his 'combine' assemblages. Rauschenberg's work has been exhibited in the major museums of the world, including the Museum of Modern Art, the Centre Pompidou and the Kunstmuseum Basel among numerous others.

**20. Cindy Sherman**

*Untitled, 2001*

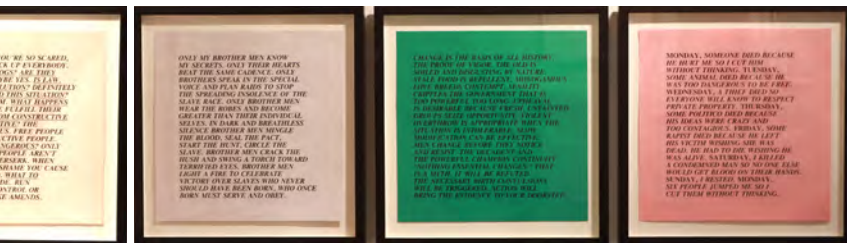
Fujicolor Crystal Archive Print Photo

14 1/2 inches (w) x 17 inches (h)

Collection of Grant Mann and David Birdsall

**Cindy Sherman** is well-known for her photographic self-portraits in which she dons elaborate costumes and strikes poses evoking female stereotypes in film, advertising and popular culture. Rising to prominence with her *Untitled Film Series* between 1977-80, she critiques gendered beauty standards and femininity as a social construct. Often using complex makeup, wigs and digital manipulation, she highlights the imperfections of her own transformations in order to expose the artificial nature of the construction of identities. Her work has been exhibited at the Vancouver Art Gallery, the National Portrait Gallery in London and the Museum of Modern Art.





Jenny Holzer took New York by storm in the 1970s with her text-based public installations, targeting the nature of advertising, communication and societal messaging. These messages are delivered on benches, billboards, condom wrappers, digital lighting displays, t-shirts and more, often composed of inflammatory or ambiguous statements that often cancel one another out eventually, questioning the condition and site of received knowledge by revealing no particular orientation or situatedness. In 1990, she became the first living female artist to represent America in the Venice Biennale. Holzer's art is held in the Tate Modern, the Art Institute of Chicago and the Museum of Modern Art.

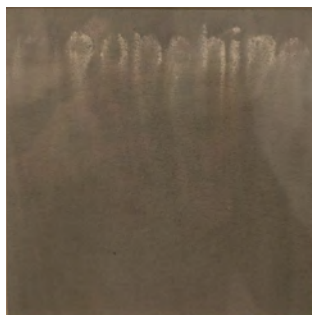
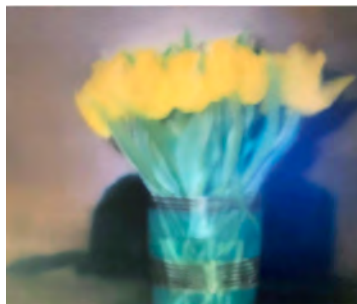


**21. Vija Celmins**  
*Waves, 2005*  
 Silkscreen on Paper  
 24 1/8 inches (w) x 28 5/8 inches (h)  
 Collection of Grant Mann and David Birdall

Latvian-American artist Vija Celmins immigrated to the United States after World War II when she was 10 years old. Her work primarily concerns recreating photo-realistic surfaces with obsessive accuracy, such as spiderwebs, desert floors, the ocean and fields of stars. A single work created using paint, charcoal or graphite is often a months-long process. She currently lives and works in New York, and her work is held in the collections of the Hammer Museum of Los Angeles, the Whitney Museum of American Art, the Art Institute of Chicago and many others.

**22. Gerhard Richter**  
*Tulips, 2018*  
 Painting of Tulips Transmounted on Aluminum  
 16 1/4 inches (width) x 14 1/4 inches (height)  
 Collection of Grant Mann and David Birdall

Gerhard Richter is one of Germany's most influential painters and a contemporary of Sigmar Polke who worked with large glass pieces and photorealistic painting. Richter experimented with abstraction and blurring photography, eluding classification with the extensive nature of his practice. In doing so, he embodies the corrosion of memory while simultaneously questioning the nature of mass-production and the origin of images. His work revolutionised the understanding of conceptual art in relation to painting, and has been exhibited internationally, including the Museum of Modern Art, the Serpentine Galleries and the Albertina in Vienna.



**23. Gary Simmons**  
*Moonshine, 2001*  
 Paint and Chalk on Paper  
 19 inches (w) x 19 inches (h)  
 Collection of Grant Mann and David Birdall

Gary Simmons navigates collective memory, class and race through his paintings and drawings. He uses images from film and popular culture as well as symbols of oppression to confront uncomfortable topics, abandoned pasts, and erasure. In his early work, Simmons used blackboards and smudged chalk with his hands to create ghostly text-based art, and in recent years he has adapted this process with paint and technology. His art has been collected in the Baltimore Museum of Art and the Museum of Modern Art, and he has also participated in the Venice Biennale.



**24. Jason McLean**

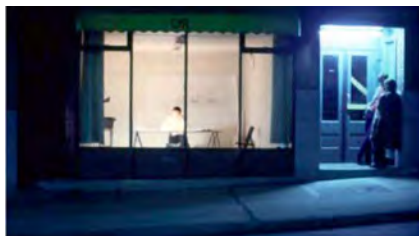
*Pennies in a Stream*, 2001  
Mixed Media on Paper  
73 inches width x 47 inches height  
Collection of Grant Mann and David Birdsall

**Jason McLean** lives and works between New York and London, Ontario, creating autobiographical works using a variety of media and materials. Often labelled as “mental maps”, his surreal drawings, paintings and collages include his daily observations and critiques of the world around him. His use of bright colours and obsessive, quirky images, have become his own visual language. McLean is represented by Van Der Plas Gallery in New York, Michael Gibson Gallery in London, Ontario, Wilding Cran Gallery in Los Angeles and Monica Reyes Gallery in Vancouver.

**25. Dan Graham**

*Parking Lot-Messe Hangover*, 2003  
Photography on Paper  
23 5/8 inches (w) x 18 inches (h)  
Collection of Grant Mann and David Birdsall

**Dan Graham** is a New York-based writer, artist and curator who explores architecture and perception through large mirrored pavilions and glass installations. He first garnered attention through his *Homes for America* project between 1966–67, which featured photographs of new housing development in New Jersey and a series of articles describing the economics of land usage and architectural obsolescence. His art has been exhibited in solo shows worldwide, including the Art Institute of Chicago, the Tate Modern and the Museum of Modern Art.



**26. Ian Wallace**

*At work (of Gallery)*, 1983  
Photography print on paper  
25 1/8 inches (w) x 16 3/4 inches (h)  
Collection of Grant Mann and David Birdsall

Living and working in Vancouver, **Ian Wallace** has been a pioneer of Conceptual Photography in Canada since the 1960s. Amongst his many photo-based experiments, Wallace places monochrome bands of colour against photos of his studio, transitory spaces and museums, abstracting the image and the work of art as a whole. His work is held in galleries worldwide, such as the Museum of Modern Art, the Vancouver Art Gallery, the National Gallery of Canada and the Museum of Contemporary Art in Los Angeles.

**27. Tim Barber**

*Dumpster*, 2003  
Photograph Print Trans-mounted on Aluminum  
60 inches (w) x 40 inches (h)  
Collection of Grant Mann and David Birdsall

**Tim Barber** currently lives in New York, but grew up in Amherst, Massachusetts and studied photography in Vancouver, BC. He was a photo editor for *Vice* magazine between 2003–2005, and has since founded an online gallery and image archive, and co-curated the New York Photo Festival in 2008. He has also curated several artist monographs and other publications, having most recently founded Dream Sequence Editions, a print and t-shirt fundraising platform that raised money for those affected by the coronavirus pandemic.





**28. George Stoll**

Ivory Soap, 1997

Yumei Juan silk wrapped over painted pine with wall shelf

5 1/2 inch (h) x 8 5/8 inch (l) x 6 5/8 inch (w)

Collection of Grant Mann and David Birdsall

**George Stoll** is an American sculptor that challenges the domestic function of everyday objects, recreating mass-produced objects by hand with an obsessive eye for perfection. His work offers a critique of American consumer culture and brings the viewer's attention to the things that surround them in their own homes. His work has been exhibited at the Baldwin Gallery, the Seattle Art Museum and the Museum of Contemporary Art in Los Angeles.

**29. Alan Saret**

Untitled, from 7 Objects, 1969

Processed Nylon Net, Multiple Colours with Original Black Box

12 3/4 inch (w) x 23 inch (l)

Collection of Grant Mann and David Birdsall



**30. Kate Craig**

Jigsaw Puzzle

Photography printed on pressboard and Cut into a Puzzle  
8 inch x 4 inch cardboard box

Collection of Grant Mann and David Birdsall



**Kate Craig** (1947–2002) was a video and performance artist based in Vancouver, BC. She was one of the founders of the Western Front Society, where she initiated its artist-in-residence program as well as many others. In the early 1970s, Craig formed an artistic duo with Eric Metcalfe where they took up the alter-egos of Lady Brute and Dr. Brute respectively. Much of her work concerns the nature of surfaces and the female body. Her work has been exhibited at the Paris Biennale, the Museum of Modern Art, the Vancouver Art Gallery and elsewhere worldwide.

**31. Jeff Koons**

Red Dog on a Plate

Collection of Grant Mann and David Birdsall

**Jeff Koons** is one of the most popular and controversial contemporary artists living today. His appropriation and transformation of pre-existing works of art and consumer objects recontextualizes how we interact with art and challenges the tastes of popular culture. Koons' most famous works are his stainless steel recreations of balloon animals, alongside his use of readymades in his Inflatables series. Major exhibitions of his work have been produced worldwide, including the Art Institute of Chicago, the Tate Modern and the Guggenheim Museum Bilbao.



# Room 2



### 32. Russell Crotty

*M37 Galactic Cluster in Aurigo, 2000*

Graphite on Paper laid on Lucite, Sculpture

24 inch diameter with 4 feet drop extension

Collection of Grant Mann and David Birdsall

**Russel Crotty** is a Southern Californian artist whose work challenges the boundary between drawing and sculpture. His work often consists of large globes covered in paper and drawn upon, inspired by his decades of personal study in astronomy and his own interpretations of scientific research. Crotty has been featured in numerous exhibitions at the Museum of Modern Art, the Centre Pompidou, the San Francisco Fine Arts Museum and the Whitney Museum of American Art.

### 33. Lynda Benglis

*Glass Knot*

Glass, Wire, Metal Sculpture

9 1/2 inches (width) x 8 1/2 inches (depth) x 8 inches (height)

Collection of Grant Mann and David Birdsall

Lynda Benglis challenged patriarchal structures within the art world in works fusing painting and sculpture during the 1960s and onward. Her work primarily concerns brightly coloured materials in action, often pouring substances such as latex directly onto floors, creating sculptures using polyurethane foam, and painting using dripped beeswax on masonite panels. Benglis continued to challenge gender stereotypes in her 1970s video work as an early adopter of the medium, and her recent practice tackles themes relating to cultural heritages. She has exhibited her work worldwide, and it also is held in the collections of the Museum of Modern Art, the Tate Modern, the Guggenheim Museum and the Centre Pompidou among many others.



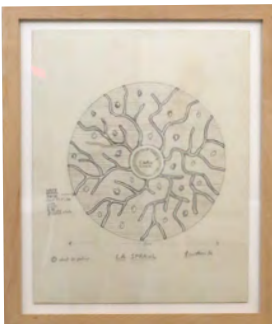
### 34. Robert Smithson

*LA Sprawl, 1972*

Graphite on Paper Drawing

24 1/2 inches (w) x 29 inches (h)

Collection of Grant Mann and David Birdsall



**Robert Smithson** (1938-1973) is known as a forefather of the Land Art movement, using natural materials as his tools in massive earthen sculptures. In his early career, he painted in the style of the Abstract Expressionists, but after meeting several Minimalist artists, including his eventual wife Nancy Holt, his art practice shifted significantly. His most famous work is *Spiral Jetty*, a 15-foot spiral of rock and debris in Great Salt Lake, Utah. Although much of his work was designed to be experienced outside of gallery spaces, his work has been collected in the National Gallery of Australia, the Tate Modern and the Dia Art Foundation.



**35. Ken Lum**

*Untitled, 1987*

Pencil Drawing on Paper

29 inches (w) x 24 1/4 inches (h)

Collection of Grant Mann and David Birdsall

**Ken Lum** is a Chinese-Canadian artist who questions the nature of symbols and signage through his painting, photography and sculpture. He combines text and photographs to explore how identities are constructed and consumed by larger socio-political structures. Lum has also explored sculpture using furniture as materials, harkening back to minimalist sculptural modes. Lum has exhibited extensively worldwide, and taught in the Department of Fine Arts at the University of British Columbia and as well as chairing the University of Pennsylvania's School of Fine Arts.



**36. Lee Bontecou**

*Tenth Stone, 1968*

Lithography

27 inches (w) x 47 inches (h)

Collection of Grant Mann and David Birdsall

**Lee Bontecou** of Providence, Rhode Island, rose to prominence in the 1960s with her printmaking practice and sculptures of welded steel and fabric. Her wall-mounted assemblages arranged in circular patterns with central voids brought her significant attention following her first solo show at the Leo Castelli Gallery in New York in 1960. This eventually led to her withdrawing from the public art sphere by the 1970s, preferring to teach until her retirement. She continues to create, crafting hanging mobile sculptures evocative of galaxy formations. Several major retrospectives of her work have been held, including at the Museum of Contemporary Art in Chicago, The Hammer Museum of Los Angeles and the Museum of Modern Art.

**37. Lee Ufan**

*Untitled, 1972*

Lithography

28 3/4 inches (w) x 21 3/4 inches (h)

Collection of Grant Mann and David Birdsall

**38. Lee Ufan**

*Untitled, 1972*

Lithography

28 3/4 inches (w) x 21 3/4 inches (h)

Collection of Grant Mann and David Birdsall

Korean artist **Lee Ufan** is a founding member of the Japanese-Korean Mono-Ha group, also known as "The School of Things", which focussed on the material components of objects and their perception rather than task of representation. Natural and created objects are juxtaposed with little alteration in Ufan's sculptures, where iron sheets rest atop large stones and steel beams emerge from sand. His later work shifted to painting, creating minimalist works defined by gesture and temporal action. Ufan's art has been collected across the globe, including the Centre Pompidou, the Seoul Museum of Arts and the Lee Ufan Museum in Naoshima.





39. **Jeff Koons**  
*Hair*, 1999  
 High Gloss Fujiflex Print  
 24.02 inches (w) x 33.86 inches (h)  
 Collection of Grant Mann and David Birdsall



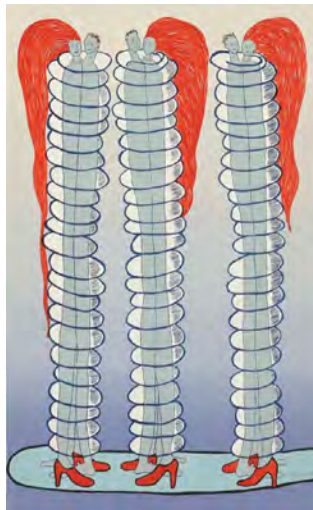
40. **Jeff Koons**  
*Cutout*, 1999  
 High Gloss Fujiflex Print  
 24.02 inches (w) x 33.86 inches (h)  
 Collection of Grant Mann and David Birdsall



41. **Jeff Koons**  
*Loopy*, 1999  
 High Gloss Fujiflex Print  
 24.02 inches (w) x 33.86 inches (h)  
 Collection of Grant Mann and David Birdsall

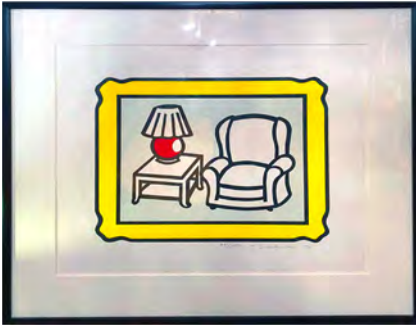


42. **Lynda Benglis**  
*Untitled*  
 Works on Paper  
 34 inches (width) x 46 inches (height)  
 Collection of Grant Mann and David Birdsall



43. **Louise Bourgeois**  
*Couples*, 2001  
 Print on Paper  
 26 inches (w) x 44 1/2 inches (h)  
 Collection of Grant Mann and David Birdsall

**Louise Bourgeois** (1911–2010) grew up in Paris, France, and her troubled childhood became a focal point for her psychoanalytical art practice. While her early work of painting and printmaking went largely unnoticed for most of her life, after a retrospective at the Museum of Modern art in 1982, she finally garnered recognition for her lifelong work and produced some of her most iconic works. She is well-known for her massive sculptures of spiders, including *Maman*, a haunting arachnid figure that looms over the National Gallery of Canada. Her work has been exhibited across the world, including the Museum of Modern Art, the Centre Pompidou, the Tate Modern, the Guggenheim Museum Bilbao and numerous others.



**44. Roy Lichtenstein**

*Study for Red Lamp, 1992*

Print on Paper, Edition 29/250

33 1/4 inches (width) x 31 1/4 inches (height)

Collection of Grant Mann and David Birdsall

Roy Lichtenstein (1923–1997) was one of the most influential American Pop artists of the movement, challenging the boundaries of high and low art. By recreating images from comic strips on a macro scale, Lichtenstein both documented and parodied the content he was imitating. His iconic style involved painstakingly hand-painting Ben-Day dots—the method used by newspapers to indicate shade and texture by mass-printing tiny dots—on each of his full sized paintings. His art is collected in galleries worldwide.



**45. Christopher Wool**

*Untitled, 1988*

Alkyd on Paper

26 inches (w) x 40 inches (h)

Collection of Grant Mann and David Birdsall



**46. Christopher Wool**

*Untitled, 1991*

Lithography on Paper

31 1/2 inches (w) x 47 inches (h)

Collection of Grant Mann and David Birdsall

**Andy Warhol** (1928-87) was an iconic figure in 20th-century American art, leading the Pop Art movement through his work in painting, silkscreen printing and film. From his New York studio, dubbed "The Factory", Warhol critiqued American consumer culture through portraits of celebrities and major world figures in bright, alternating colours as well as through his paintings and sculptures of commercial goods such as Campbell's soup cans and Brillo pads. Warhol's private life as a gay man and practicing Catholic was largely kept from the public eye, though he subtly referenced these facets of himself within his work. His art has been exhibited worldwide.



**47. Andy Warhol**  
 Ticket-Film Festival-Lincoln Centre, 1967  
 Colour Screenprint on Paper  
 45 1/2" (h) 24 1/4" (w)  
 Collection of Grant Mann and David Birdsall



**48. Andy Warhol**  
 Cow, 1966  
 Screenprint on Wallpaper  
 46" (h) x30" (w)  
 Collection of Grant Mann and David Birdsall



**49. Andy Warhol**  
 Electric Chair, 1974  
 Silkscreen on Paper  
 51 1/4 inches (w) x 39 inches (h)  
 Collection of Grant Mann and David Birdsall



50-52: Roy Lichtenstein

That My Ship was Below Them Panels 1, 2 and 3, 1992

Print on Poster Paper

21 1/2 inches (w) x 26 1/2 inches (h)

Collection of Grant Mann and David Birdsall



53: Andy Warhol

Self Portrait

Invitation Print on Paper

32 inches (width) x 32 inches (height)

Collection of Grant Mann and David Birdsall



54. Andy Warhol

Mao Tse Tung, 1972

Silkscreen Print on Paper

36 inches (w) x 36 inches (h)

Collection of Grant Mann and David Birdsall



55. Lynda Benglis

Gold Fan

Plaster of Paris Sculpture with Gold Leaf

26 inches (width) x 37 inches (height) x 4 inches (depth)

Collection of Grant Mann and David Birdsall



**56. Judy Pfaff**

*Untitled*

Plexiglass box size = 57 inches width x 17 inches height x 27 inches depth

Collection of Grant Mann and David Birdsall

**Judy Pfaff** lives in London, UK and is a pioneer of installation art. With her large site-specific sculptures created using a wealth of materials including steel, fiberglass, organic tree roots among other elements, she adapts each piece to the architecture of the space it inhabits. As a result, no two exhibitions are ever the same. Pfaff has also engaged in painting and printmaking, specifically taking an interest in botanical and medical charts, and has extended her installation into the realm of theatrical set design. Her installations have been constructed across the globe, including the Museum of Modern Art, the Tate Modern and the National Gallery of Art in Washington, DC.



**57. Robert Rauschenberg**

*Scow, 1973*

Screenprint on Tissue Paper on Handmade Color Paper with Plexiglass Stand

20 inches (w) x 25 inches (h)

Collection of Grant Mann and David Birdsall



**58. Robert Rauschenberg**

*Page 3, 1974*

Work on Paper in Plexiglass Frame

24 inches (w) x 20 inches (h)

Collection of Grant Mann and David Birdsall



**59. Judith Shea**

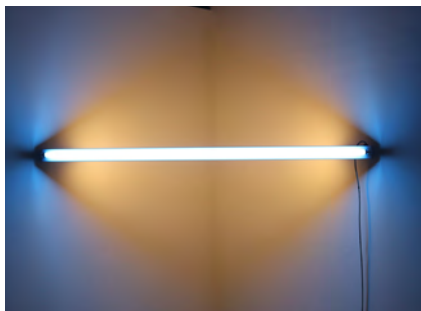
*Very Far East - 1, 1980*

Silk Organza Sculpture

15 1/2 inches (h) x 46 inches (w)

Collection of Grant Mann and David Birdsall

New York artist **Judith Shea** studies the human form through sculpture and clothing. Originating from a background in fashion design, she has used fabric to clothe bronze figures as well as erected her own monumental statues in public spaces. Her groundbreaking *Legacy Collection* documented her experience during 9/11, as her home was not far from ground zero. Her works are held in the Metropolitan Museum of Art, the Yale University Art Gallery, the United States Embassy in Istanbul as well as many other galleries and public spaces.



**60. Dan Flavin**  
*Untitled (to Janie Lee) One*, 1971  
 Fluorescent Tube Sculpture  
 8 foot high corner piece  
 Collection of Grant Mann and David Birdsall

New York-based artist **Dan Flavin** (1933-1996) is best known for his groundbreaking minimalist installations of lighting fixtures, which made him a leading figure in the movement. These multicoloured fluorescent lights often fill entire rooms and create affective site-specific conditions, highlighting the relationship between art and architecture. His work has been featured in retrospective exhibitions worldwide, such as the National Gallery of Canada, the Kunsthalle Basel and the Museum of Contemporary art in Los Angeles.



**61. Ian Wallace**  
*In the Street, Cologne, Series III*, 1989/2005  
 Photograph transferred to Canvas  
 Two panels, each 60 inches (w) x 80 inches (h)  
 Collection of Grant Mann and David Birdsall



**62. Ben Reeves**  
*Tower of Babel (Study)*, 2010  
 Drawing on Paper  
 46 1/2 inches (w) x 58 inches (h)  
 Collection of Grant Mann and David Birdsall

**Ben Reeves** paints primarily from memory, depicting scenes from his daily life and memories of growing up in suburban Vancouver. He uses impasto painting techniques to create a feeling of texture to his work, calling attention both to the presence of the paint itself upon the canvas and to the dreamlike qualities of the image itself. He is an associate professor at the Emily Carr University of Art and Design, and his art has been exhibited at the National Gallery of Canada, the Vancouver Art Gallery and the Montreal Museum of Fine Arts.

**63. Tony Tasset**  
*Bench Progression*, 1987  
 Medite, Leather, Paint  
 8 inches (d) x 20 inches (h) x 108 inches (l)  
 Collection of Grant Mann and David Birdsall

Chicago mixed-media artist **Tony Tasset** creates monumental sculptures that satirise America's popular culture and history of public display. Citing inspirations such as Walt Disney and Norman Rockwell, Tasset twists iconic Americana from the banal to figures with pathos and angst. Many of Tasset's public sculpture projects have been erected across the United States and worldwide, and his work has been exhibited in the Art Institute of Chicago, the Kunsthall Wein and the Rochester Arts Center.



# Room 3



64. **Andreas Gursky**

*Flugzeug*, 1989

C-print

73 inches (w) x 59 3/4 inches (h)

Collection of Grant Mann and David Birdsall

**Andreas Gursky's** grand, digitally manipulated photographs of natural and built environments take a critical look at capitalism and excess. He often takes his photographs from a high vantage point, and splices several images of the same scene together in order to highlight patterns and excessive details. Through this practice, he questions the 'factual' nature of a photograph, displaying how a captured image can also lend itself to fiction. His work has been shown in the Metropolitan Museum of Art, the Vancouver Art Gallery and the Guggenheim Museum, among many others.

65. **Thomas Ruff**

*Portrait - Gisela Brenzenberg*, 1983

Photograph transferred to Plexiglass

70 3/4 inches (w) x 88 1/2 inches (h)

Collection of Grant Mann and David Birdsall

German Photographer and member of the Dusseldorf School **Thomas Ruff** employs a holistic approach to photography, practising both new and old techniques such as digital manipulation and darkroom processing. He often works in series, focussing on specific subjects for extended periods of time such as portraiture, found interplanetary images, architecture and blurred pornography. Ruff's intent is not to capture reality but to capture the imagination. The Kunstmuseum Basel, the Tate Modern and the Art Institute of Chicago, among many others, have exhibited and currently hold his work.



70. **Thomas Ruff**

*J Roing*, 1983

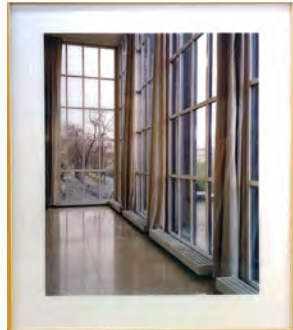
Photograph transferred to Plexiglass

74 inches (w) x 92 inches (h)

Collection of Grant Mann and David Birdsall







German Photographer **Christof Klute** challenges the objective nature of architecture and exposes it as a subjective experience. By repeatedly visiting the same location at different times, Klute highlights the changing details and recurring elements each visit. His work has been exhibited across Europe and North America.

**66. Christof Klute**

*Untitled, 2002*

Photograph Print on Paper

45 inches (w) x 53 inches (h)

Collection of Grant Mann and David Birdsall

**68. Christof Klute**

*Untitled, 2002*

Photograph Print on Paper

45 inches (w) x 53 inches (h)

Collection of Grant Mann and David Birdsall

**67. Christof Klute**

*Untitled, 2002*

Photograph Print on Paper

45 inches (w) x 53 inches (h)

Collection of Grant Mann and David Birdsall

**69. Christof Klute**

*Untitled, 2002*

Photograph Print on Paper

45 inches (w) x 53 inches (h)

Collection of Grant Mann and David Birdsall



**71. Grant Mann**

*Water Rendered Art Piece, 2003*

Modeled from a math equation using 3DSMax, model, lighting, environment, programming, rendering by 2003, printed

to Epson photo paper

39 3/4 inches (w) x 21 3/4 inches (h)

Courtesy of the artist



72. **Ed Ruscha**  
*Open - From Tropical Fish Series*, (1974)  
 Print on Paper  
 32 3/4 inches (w) x 25 3/4 inches (h)  
 Collection of Grant Mann and David Birdsall

**Ed Ruscha** is a Los Angeles-based artist who combines Pop and Conceptual Art practices through his use of text-based painting, drawing, printmaking and publishing. Ruscha often takes tongue-in-cheek phrases inspired by the culture of Southern California and paints using unconventional materials, such as gunpowder and pepto bismol to draw attention to the clichés of Americana and the deterioration of language. The artist represented the United States at the Venice Biennale in 2005, and had his work exhibited at the Los Angeles County Museum of Art, the Art Institute of Chicago and the Moderna Museet.

73. **Andreas Gursky**  
*Giordiano Bruno*, 1989  
 Photograph on Photo Paper  
 48 inches (w) x 36 inches (h)  
 Collection of Grant Mann and David Birdsall



74. **Richard Artschwager**  
*DW-12*, 1995  
 Wood and Metal and Screws Sculpture/Crate  
 49 inches (h) x 15 inches (w) x 15 inches (d)  
 Collection of Grant Mann and David Birdsall

Some have defined Washington DC-born **Richard Artschwager** (1923–2013) as a pop artist, minimalist, conceptual artist and an illusionist, but the critical consensus that his work defied categorization. His career as an artist began when his furniture business was destroyed in a fire in 1958, after which he began experimenting with sculpture, painting, site-specific installation and photography. His work has been exhibited in London, New York, Paris, Rome, Tokyo and Berlin, and is held in permanent collections across the globe.



# Acknowledgments

Griffin Art Projects is situated on the traditional, ancestral and unceded territories of the səilwətaʔtəməxʷ (Tseil-waututh), Skwxwú7mesh-ulh Temíxw (Squamish), šxʷməθkʷəyəmaʔt təməxʷ (Musqueam), and S'ólh Téméxw (Stó:lō) Nations. We are honoured and grateful to undertake our work here.

Griffin Art Projects gratefully acknowledges the tremendous generosity of Grant Mann and David Birdsall for their support for this project, assisting with all elements of coordination and preparation of the collection in addition to providing access to the collection and its archive.

We are also grateful to Christos Dikeakos for the creation of the extraordinary portrait of Gerd Metzdorff on the occasion of this exhibition. Thanks are also due to Chernoff Fine Art for their contribution to the framing and presentation of many works in the exhibition.

Thanks are also due to the preparator production team: Patrick Bravo, Christian Nicolay and Martin Katzoff, for their professionalism and keen eyes throughout the installation process

Griffin Art Projects would like to thank our sponsors for this exhibition: The Capture Photography Festival, North Vancouver Recreation & Culture, British Columbia Arts Council, and the Canada Council for the Arts



Supported by the Province of British Columbia





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