



Kathy Kenny and Ron den Daas, *Howe Street Meets Camley Street*, 2012, video.



Michael Morris and Vincent Trasov, *Colour Bar Research*, c. 1970, slide show.



Julie Henry and Debbie Bragg, *Blooming Britain*, 2012, digital prints on panel.

# WILD NEW TERRITORIES

JANUARY 12 – APRIL 13, 2013 | SFU GALLERY, BURNABY CAMPUS | SFU TECK GALLERY, 515 W. HASTINGS | STANLEY PARK

*Wild New Territories* is a series of exhibitions, outdoor works, performances, and workshops, co-curated by Ron den Daas and Kathy Kenny, that explores the interplay between the urban and the wild in contemporary art. It examines links between cultural and natural ecologies through works presented at SFU Gallery in Burnaby, Teck Gallery in Vancouver, as well as outdoor installations along Coal Harbour and in Stanley Park. The project originated in London and will travel to Berlin after Vancouver.

#### SFU Gallery

Including a large number of media and installation works, the installation at SFU Gallery features work by Julie Henry/Debbie Bragg, Gordon Cheung, Jamie Griffiths/Diego Samper/Rob Scharein, Mars Kaliszweski, Kathy Kenny, Max Kimber, Michael Landy, Glenn Lewis, Michael Morris/Vincent Trasov, Gillian Wearing, Alma Tischler Wood, and Cornelia Wyngaarden.

#### Teck Gallery

The installation at Teck Gallery is comprised of two-dimensional works including those by Ron den Daas, Dana Claxton, Edgar Heap of Birds, Foreign Investment, Max Kimber, Glenn Lewis, Bo Myers, and Alma Tischler Wood.

#### Stanley Park and Outdoor Installations

See inside for details.

The exhibition has been made possible with the support from Vancouver Foundation, The Vancouver Board of Parks and Recreation, Fisheries and Oceans Canada, Artist for Kids, Stanley Park Ecology Society, Vancouver Aquarium, Coal Harbour Community Centre, Stanley Park Pavilion and Pacific Salmon Foundation.

Visit [sfu.ca/gallery](http://sfu.ca/gallery) or [wildnewterritories.com](http://wildnewterritories.com) to view other events programmed on the occasion of this exhibition.



Dana Claxton, *On to the Red Road*, 2007 (Installation view, Camley Street Natural Park, London, 2012).

#### Simon Fraser University Galleries

SFU Gallery, Academic Quadrangle, Room 3004  
8888 University Drive, SFU Burnaby Campus  
Open Tuesday – Saturday: 12pm–5pm  
Closed Saturdays on holiday long weekends

SFU Teck Gallery, 515 West Hastings Street  
Open daily during campus hours

778-782-4266 | [sfu.ca/gallery](http://sfu.ca/gallery) | [wildnewterritories.com](http://wildnewterritories.com)



- A SFU Teck Gallery
- B Canada Place
- C Gordon Cheung
- D Julie Henry/Debbie Bragg
- E Cornelia Wyngaarden
- F Dana Claxton
- G Glenn Lewis
- H Alma Tischler Wood
- I Edgar Heap of Birds
- J Ron den Daas
- K Bo Myers
- L Glenn Lewis
- M Ron den Daas
- N Jamie Griffiths
- O Group installation at the former polar bear enclosure
- P Mars Kaliszewski
- Q Stanley Park Ecology Society/Stanley Park Pavilion
- R Vancouver Aquarium

## WILD NEW TERRITORIES OUTDOOR INSTALLATIONS

**A. SFU Teck Gallery:** Harbour Centre, 515 West Hastings.

**B. Canada Place:** *Wild New Territories* on the big screen (a program of selected media works and images from WNT artists), uncompressed AVI, 10 min.

**C. Vancouver Convention Centre:** Gordon Cheung, *Beehive*, 2012, digital print on panel, 24x36.”

*Beehive* depicts a bull skull inside a beehive installed in Camley Street Natural Park, part of *Wild New Territories*, London. This intervention evolved throughout the length of the exhibition as the bees built their honeycomb around the skull.

**D. Harbour Green Square and Park:** Julie Henry and Debbie Bragg, *Blooming Britain*, 2012, six digital prints on panel, 60x40” each.

This series of prints depict amateur gardeners in post-industrial regions around the UK. An inquiry into the dynamics between public display and the gardeners’ social standing, the gardens function as blank canvases for people’s stories and imagery.

**E. Coal Harbour Shoreline (Walkway railing):** Cornelia Wyngaarden, *Philosophers Walk*, 2012, twelve digital text prints on panel, 8x24” each.

This work is a sequence of philosophical and proverb based statements inspired by walking.

**F. Coal Harbour Community Centre (Upper story of the building):** Dana Claxton, *On to the Red Road*, 2007, five digital prints on panel, 36x60.”

*On to the Red Road* represents indigenous spirituality, femininity, and transformation. The colour red is one of the sacred colours of the Sundance and the figure in this work is wearing a traditional Sundance dress.

**G. Coal Harbour Community Centre (Lobby):** Glenn Lewis, *Blue Tape Around City Block*, 1969, video.

Marking a city block, this work blurs the boundaries between media, viewer and artist to re-examine the urban measure in relation to human proportions.

**H. Cardero Park:** Alma Tischler Wood, *Bird Box*, 2012, fifteen bird houses, wood, mixed media, various sizes. *Boy with Bird box*, 2012, digital print on panel, 24x36.”

*Bird Box* is an installation of gilded and decorated luxury bird homes that offer an insight into the homes in the Coal Harbour development.

**I. Devonian Park Walkway (North side):** Edgar Heap of Birds, *Ending Native Lives for Money*, 2012, text based panels, 18x36” each.

This series of signs indicate how parts of the world are experiencing incremental population growth, while the indigenous populations in North America, South America and throughout the Caribbean have been decimated by European contact.

**J. Devonian Park (Pond):** Ron den Daas, *What’s it Worth*, 2008–2012, consumer waste sculpture (plastic and metal) dimensions vary.

These installations support an open ended and skeptical dialogue contemplating the dynamic between the urbanized world and resulting monoculture of urban waste, the ‘natural’ world, and the diversity of species that supports it.

**K. Devonian Park Beach:** Bo Myers in collaboration with Warren Arcan, *Excavate iv*, 2012, event.

Consists of a figure shoveling sand on a beach below high tide at distinct intervals.

**L. Devonian Park Plaza (North hemisphere, railing):** Glenn Lewis, *An Earthly Paradise Journey Through Nine Stages*, 1970–present, nine weatherproof prints mounted on panel, 30x22” each.

There are nine categories or features in the garden that exemplify the paradise myth which are also the features that are captured in Lewis’ photographs.

**M. Engineered stream viewing platform:** Ron den Daas, *Native Plant Species + Food Chain*, 2008–2012, consumer waste sculpture (plastic), dimensions vary.

**N. Along the engineered stream near the former polar bear enclosure:** Jamie Griffiths in collaboration with Diego Samper and Rob Scharein, *La Wefan Manigua*, 2012, sound installation.

*La Wefan Manigua* is a textile sculpture, with sound and video projections being presented at SFU Gallery. In Stanley Park a related sound installation connects the work to an urban and wild interface that triggers thoughts about the history and the futures of the Amazon.

**O. Former polar bear enclosure:** WNT collaborative installation, 2012, various artists.

**P. Former polar bear enclosure:** Mars Kaliszewski, *Organic*, 2012, weatherproof prints mounted on panel, 40x60.”

*Organic* depicts an image of catastrophic beauty.

**Q. Stanley Park Ecology Society at the Stanley Park Pavilion:** Workshops will be offered to schools and community groups throughout the exhibition period facilitated by Artist for Kids at SPES and The Coal Harbour Community Centre.

**R. Vancouver Aquarium:** This venue is facilitating access to the engineered stream and salmon hatchery that is part of the *Wild New Territories* interpretive walk, and is participating in a community art project that will develop an art installation around the construction fence currently surrounding the addition to the Vancouver Aquarium construction site.

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