

## **Light Years: The Phil Lind Gift**

Phil Lind (1943–2023) was a passionate collector who, from his home in Toronto, took a global perspective on the art world. This exhibition features many of the 37 works Lind donated to the AGO—one of the largest gifts of contemporary art in the Gallery’s history. With deep ties to British Columbia, Lind began collecting work by Vancouver artists such as Stan Douglas, Rodney Graham, and Jeff Wall. He later set his sights internationally, focusing on Ai Weiwei, Antony Gormley, Philip Guston, and William Kentridge. Energized by works that illuminated social and political histories, Lind supported the AGO for over three decades, culminating in this transformative gift.

# RODNEY GRAHAM

born Abbotsford, British Columbia, Canada, 1949 died  
Vancouver, British Columbia, Canada, 2022

## Media Studies '77

2016

two painted aluminum lightboxes with transmounted  
chromogenic transparencies

Gift of the Estate of Philip B. Lind, 2024

2024/48

In this image, Graham takes on the guise of a late '70s-era professor, surrounded by now-obsolete technology. He perches casually on his desk, in front of a chalkboard that has been wiped clean and a television monitor that is blank. Since the late 1990s, Graham frequently served as the model in his own work, playing the roles of lighthouse keeper, chef, aging hippie, and camera-shop owner, among others.

# STAN DOUGLAS

born Vancouver, British Columbia, Canada, 1960

## MacLeod's Books, Vancouver

2006

chromogenic print mounted on aluminum

Estate of Philip B. Lind

Unlike Douglas's careful staging in *Abbott & Cordova*, 7 August 1971—on view in the next room—he made *MacLeod's Books, Vancouver* in a more documentary mode. Thousands of books line the two-thousand- square-foot antiquarian bookstore on West Pender Street owned by Don Stewart. The resulting immersive image is so huge that one can read the titles on spines of books and Stewart's handwritten signs.

# RON TERADA

born Vancouver, British Columbia, Canada, 1969

## Entering City of Vancouver

2002

3M reflective highway vinyl, extruded aluminum, industrial lights, galvanized steel, wood

Collection of the Vancouver Art Gallery, Gift of Phil Lind

2014.45.1 a-j

Terada bases many of his artworks on texts he finds in the world around him. This careful replica of a highway sign marking Vancouver's city limits takes on new meaning when presented in a gallery context. Internationally, the name of the city has become synonymous with photo-conceptual artists such as Stan Douglas, Rodney Graham, and Jeff Wall.

# CHRISTOPHER WILLIAMS

born Los Angeles, California, United States, 1956

Fig. 4: Changing the shutter speed Exakta Varex Ila 35 mm film SLR camera

Manufactured by Ihagee Kamerawerk Steenbergen & Co, Dresden, German Democratic Republic Body serial no.

979625 (Production period: 1960–1963)

Carl Zeiss Jena Tessar 50mm f/2.8 lens Manufactured by VEB Carl Zeiss Jena, Jena, German Democratic Republic

Serial no. 8034351 (Production period: 1967–1970)

Model: Christoph Boland Studio Thomas Borho, Oberkasseler Str. 39, Düsseldorf, Germany, June 19, 2012

2012

inkjet print on cotton rag paper

180HR15 Michelin XAS

Manufactured by: Tigar Tyres d.o.o., Pirot, Serbia, Est. 1935

Parent Company: SCA Compagnie Générale des Établissements Michelin, Clermont-Ferrand, France, Est. 1889

Studio Rhein Verlag, Düsseldorf, February 22, 2016

2016

selenium-toned silver gelatin print

Gift of the Estate of Philip B. Lind, 2024

2024/69; 2024/70

Cutaway model Switar 25 mm f1.4 AR. Glass, wood and brass.  
Photography by Douglas M. Parker Studio, Glendale, California,  
November 17, 2007–November 30, 2007

2008

gelatin silver print

Gift of the Estate of Philip B. Lind, 2024

2024/68

Williams often takes the history of photography and film as the subject of his work. His highly technical photographs of sectioned cameras, chocolate bars, supermodels, or car tires often look like advertisements while conveying a critical message about consumer culture. Williams currently teaches at the Kunstakademie Düsseldorf, an art school in Germany associated with other so-called Düsseldorf School artists in this exhibition, including Hilla and Bernd Becher, Thomas Demand, and Thomas Ruff.

# THOMAS RUFF

born Zell, Germany, 1958

## jpeg gs02

2007

chromogenic print with Diasec

Gift of the Estate of Philip B. Lind, 2024

2024/60

Purposely grainy and pixelated, Ruff's jpeg photographs are made without the use of a camera. Interested in the digital images that surround us, Ruff finds low-resolution images on the internet and prints them at a large scale. In this same series, idyllic seascapes appear alongside scenes of war and violence. His appropriation of these photos conveys the startling range of the images we encounter online.

# JEFF WALL

born Vancouver, British Columbia, Canada, 1946

## Basin in Rome 1

2004

transparency in lightbox

Gift of the Estate of Philip B. Lind, 2024

2024/67

## The Pine on the Corner

1990; printed 1996

inkjet print

Estate of Philip B. Lind

## Test print for In the Public Garden

1993

chromogenic print

Gift of the Estate of Philip B. Lind, 2024

2024/64

This test print for In the Public Garden is preparatory to Wall's 1993 transparency of the same name. Taken in Venice in the summer of 1993, the image shows Wall's four-year-old stepson, Jack Foster. This tender portrait—unusually



autobiographical in the larger context of the artist's work—relates to Wall's interest in manicured natural spaces in cities, a concern present in *Concrete Ball*, also on view in this room.

## **JEFF WALL**

born Vancouver, British Columbia, Canada, 1946

### **Steves Farm, Steveston**

1980; printed 1988  
chromogenic print  
2024/63

Wall has long been interested in the history of art. This is especially evident in his so-called documentary landscapes, such as *Steves Farm, Steveston*. The photograph shows farmland bordered by suburban development. While the image captures ever-expanding housing tracts, it equally engages with Dutch and English landscape painting traditions. A diffuse light and palette of ochres and greens seem somehow appropriate for the horses in the foreground and picturesque, dilapidated outbuildings.

# JEFF WALL

born Vancouver, British Columbia, Canada, 1946

## Park Drive

1994; printed 2014

inkjet print on paper mounted on aluminum

Estate of Philip B. Lind

## Concrete Ball

2002

chromogenic print

Art Gallery of Ontario, Gift of the Estate of Philip B. Lind,

2024

2024/66

Characteristic of Wall's work from the early 2000s, *Concrete Ball* was photographed on a rainy day in Vancouver's Andy Livingstone Park. The cast-concrete garden ornament at the centre of the image is purely decorative, separated from any architectural surroundings. The tennis courts and soccer field are part of the city's public infrastructure. Taken from the corner of Union and Quebec streets, just beyond the photograph's frame lies Vancouver's historic Chinatown as well as the former site of Hogan's Alley, a historically significant centre for the city's Black and African diaspora

communities. The neighbourhood was razed in the 1970s to make way for the construction of the Georgia and Dunsmuir viaducts.

## **JEFF WALL**

born Vancouver, British Columbia, Canada, 1946

### **River Road**

1994; printed 1997

transparency in lightbox

Gift of the Estate of Philip B. Lind, 2024

2024/65

This photograph shows a house and cluster of buildings on a lot bordering the Fraser River in Richmond, British Columbia. The landscape appears both agricultural and suburban, as a CN freight train—half concealed by a row of trees—runs along the horizon. The power lines, road in the foreground, and fence dividing the lot from the adjacent field suggest a carefully composed image—one closer to traditional pictorial strategies of painting than a hastily taken snapshot, as the photograph might first appear.

# JEFF WALL

born Vancouver, British Columbia, Canada, 1946

## Double Self-Portrait

1979; printed 2012

inkjet print

Estate of Philip B. Lind

Wall studied at the University of British Columbia before pursuing a doctorate at The Courtauld Institute of Art in London in 1970. After returning to Vancouver in 1974, he began to make photographs as colour transparencies mounted in lightboxes. He used a medium commonly found in advertising to make artworks inflected by his deep knowledge of art history. His photographs are often highly constructed and carefully arranged, as in this early image, for which the AGO owns the related lightbox. Wall's positions within the frame and relative to us as viewers result in a captivating interplay of gaze.

# HILLA BECHER

born Potsdam, Germany, 1934 died Düsseldorf, Germany,  
2015

and

# BERND BECHER

born Siegen, Germany, 1931 died Rostock, Germany, 2007

## Chemical Plant, Wesseling/ Cologne, Germany 1992

1992

gelatin silver print

Gift of the Estate of Philip B. Lind, 2024

2024/37

The Bechers nearly always conceived of their photographs of industrial buildings and built environments as series. They systematically investigated building types, whether water towers, framework houses, or oil refineries, as in this image. As teachers at the Kunstakademie Düsseldorf in the 1970s, they influenced a generation of photographers, including Thomas Demand, Thomas Ruff, and Christopher Williams—artists whose works are also on view in this exhibition.

# ANTONY GORMLEY

born London, England, 1950

## Room II

1987

concrete

Gift of the Estate of Philip B. Lind, 2024

2024/44

Gormley is best known for works based on his own body. Following his studies in archaeology and art history at Cambridge University and Buddhist meditation in India and Sri Lanka, he began to make sculptures that questioned his own relationship to the world. The castings and enclosures from and around his body are meant to reflect a universal human experience. Room II's concrete surface recalls a building facade, and the space within the hollow form perfectly accommodates Gormley's six-foot-four frame. The enclosing structure is intimately scaled for the body, at the same time protective and confining.

# **WILLIAM KENTRIDGE**

born Johannesburg, South Africa, 1955

## **Drawing for Another Country (Flooded Street)**

1994

charcoal and pastel on paper

Gift of the Estate of Philip B. Lind, 2024

2024/54

Kentridge made this drawing shortly after the end of apartheid, South Africa's system of racial segregation. The flooded city street half-submerges a slave bell, a device used to regulate and control enslaved Africans in Cape Colony (present-day South Africa). Smudges and signs of erasure are characteristic of Kentridge's drawing style, and his drawings are often preparatory to—or, in the case of his stop-animation films, an integral part of—his time-based works. Kentridge's style conveys a certain restlessness. Always open to revision and reworking, he understands drawing as a compelling vehicle to express injustice.

# PHILIP GUSTON

born Montreal, Quebec, Canada, 1913

died Woodstock, New York, United States, 1980

## Rome

1971

oil on paper

Estate of Philip B. Lind

## Untitled

1968

acrylic on board

Estate of Philip B. Lind

Born in Montreal as Philip Goldstein, Guston moved with his family to Los Angeles in 1919. As a young artist he was involved in the mural movement, creating large-scale paintings that were socially engaged. He admired the work of artists as varied as Giorgio de Chirico, James Ensor, and Max Beckmann, all of whom were deeply committed and thoughtful commentators on their social and political surroundings.



# PHILIP GUSTON

born Montreal, Quebec, Canada, 1913

died Woodstock, New York, United States, 1980

## Untitled

1968

charcoal on paper

Gift of the Estate of Philip B. Lind, 2024

2024/50

## Untitled (Hoods with Sheriff)

1969

charcoal on paper

Gift of the Estate of Philip B. Lind, 2024

2024/52

Guston made abstract paintings from 1948 until the mid-1960s, and his dramatic turn toward figuration was met coolly by critics. When he first exhibited his cartoony, pink and cadmium red grisaille paintings in New York in 1970, he was met with derision. For the remaining decade of his life, Guston pursued a personal vocabulary and iconography. He combined still-life elements such as boots, cigars, paintbrushes, and easels with figures he called “hoods.”

# PHILIP GUSTON

born Montreal, Quebec, Canada, 1913

died Woodstock, New York, United States, 1980

## Untitled

around 1968

oil on panel

Estate of Philip B. Lind

## Untitled

1970

oil on hardboard

Gift of the Estate of Philip B. Lind, 2024

2024/51

The figures Guston called “hoods” are representations of Ku Klux Klan members—the violent American hate organization that uses terror to advance white suprematism. In Guston’s work, these figures are often engaged in banal, ordinary activities. As Guston wrote in a studio note, they are “dumb, melancholy, guilty, fearful, remorseful, reassuring one another.” As a child in Los Angeles, Guston had run-ins with Klansmen. As early as the 1930s, he made paintings addressing their anti-Black racism and antisemitism.

# PHILIP GUSTON

born Montreal, Quebec, Canada, 1913

died Woodstock, New York, United States, 1980

## Daisies

1973–1974

ink on paper

Estate of Philip B. Lind

## White House

1973

ink on paper

Estate of Philip B. Lind

## Untitled (Book)

1968

charcoal on paper

Estate of Philip B. Lind

Guston's distinctive drawing style—using blunt, heavy lines that appear cartoon-like—are purposely crude. A compulsive drawer since childhood, as a teenager he had wanted to become a cartoon artist. “It is the bareness of drawing that I like. The act of drawing is what locates,

suggests, discovers,” he said in 1973. “At times it seems enough to draw, without the distraction of colour and mass.”

## **PHILIP GUSTON**

born Montreal, Quebec, Canada, 1913

died Woodstock, New York, United States, 1980

### **Untitled**

1970

ink on paper

Estate of Philip B. Lind

### **Untitled**

1979

oil on canvas

Gift of the Estate of Philip B. Lind, 2024

2024/53

### **Untitled**

1969

charcoal on paper

Estate of Philip B. Lind

The painting in the centre of this wall depicts a disembodied head seen in profile, the figure's eye bloodshot and straining up. It was painted one year before Guston's death in 1980. These heads seen in profile are a recurring motif in Guston's work, and were considered to be self-portraits by the artist. The intensity of his palette exaggerates the subject's turmoil, anxiously living in a turbulent world.

## **WILLIAM KENTRIDGE**

born Johannesburg, South Africa, 1955

### **Small Silhouette 35**

2014/2015

acrylic paint on laser-cut stainless steel

Gift of the Estate of Philip B. Lind, 2024

2024/55

Conceived as a prop for Kentridge's video installation *More Sweetly Play the Dance* (2015), *Small Silhouette 35* is based on a charcoal drawing and was only later realized as this stainless-steel sculpture. The line drawing of the bird was the basis for a large floating standard, carried aloft in the lively procession which structures the 35-metre-long moving frieze.

# ANDREW DADSON

born White Rock, British Columbia, Canada, 1980

## White Tree

2017

inkjet print mounted on aluminum

Gift of the Estate of Philip B. Lind, 2024

2024/39

This image shows the remains of logged trees at a private residence on Grouse Mountain along Vancouver's North Shore. To create the work, Dadson applied natural pigments—including milk paint, biodegradable earth pigments, chalk, and limestone—to the surface of the trees and surrounding plants. Once photographed, the pigment is left to disappear, resulting in a temporary painting and its documentation through photography.

# ANTONY GORMLEY

born London, England, 1950

## Another Time X

2008

cast iron

Gift of the Estate of Philip B. Lind, 2024

2024/45

Another Time X is related to a group of one hundred cast-iron figures facing the sea on Crosby Beach, Merseyside, near Liverpool, England. These figures are based on casts from Gormley's body that were made in seventeen different sessions between May and July 1995. "The work asks where the human being sits within the scheme of things," Gormley said in 2008. "Each work is necessarily isolated and is an attempt to bear witness to what it is like to be alive, alone in space and time."

# AI WEIWEI

born Beijing, China, 1957

## Marble Plate

2010

marble

Gift of Phil Lind, 2023

2023/297

Ai's artworks, curatorial practice, and architecture have directed the course of Chinese art since the 1990s. In this work, a shallow platter has been carved with grooves resembling a cerebral cortex—an allusion to the brain injury sustained by Ai in 2009 following a violent assault by police. In 2012 Phil Lind visited Ai in his Beijing studio while he was under house arrest, following his detention for over 80 days due to allegations of tax fraud by Chinese authorities.



# STAN DOUGLAS

born Vancouver, British Columbia, Canada, 1960

## Abbott & Cordova, 7 August 1971

2008

chromogenic print mounted on aluminum

Gift of the Estate of Philip B. Lind, 2024

2024/41

Douglas has long worked from his studio in Vancouver's Downtown Eastside, whose history provided the origin of this photograph. Through careful historical reconstruction, a life-sized set, and over one hundred actors, Douglas constructed an image that restaged a peaceful demonstration, or "be-in," by residents of the neighbourhood against excessive policing. When the authorities called for the crowd to disperse, violence erupted, an episode later known as the Gastown Riot.

# JOHN McCRACKEN

born Berkeley, California, United States, 1934 died New York, New York, United States, 2011

## Hyko-Ra

1987

polyester resin, fiberglass, and plywood

Gift of the Estate of Philip B. Lind, 2024

2024/57

McCracken liked to make what he called “single things”: columns, blocks, and planks. These simple forms are coated in highly polished, saturated colour. Such planks are positioned so that they lean against the wall and rest on the floor at once, taking up a concern of other minimal sculptors of the 1960s: the relationship of an object to an existing architectural space. McCracken’s first solo exhibition at a gallery was held at the AGO in 1969.

# RODNEY GRAHAM

born Abbotsford, British Columbia, Canada, 1949 died  
Vancouver, British Columbia, Canada, 2022

## Cedars, Stanley Park, #7

1991–1993

gelatin silver print mounted on acrylic board

Estate of Philip B. Lind

When Rodney Graham first started making photographs in the 1970s, he approached the task with a keen sense of the medium's history. In 1979 Graham built a room-sized structure on his uncle's farm in Abbotsford, British Columbia, which functioned as a viewing chamber for an oak tree on the property. Graham's many photographs of inverted trees allude to the inversion that takes place in these chambers.

# WOLFGANG TILLMANS

born Remscheid, Germany, 1968

## window, Sebastian Street

2017

inkjet print mounted on aluminum

Gift of the Estate of Philip B. Lind, 2024

2024/35

Tillmans is a keen observer of his surroundings. As a photographer, his subjects range from astronomical phenomena to intimate portraits, euphoric nightlife scenes to quiet still lifes. This photograph shows the view from the artist's London studio, the window separating the tropical plant from the tree in bloom outside. Through this positioning, Tillmans asks us to consider our relationship to the natural world.

# THOMAS DEMAND

born Munich, Germany, 1964

## Brennerautobahn

1994; printed 2024

inkjet print mounted on aluminum

Gift of the Estate of Philip B. Lind, 2024

2024/40

Demand is best known for his large-scale photographs of paper and cardboard constructions. These sculptures exist solely to be photographed, often appearing plausible from a distance but revealing their artifice upon closer inspection. The models Demand constructs often have violent historical references—his reconstruction of the hallway leading to the apartment of serial killer Jeffrey Dahmer, for instance. Here, Demand has constructed an image of the highway connecting Austria and Italy. During the Second World War, the highway served as a site of collaboration for the Axis powers, with Hitler and Mussolini regularly meeting there.

# GENERAL IDEA

active 1969–1994

## Three Men #1–#4

1977

gelatin silver print mounted on cardboard

Estate of Philip B. Lind

Three Men #1–#4 was an attempt by the artist group General Idea (made up of Felix Partz, Jorge Zontal, and AA Bronson) to assert their identity as a trio. Picking up copies of Fortune Magazine from the 1950s, they noticed that businessmen, architects, and builders often appeared in groups of three. Lifting these images from Fortune, in each of the four panels they pair the found image with a carefully constructed self-portrait to underscore the corporate method of their collaboration.

# LAURIE SIMMONS

born Long Island, New York, United States, 1949

## Lying Objects (Set of Four)

1992

offset lithographs on Somerset Satin paper

Gift of the Estate of Philip B. Lind, 2024

2024/62

Closely associated with the Pictures Generation of photographers in the 1970s and '80s, Simmons often arranges dummies and dolls in elaborately staged scenes. Appropriating images from media and using everyday objects, she transforms her found materials into surreal and psychologically complex tableaux. By attaching doll legs to model houses, perfume bottles, books, and globes, Simmons has created a family of uncanny half-human, half-objects.

# WILLIAM EGGLESTON

born Memphis, Tennessee, United States, 1939

## Sumner, Mississippi

around 1970; printed 1999

dye transfer print

Gift of the Estate of Philip B. Lind, 2024

2024/43

Eggleston's intense dye-transfer prints monumentalize everyday life in the Southern United States. Here, two men—one white and one Black—take on the same pose. The location and year of the photograph complicate our understanding of this image. Jim Crow laws, which enforced racial segregation and the disenfranchisement of Black people, affected almost every aspect of daily life in the South. They had only recently been overturned in Mississippi when this photograph was taken, a state which still grapples with racism and anti-Black violence to this day.



# WILLIAM EGGLESTON

born Memphis, Tennessee, United States, 1939

## Untitled

1971; printed 1991

dye transfer print

Gift of the Estate of Philip B. Lind, 2024

2024/42

Colour photography is now a common medium for artists, but when Eggleston began using it in 1966 it was considered impermanent and unsuitable. His landmark 1976 exhibition at the Museum of Modern Art in New York marked a shift in how the medium was valued by the art world. Eggleston's intense dye-transfer prints monumentalize everyday life in the Southern United States, as seen in this image of his son Winston on the roadside while a storm gathers in the distance.