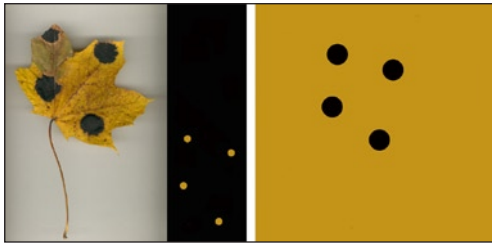




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New Acquisitions Consider the Urbanization of Waterloo Region



Susan Coolen, *Parochial Views No. 6: Parlance #4*, diptych, archival glicée prints, 76.2 x 76.2 cm each. Kitchener Waterloo Art Gallery, gallery commission, 2009. Image courtesy of the artist.

Kitchener, Ontario, Canada - Eight art works with regional significance have been accepted into the Kitchener-Waterloo Art Gallery (KW|AG)'s permanent collection. The works, by Canadian artists **Susan Coolen**, **Andrew Wright**, and **Sara Graham**, reflect on urban experiences using different locations in Waterloo Region as their vantage points. Coolen, Wright and Graham were invited to create new work as part of the Gallery's recently developed approach to collecting and commissioning.

Susan Coolen and Andrew Wright's works were commissioned for the Gallery's [Parochial Views](#) project and published nationally in recent issues of *Canadian Art* and *Border Crossings* magazines. Coolen created *Parlance*, a series of 10 photographic diptychs (2 images side by side). The Gallery acquired *Parlance No.4*, one of the diptychs from the series.

"*Parlance* began with what was literally 'at my feet' – droppings and remnants of local trees and plants found along our city sidewalks and in parking lots, cemeteries and backyards," explains Coolen. "These items are the 'common parlance' of nature in the city of Kitchener. I use them to develop works, which amplify the shapes and forms of nature found here. I was constantly pleased with the unexpectedness of nature in this city."

Artist Andrew Wright's two works, *Mennonite Stable in the north Waterloo Home Depot parking lot*, c.1998 and *Helix: City of Kitchener parking garage at Duke and Ontario streets*, 1967 touch on the region's relationship to transportation and modernity.

Mennonite Stable in the north Waterloo Home Depot parking lot, c.1998 explores the relationship that Waterloo citizens have with the Mennonite community. Wright photographed one of the contemporary stables and hitching posts offered to accommodate horses in the city. Increasing urbanization pressures present challenges for Mennonites, including traveling by horse and buggy on busy highways. This photograph captures an example where a modern business has adapted to Mennonites' modes of transportation.

The parking lot in Wright's second photograph, *Helix: City of Kitchener parking garage at Duke and Ontario streets*, 1967 endures as a monument to modernity. In 2009, the parking lot was featured as part of a futuristic city in an Audi commercial. With its resemblance to Frank Lloyd Wright's *Solomon Guggenheim Museum*, the parking garage seems strangely out of place – and out of time – with its surroundings.

According to Wright, "Both of these images present anachronisms. The stable's architecture harkens back to an earlier time yet was built recently. The parking structure was built in 1967 yet persists as a futuristic vision."

Toronto-based artist Sara Graham created five works for the third



Andrew Wright, *Parochial Views No. 7: Mennonite Stable in the north Waterloo Home Depot parking lot*, c.1998, 2009, archival inkjet print, 111.76 x 111.76 cm. Kitchener-Waterloo Art Gallery, gallery commission, 2009. Image courtesy of the artist.

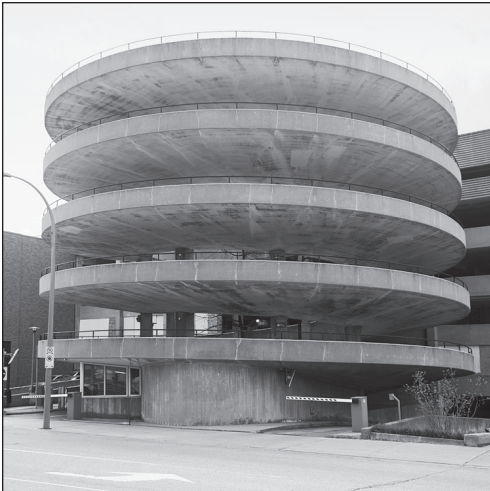
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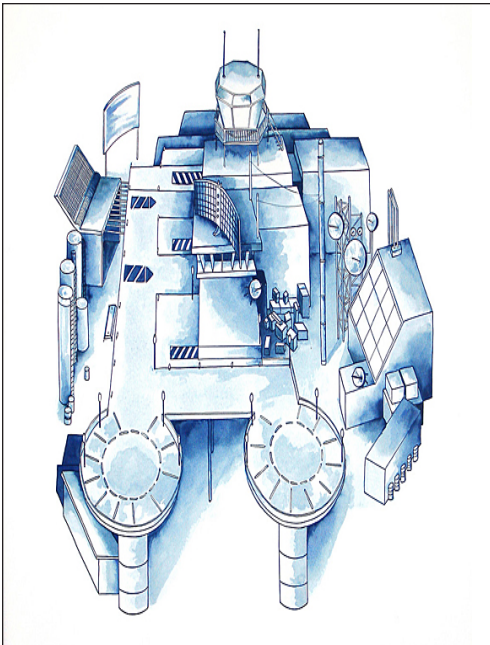


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Andrew Wright, *Parochial Views No. 7: Helix: City of Kitchener parking garage at Duke and Ontario streets, 1967, 2009*, archival inkjet print, 111.76 x 111.76 cm. Kitchener-Waterloo Art Gallery, gallery commission, 2009. Image courtesy of the artist.



Sara Graham, *Elmira Heliport 1968, 2006*, gouache on paper, 60.3 x 80.6 cm. Kitchener-Waterloo Art Gallery, Gift of the Artist, 2010. Image courtesy of the artist.

installation of the *River Grand Chronicles*, a series which invites selected artists to respond to the Grand River through works that reflect the river's influence. For [The West Montrose \(Un\)Covered Bridge Project](#) (2006), Graham imagined a different future for West Montrose and the region if the bridge not been covered and fell into disrepair. Using existing maps and public archives, Graham created fictional documents and objects that reconstruct our region's urbanization.

Visitors are invited to view the Gallery's 4 000 work permanent collection in the Hub community lounge through an online library and photo gallery database. Current and upcoming exhibitions featuring works from the permanent collection include:

- [Ground Level: Works from KW|AG's Permanent Collection \(until March 21\)](#)
- [Expressions 35: A Celebration of Student Art from the Region of Waterloo \(March 28 - June 6\)](#)
- [Being Magnified: Works from KW|AG's Permanent Collection \(until Aug 29\)](#)

Works from the collection can also be seen around the region regularly at Centre In The Square, Perimeter Institute for Theoretical Physics, Homer Watson House and Gallery, and the City of Kitchener. Sculptural works are also on display at the Gallery and on Centre In The Square grounds.

For more information on the Gallery's collecting policy, read our [Frequently Asked Questions](#).

About the Kitchener-Waterloo Art Gallery

The Kitchener-Waterloo Art Gallery (KW|AG) connects people and ideas through art. The Gallery's exhibits and programs are built on a vision of art as the catalyst for shared experience, dialogue and imagination. KW|AG emphasizes contemporary art, has a 4 000 work permanent collection, and offers artistic experiences for adults, children and families. Established in 1956 and operating within Centre In The Square, KW|AG is the oldest and largest public gallery in Waterloo region: roots in the community, eyes on the world. Contact mail@kwag.on.ca or visit www.kwag.ca.

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