ALEXANDER, Vikky (b. Victoria, British Columbia, 1959 / née à Victoria (Colombie-Britannique) en 1959)


Over the past twenty years Vikky Alexander has maintained a notably singular trajectory within the landscape of Vancouver photo-conceptualism. Since her earliest photo series from the late 1980s that appropriated and re-contextualized images from glamour magazines (in a contemporary vein in keeping with Richard Prince or Sherrie Levine’s work at the time), Alexander has exuded a self-reflexive approach to photography, subjecting the medium to a concerted dialogue with the utopian functionalism of Modernist architecture on the one hand, and postmodern theories of the spectacle, simulation and simulacra on the other. Her photographs – which she often incorporates into other mediums such as sculpture and installations – capture moments of refraction, reflection and artifice in urban and natural environments. As artist and sometimes critic Ian Wallace has summated: “She is fascinated by spaces that are saturated with extreme beauty and total artifice, the hyper-aesthetic arenas in which mirrored reflection induces hallucinatory passages between the simulation of the real image and the enhancement of its unreality in the mirror.”

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Jonathan Shaughnessy, Acquisition Proposal for Vikky Alexander’s Model Suite Series (Dining Room); Model Suite Series (Sliding Door); Model Suite Series (Overview); Model
Suite Series (Bedroom View); and Flawed Utopia, accession #42459.4; #42459.3; #42459.1; #42459.2; and #42460, Curatorial File, National Gallery of Canada.

1 Ian Wallace, Vikky Alexander: Vaux-le-Vicomte Panorama (Vancouver: Contemporary Art Gallery, 1999), 25