

NIGHT GALLERY

WANDA KOOP
PLYWOOD PAINTINGS



WANDA KOOP

PLYWOOD PAINTINGS, 1983 – 1990

For Frieze New York 2025, Night Gallery is excited to present a historical survey of Wanda Koop's (b. 1951) paintings on plywood, 1983–90. This is the first time these works will be shown in the United States, preceding Koop's upcoming solo exhibition at Arsenal Contemporary NYC (co-presented with Night Gallery) in September 2025. Koop's work has been the subject of numerous museum exhibitions, most recently *WHO OWNS THE MOON* at The Montreal Museum of Fine Art.

Over the course of a decade, Koop produced several major series on plywood. What began as a pragmatic choice—trading artwork for stacks of 4' x 8' boards—became a defining part of her studio process. She embraced the surface for its rawness, immediacy, and resistance to convention. The works presented at Frieze are drawn primarily from two of these series: *No Words* and *Building in the Pool of the Black Star*, the latter originally exhibited in the rotunda of the Manitoba Provincial Legislative Building in 1982.

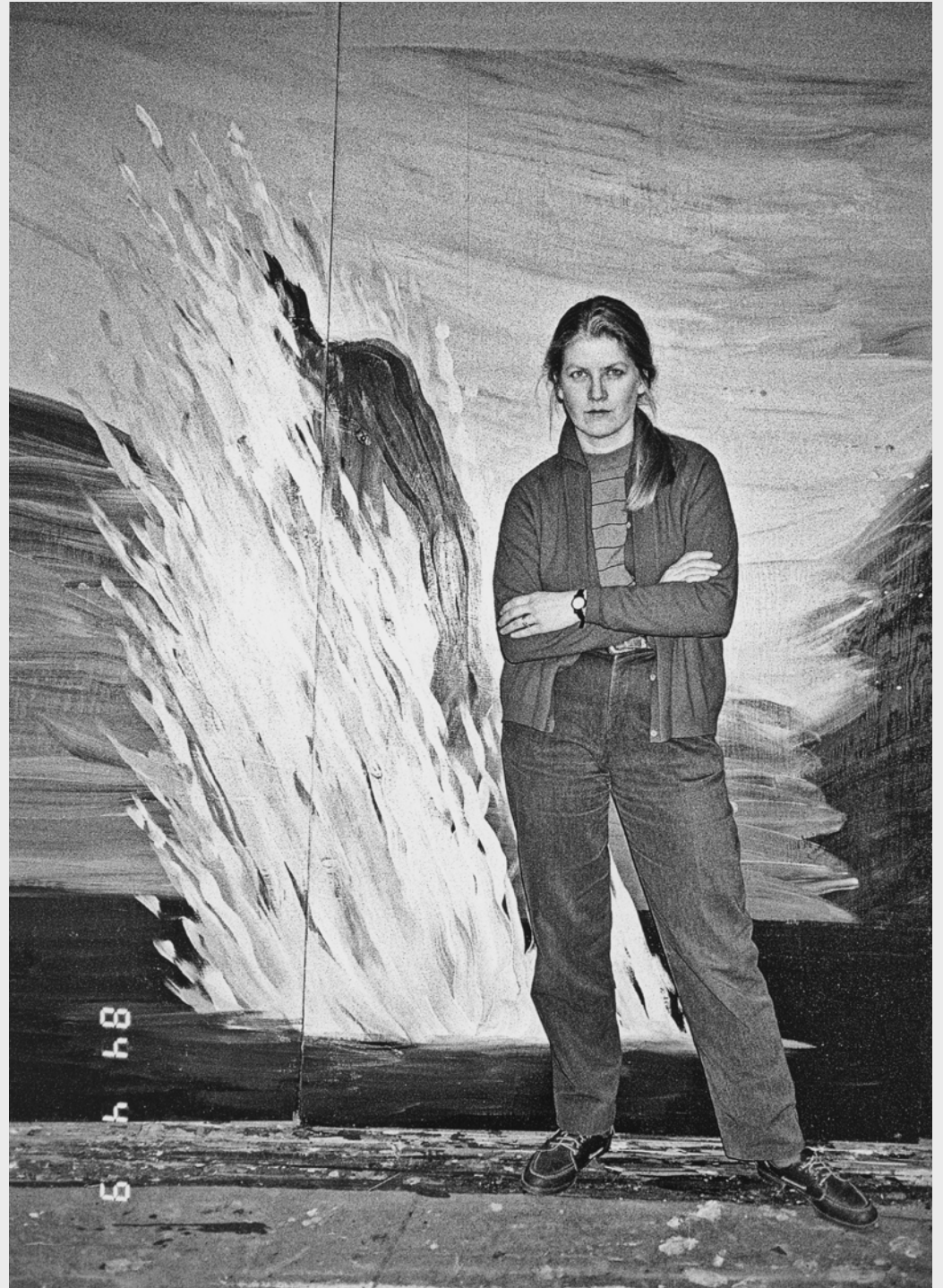
At the time, Koop lived and worked in central Canada, largely outside the pull of the broader art world. This isolation allowed her to cultivate a singular visual language, grounded in lived experience. Her long-distance motorcycle trips across Canada and the U.S. shaped her vision—vast prairies, mountain ranges, and remote highways distilled into bold, meditative compositions. Thirty-five years later, this visual shorthand remains central to her celebrated practice.

Koop's plywood paintings are early and urgent examinations of our desire to shape and dominate the natural world. Visceral and visionary, these works form a pivotal chapter in a career that continues to push the boundaries of landscape, abstraction, and perception.

NIGHT GALLERY

WANDA KOOP (b. 1951, Vancouver, Canada) is a renowned painter. She has exhibited across Canada and the U.S. as well as in Asia, Europe, and South America. In 2019, The Dallas Museum of Art presented “Concentrations 62: Dreamline,” Koop’s first major solo museum exhibition in the United States. The National Gallery of Canada mounted a major survey of her work in 2011. Koop has been the recipient of numerous awards, honorary doctorates, and Canadian medals of honor, including the nation’s highest civilian honor, the Order of Canada, in 2006. Her life and work have been the subject of several documentary films. In 1998 she founded Art City, a storefront art centre that brings together contemporary visual artists and inner-city youth to explore the creative process. Koop’s work is included in numerous public collections including Art Gallery of Alberta, Edmonton, Canada; Buffalo AKG Art Museum, Buffalo, NY; Dallas Museum of Art, Dallas, TX; Musée des beaux-arts de Montréal, Montréal, Canada; The Shanghai Museum of Modern Art, Shanghai, China; Winnipeg Art Gallery, Winnipeg, Canada, and many others.

Koop mounted a solo exhibition of new work, *Objects of Interest*, at Night Gallery, Los Angeles in January 2024. Her subsequent solo exhibition, *WHO OWNS THE MOON*, opened at the Montreal Museum of Fine Arts in April of 2024. The artist lives and works in Winnipeg, Canada.





WANDA KOOP – HISTORIC WORK

ROBERT ENRIGHT

I HAVE BEEN LOOKING AT AND WRITING ABOUT WANDA KOOP'S ART

since 1982. Over the course of that four-decade long period, there has been much to see. Throughout her career, Koop has produced bodies of work that are remarkable for their number and quality. Her energy and her imaginative range have been prodigious. She does nothing in moderation. In 2003 she began *Green Zone*, a body of work in response to the Iraq War that resulted in over 200 paintings. Over the course of six years beginning in 1990, she produced 21 different bodies of work. She has made her paintings with liquid plastic, Rhoplex and (mostly) acrylic on a variety of surfaces, including canvas, vinyl tarpaulin and convertible cartop fabric.

But the surface that held her attention for a ten-year long period was plywood. Her initial reason for using it was because the ideas she had for paintings exceeded her economic resources to realize them. She simply couldn't afford canvas to match the scale and number of paintings she wanted to make, so she traded art for stacks of 4' x 8' plywood sheets, which began a major body of work called "Archetype" in 1980. She continued working on plywood — a surface she began to appreciate for its rough immediacy — through *No Words*, a series she began in 1984 and finished in 1990.

During what I'm calling "the Plywood Decade" she completed 10 substantial and individual bodies of work, including *Building in the Pool of the Black Star* (1982), a 144 foot long circular sequence of paintings that was installed in the rotunda of the Manitoba Provincial Legislative Building; *Flying to the Moon* (1984-1987), 91 paintings in five different sizes (from the smallest at 24 x 24 inches, to the largest six-panel painting at 144 x 192 inches); and *No Words*, a series comprised of 74 eight by eight foot paintings. This last series included a range of subjects from a baby's face to Christ's face imprinted on the veil of Veronica, and from a Cattleya orchid and a Brazilian hummingbird to a rivered landscape with two effulgent flames, the first of her *Native Fires*, a subject she has continued to use and transform to the present day.



I first met Wanda Koop 47 years ago at a dinner party, and near the end of the evening, when everyone was talking about their immediate plans, she said something that struck me as remarkable. It has stayed with me. She said that she wanted the effect of her art to be "... as if I had taken a camera and spun around 360 degrees, so that I can take in everything in all directions." She wanted her art to reproduce what she could see in the round of that apprehension. On the evidence of a distinguished art practice with 100+ solo exhibitions, including highlights like *In Your Eyes* at the Thetis Foundation, Venice in 2001



and *On the Edge of Experience*, a major survey co-organized by the Winnipeg Art Gallery and the National Gallery of Canada in 2011, her comment went from wish to achievement. She has taken her capacious, omnivorous looking and turned it into a painted and drawn world of uncompromisingly high quality.

Her engagement with space has been fearless. Prairie space is a vast, minimal tabula rasa which seems to have challenged her to fill it up. In an alternating series made in 1995 called *Paintings for Brightly Lit Rooms* and *Paintings for Dimly Lit Rooms*, she used a simple dialectical frame to produce paintings in which bright objects were countered by meditative landscapes. Taken together, they articulated a rich tonality. Large, bright red cherries, or the top half and lip of a gorgeous blue vase, were matched by moody clusters of trees and shining waterfalls.

Koop has always referred to her painting as a language, and she has become a talker who, within that developing language, has taught herself to speak a range of compelling accents.

The eight paintings that will be shown are from two bodies of work, five from *No Words* and one from *Building in the Pool of the Black Star*, and a pair of large landscape paintings that are not part of any particular series. The *Black Star* work is an arrangement of objects — a satellite dish cradled in a wooden frame, a windowless building and a post — that stand in a pink, lime green, and yellow-tinged landscape. The paintings from this body of work connect to a confluence of interests, including destructive urbanization and Koop's admiration for the paintings of Giorgio Morandi. They began as a response to seeing construction hoarding built around demolished building sites in her



neighborhood. Koop built hoarding frames for her paintings and installed them in the Legislature's Neoclassical building in a way that transformed Morandi's domesticated still lifes of vases and jars into a running architectural still life. Another *Untitled* landscape locates the satellite dish on top of a building set in a cluster of buildings that form a floating abstraction. There are small, perfect touches — a thin pink line topping a white square, and two small red marks hovering above and below a green line — that move the image away from being a landscape to being a painting. Another *Untitled* landscape shows a candy cane silo or rocket in the center of a gathering of towers and buildings, including one building in the background that could have been designed by the office of an architectural firm led by Philip Guston. Koop is drawn to a group of artists, like Georgia O'Keeffe, Giorgio Morandi, and Emily Carr, who place simple forms on uncomplicated grounds. *Landscape* (1989) can easily be read as a straightforward landscape, but Koop adds quietly emphatic touches in the purple smudging of the tree leaves, in the turquoise highlighting on the ground at the point where the two panels meet and, especially, in the red accent at the horizon line on the left hand side — it is a clamp ensuring that land and sky hold together. You look at the painting and think John Constable, but Koop's nocturnal rendering is atmospheric, more painting than landscape.

While Koop's subjects are most often simplified forms, they are not without drama. In *Screen* (1980) one of her earliest works on plywood, she used the painting's subject, an empty white screen, as a space where the idea of a painting can be realized. It coincides with her interests in framing devices — like rock formations, curtain devices, goalposts, bridges, or sticks in pairs. In *Stage*, another of her early plywood paintings, a proscenium opens up to reveal a rained upon landscape. In a dramatic large painting called *Lookout*, we are looking out less than we are looking in; the painting focusses one space to open up another. *Tunnel* adjusts that process of focusing: It situates the drama not in the massive surface of the mountain, but in the small black opening which inexplicably attracts most of our attention.

In a "Small Panel" from 1981 called *Powerline*, she painted an electrical tower standing behind three stone pillars that assume the shape of a tabletop. Nine years later she returned to the same combination of subjects but re-named the painting. Now called *Stonehenge*, it additionally sports a smiley face on the right-hand side of the top stone slab; the work is a playful combination of the serious and the ridiculous. Icon as eye-con.

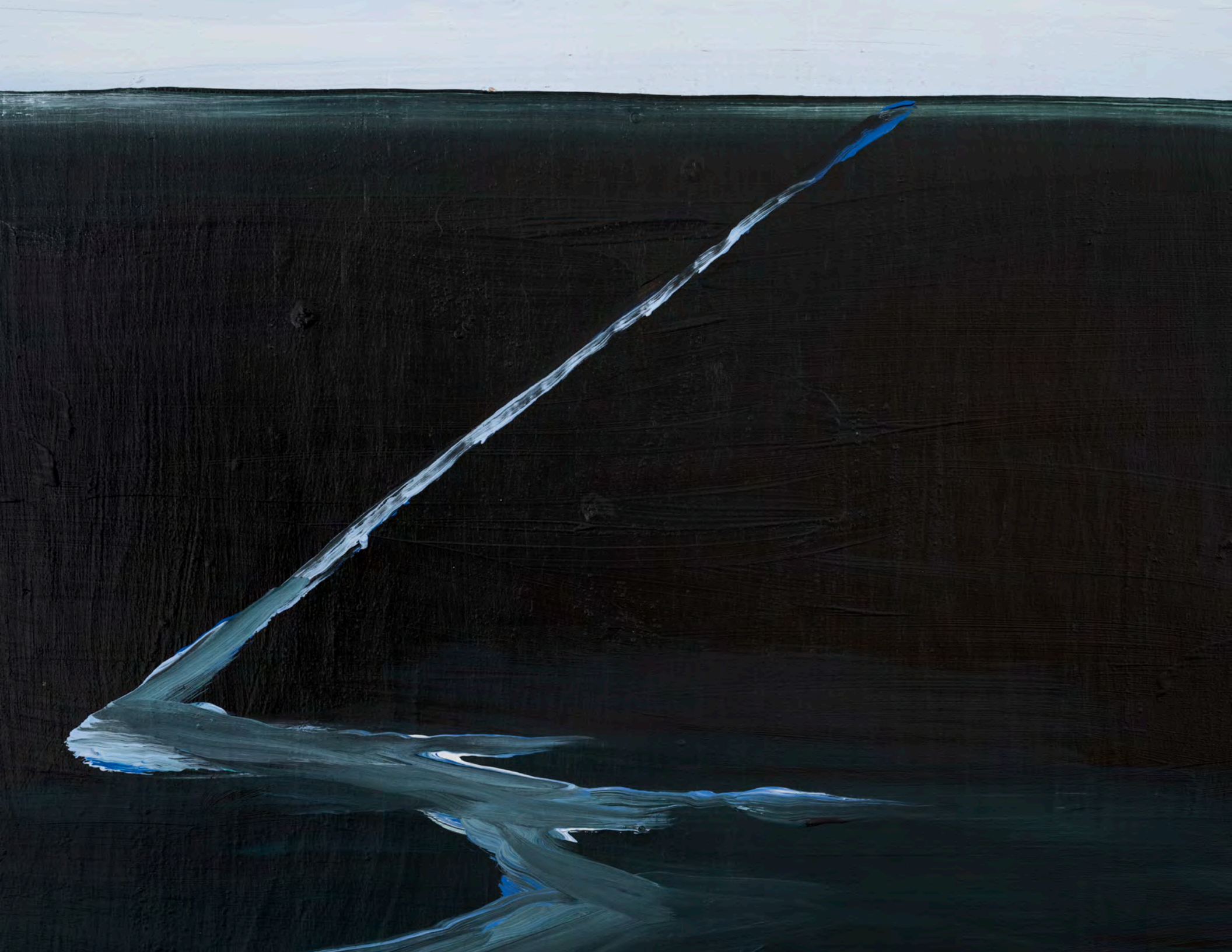
This careful selection of eight paintings is taken from larger bodies of work. Each is a kind of hieroglyph inside a coded language; each has its own integral meaning and each also speaks to, and echoes, the larger and fuller language of which it is a necessary component. Even though they come from different stages of a ten-year period, together they contain the range of subjects and painterly issues that continue to hold the artist's focussed attention. With her own process of making art, Wanda Koop holds in balance what she can take in from that world turning around her. She not only sees the world, but for her, seeing is thinking. Then what she sees becomes what she makes. Seeing, thinking, making is her special and passionate trinity.

Robert Enright is the Research Professor in Art Theory and Criticism in the School of Fine art and Music at the University of Guelph and the senior contributing editor with *Border Crossings* magazine.

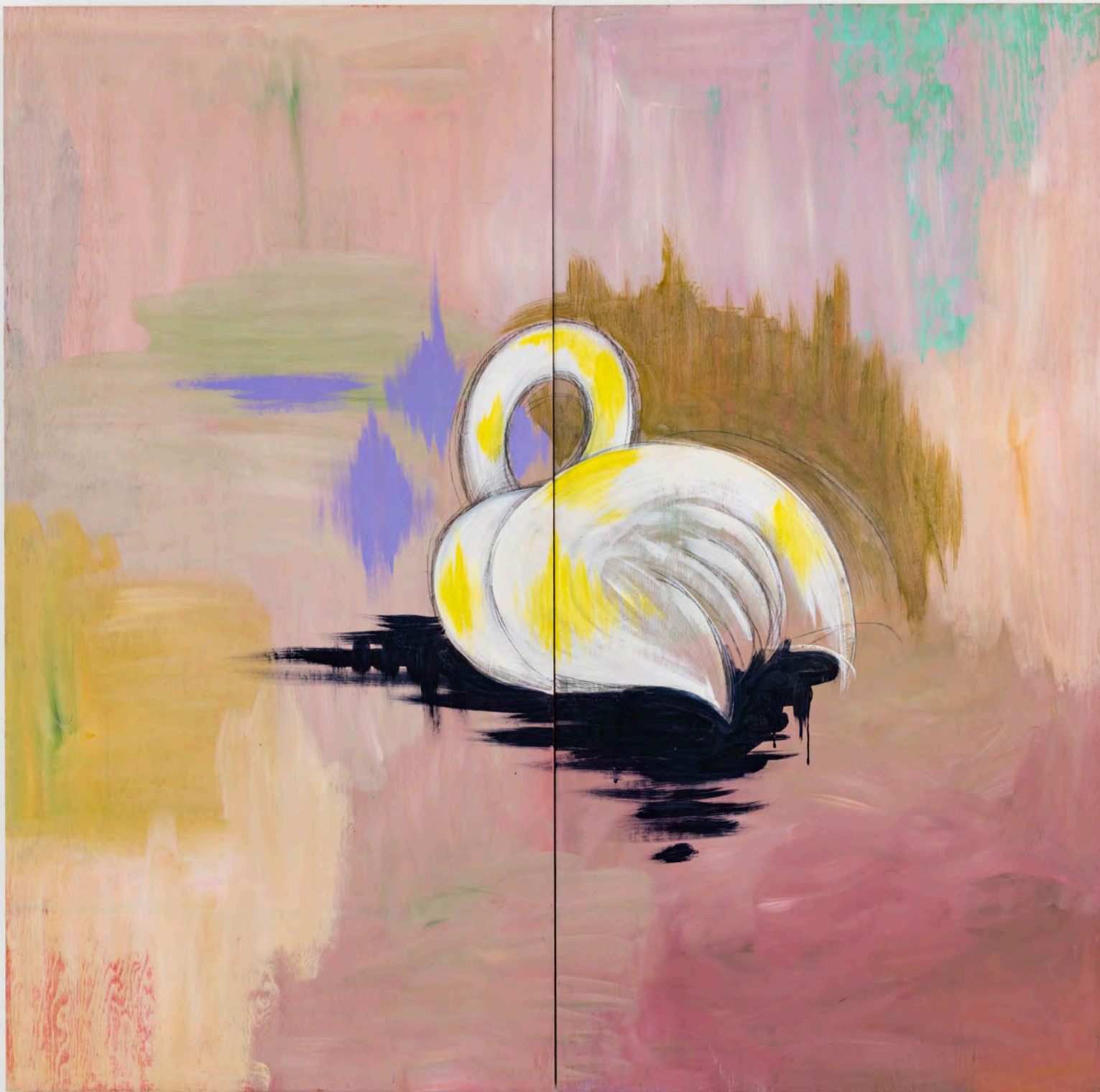




Wanda Koop
Lookout, 1983
acrylic and Rhoplex on plywood
96 × 144 in (243.8 × 365.8 cm)
WK378
\$220,000



NIGHT GALLERY



Wanda Koop
No Words (Swan #2), 1990
acrylic on plywood
96 × 96 in (243.8 × 243.8 cm)
WK377
\$150,000





NIGHT GALLERY



Wanda Koop
No Words (Landscape), 1989
acrylic on plywood
96 × 96 in (243.8 × 243.8 cm)
WK380
\$150,000







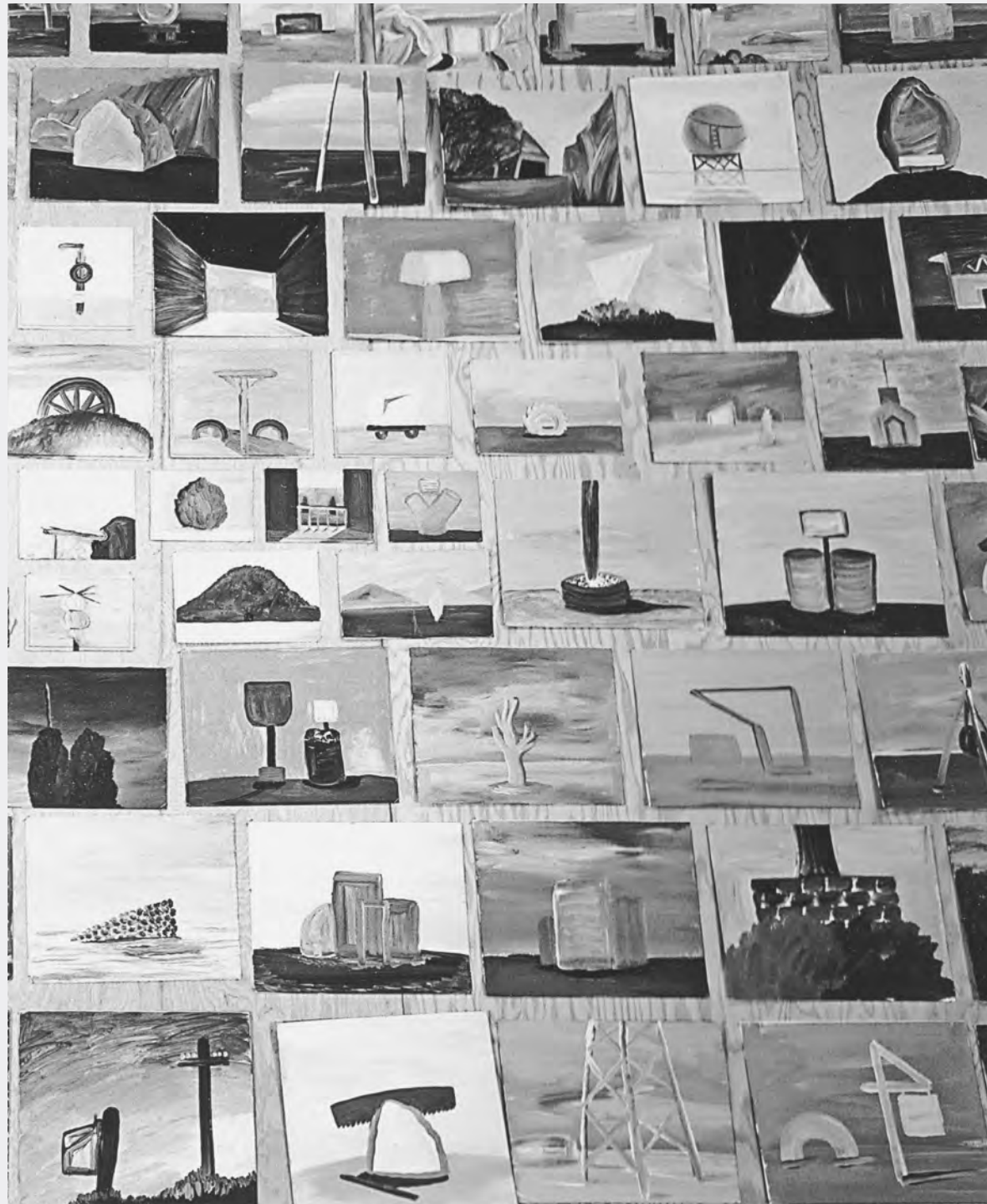


NIGHT GALLERY



Wanda Koop
No Words (Satellite Dish), 1986
acrylic on plywood
96 × 96 in (243.8 × 243.8 cm)
WK381
\$150,000





NIGHT GALLERY



Wanda Koop

No Words (Power Plant), 1990

acrylic on plywood

96 × 96 in (243.8 × 243.8 cm)

WK379

\$150,000









Wanda Koop
Tunnel, 1983
acrylic and Rhoplex on plywood
96 x 144 in (243.8 x 365.8 cm)
WK375
\$220,000







WANDA KOOP

Born in 1951, Vancouver, Canada. Lives and works in Winnipeg, Canada.

EDUCATION

- 2009 Doctor of Law (honoris causa), University of Manitoba, Winnipeg, Canada
- 2007 Doctor of Letters (honoris causa), Emily Carr Institute of Art & Design, Vancouver, Canada
- 2002 Litt.D. (honoris causa), University of Winnipeg, Manitoba, Winnipeg, Canada
- 1973 Diploma in Fine Art, School of Art, University of Manitoba, Winnipeg, Canada

SOLO EXHIBITIONS

- 2024 Flowers for Sonny Boy, Blouin Division, Montreal, Canada
WHO OWNS THE MOON, Montreal Museum of Fine Arts, Montreal, Canada
Objects of Interest, Night Gallery, Los Angeles, CA
- 2023 Eclipse, Night Gallery, No.9 Cork Street, London, United Kingdom
- 2022 Lightworks, McMichael, Kleinburg, Canada
Love Knot, Blouin Division, Toronto, Canada
- 2020 HeartBeat Bots, Night Gallery, Los Angeles, CA
STEMS Gallery, Brussels, Belgium
BREAKING NEWS, Patel Division Projects, Toronto, Canada
- 2019 Concentrations 62: Dreamline, The Dallas Museum of Art, Dallas, TX
Notre-Dame de Paris, Galerie Division, Montreal, Canada
Bonavista Bienale, Bonavista Peninsula, Newfoundland, Canada
- 2018 Wanda Koop: Reflect, Franklin Parrasch Gallery, New York, NY
Standing Withstanding, Arsenal Contemporary, New York, NY
UNSEEN – SEEN, Galerie Division, Montreal, Canada
- 2017 In Absentia, Night Gallery, Los Angeles, CA
Wanda Koop: VIEW from HERE, Winnipeg Art Gallery, Winnipeg, Canada

- 2016 Wanda Koop, paintings + drawings (1984–2016), Galerie Division, Montreal, Canada
Trick Rider, Canadian Museum for Human Rights, Winnipeg, Canada
- 2015 VIEW from HERE, Winnipeg Art Gallery, Winnipeg, Canada
- 2014 Interplay, Michael Gibson Gallery, London, Canada
- 2013 Wanda Koop: 1951 – , Division Gallery, Toronto, Canada
Wanda Koop, Galerie Division, Montreal, Canada
- 2012 No News, Galerie Division, Montreal, Canada
Interface, Michael Gibson Gallery, London, Canada
- 2011 Wanda Koop...On the Edge of Experience, National Gallery of Canada, Ottawa, Canada
The Studio Room, Michael Gibson Gallery, London, Canada
No News, Galerie Division, Montreal, Canada
Interface, Michael Gibson Gallery, London, Canada
Wanda Koop...On the Edge of Experience, Winnipeg, Canada
Art Gallery, Winnipeg, Canada
Wanda Koop: Decades, Mayberry Fine Art, Winnipeg, Canada
- 2009 FACE to FACE, Richmond Art Gallery, Richmond, Canada
VIEW from HERE, Michael Gibson Gallery, London, Canada
- 2008 BuroDijkstra, Rotterdam, Netherlands
Interweave, Birch Libralato, Toronto, Canada
- 2007 Deep Bay, Michael Gibson Gallery, London, Canada
- 2006 WANDA KOOP, Birch Libralato, Toronto, Canada
Paintings by WANDA KOOP, BuroDijkstra, Rotterdam, Netherlands
Hockey Heads, Winnipeg Centennial Concert Hall, Winnipeg, Canada
- 2005 VIEWMASTER, Mayberry Fine Art, Winnipeg, Canada
- 2004 Green Zone, Leo Kamen Gallery, Toronto, Canada

- Wanda Koop: Early Works, Mayberry Fine Art, Winnipeg, Canada
- 2003 Sightlines, University of Winnipeg, Gallery 1C03, Winnipeg, Canada
- 2002 Wanda Koop: Recent Paintings, Leo Kamen Gallery, Toronto, Canada
Wanda Koop: Sightlines, MacKenzie Art Gallery, Regina, Canada
- 2001 In Your Eyes, Thetis Foundation, Venice, Italy
Sightlines, Buschlen Mowatt Galleries, Vancouver, Canada
Sightlines, New Music Festival, Winnipeg, Canada
Symphony Orchestra Centennial Concert Hall, Winnipeg, Canada
- 2000 Green Room, National Gallery of Canada, Ottawa, Canada
Wanda Koop, Leo Kamen Gallery, Toronto, Canada
Paintings from “Paintings for Brightly Lit Rooms,” Buschlen Mowatt Galleries, Vancouver, Canada
- 1999 In Your Eyes, Bank of Commerce, Heritage Building, Winnipeg, Canada
See Everything/See Nothing, Leo Kamen Gallery, Toronto, Canada
Paintings for Dimly Lit Rooms/Paintings for Brightly Lit Rooms, Art Gallery of Hamilton, Hamilton, Canada
- 1998 Green Room, Leo Kamen Gallery, Toronto, Canada
See Everything/See Nothing, Contemporary Art Gallery, Vancouver, Canada; New Gallery, Calgary, Canada
- 1997 Wanda Koop: Recent Paintings, Leo Kamen Gallery, Toronto, Canada
Paintings for Dimly Lit Rooms/Paintings for Brightly Lit Rooms, Winnipeg Art Gallery, Winnipeg, Canada
- 1996 Paintings for Dimly Lit Rooms/Paintings for Brightly Lit Rooms, Canadian Embassy, Tokyo, Japan
- 1995 Video Scroll Poems, Plug In, Winnipeg, Canada

- 1994 Paintings for Dimly Lit Rooms, Les cent jours d'art contemporain; Centre international d'art contemporain de Montréal, Montréal, Canada
L'immense image, Musée régional de Rimouski, Rimouski, Canada
Harbour, VanderLeelie Gallery, Edmonton, Canada
- 1993 Evening Without Angels, Garth Drabinsky Gallery, Toronto, Canada
- 1992 Drawings "Notes for Prelude To War"/Notre Dame, Burnaby Art Gallery, Burnaby, Canada
- 1991 No Words – Wanda Koop, Recent Paintings (traveling), Southern Alberta Art Gallery, Lethbridge, AB; Oakville Galleries, Oakville, Canada; Garth Drabinsky Gallery, Toronto, Canada
- 1990 Wanda Koop: Recent Drawings, Extension Gallery, Print and Drawing Council of Canada, Toronto, Canada
- 1988 Flying to the Moon, 49th Parallel Gallery, New York, NY
- 1987 Northern Suite, Women in Focus (traveling), Floating Curatorial Gallery, Vancouver, Canada; Canada House, London, Canada
- 1985-6 Airplanes and the Wall (traveling), Winnipeg Art Gallery, Winnipeg, Canada; Art Gallery of Hamilton, Hamilton, Canada; Art Gallery of Windsor, Windsor, Canada; Mendel Art Gallery, Saskatoon, Canada
- 1985 Train Series, Olga Korper Gallery, Toronto, Canada
- 1984 Wanda Koop (Fracture), Olga Korper Gallery, Toronto, Canada
Preliminary Drawings, Plug In ICA, Winnipeg, Canada
- 1983 Building in the Pool of the Black Star, Manitoba Legislative Building, Winnipeg, Canada
Nine Signs, Glenbow Museum, Calgary, Canada
- 1982 Wanda Koop: Recent Paintings, London Regional Art Gallery, London, Canada
- 1981 Wanda Koop, Winnipeg Art Gallery, Winnipeg, Canada

SELECT GROUP EXHIBITIONS

- 2024 A Collectors Survey, Michael Gibson Gallery, London, Canada
Afterglow, curated by Night Gallery, Acquavella, Palm Beach, FL
Arcadia and Elsewhere, James Cohan Gallery, New York, NY
- 2023 Fleuve Saint-Laurent: Échos des Rivages, Pointe-à-Callière, Montreal Archaeology and History Complex, Montreal, Canada
The Moon and I, Grimm Gallery, New York, NY
Celebrating Canadian Women Artists, Mayberry Fine Arts, Winnipeg, Canada
- 2022 Road Trip, The Art Gallery of Alberta, Edmonton, Canada
Girl Meets Girl, Vestfossen Kunstlaboratorium, Vestfossen, Norway
Micro-, Macro-, Megascapes, Collaborations, Copenhagen, Denmark
Lines in the Snow: Contemporary Canadian Drawing, New Art Projects, London, United Kingdom
- 2021 Wanda Koop & Richard Nonas, Fergus McCaffrey Gallery, Saint Barthélemy, France
Road Trip, Blouin Division, Toronto, Canada
Reset, 330g, Saskatoon, Canada
Smile! Emotions at work, Musée d'art de Joliette, Joliette, Canada
a wave in other words, Kitchener-Waterloo Art Gallery, Kitchener, Canada
A year from now, Kelowna Art Gallery, Kelowna, Canada
A Thought Sublime, Marianne Boesky Gallery, New York, NY
Souvenir, two-person exhibition with Oli Epp, Blouin Division, Montreal, Canada
All I remember now, in lieu, Los Angeles, CA
North by Northeast: Contemporary Canadian Painting, Kasmin Gallery, New York, NY
- 2020 Majeure Force, Night Gallery, Los Angeles, CA
This Sacred Vessel, Arsenal Contemporary, New York, NY
Inaugural Exhibition, Blouin Division, Montreal, Canada

- 2019 Painting Nature with a Mirror, Musée d'arte contemporain de Montréal, Montréal, Canada
Shallow Mirror High Tower, Arsenal Contemporary, New York, NY
America Will Be! Surveying the Contemporary Landscape, The Dallas Museum of Art, Dallas, TX
- 2018 Art Los Angeles Contemporary with Night Gallery, Los Angeles, CA
Frieze New York, Night Gallery booth, New York, NY
Appareillage, Galerie VU, Quebec City, Canada
Not Too High, Not Too Low, Division Gallery, Toronto, Canada
- 2017 Art Toronto 2017, Division Gallery booth, Toronto, Canada
Sticky Fingers, Arsenal Contemporary New York, New York, NY
- 2016 Trick Rider by Wanda Koop, Freya Björg Olafson and Ridley Bent, Canadian Museum for Human Rights, Winnipeg, Canada
- 2015 Her Now: Six Painters from Quebec and Canada, The Montreal Museum of Fine Arts, Montreal, Canada
Oh, Canada – Contemporary Art from North North America, Glenbow, Calgary, Canada
- 2014 Transformation of Canadian Landscape Art: Inside and Outside of Being, Xi'an Art Museum, Xi'an, China Actual, Actual Gallery, Winnipeg, Canada
Oh, Canada, Owens Art Gallery, Sackville, Canada
- 2013 The Painting Project, Galerie de l'UQAM, Montreal, Canada
100 Masters, Only in Canada, Winnipeg Art Gallery, Winnipeg, Canada
- 2012 Oh, Canada, Massachusetts Museum of Contemporary Art (Mass MoCCA), North Adams, MA
My Winnipeg, Plug In ICA, Winnipeg, MB 60 Painters, Humber Arts and Media Studios, Toronto, Canada

- 2011 My Winnipeg, la maison rouge, Paris, France
De geest van het huis ,Molenpag 11,
Amsterdam, The Netherlands
- 2010 It is What it is, National gallery of Canada,
Ottawa, Canada
- 2009 OFF THE WALL, Leonard & Bina Ellen Art
Gallery, Montreal, Canada
- 2008 ARENA: Road Game, Art Gallery of Alberta,
Edmonton, Canada
ARENA: The Art of Hockey, Art Gallery of Nova
Scotia, Halifax, Canada
- 2007 Studio Models, National Gallery of Canada,
Ottawa, Canada
Playing in Traffic, Red Bull Gallery (Archive
Gallery), Toronto, Canada
Scratching the Surface: The Post-Prairie
Landscape, Plug In ICA, Winnipeg, Canada
RCA Members in the WAG collection: 1880 to
Today, Winnipeg Art Gallery, Winnipeg,
Canada
- 2006 Bond, Dyck, Koop, and Thorneycroft, Gallery
One OneOne, Winnipeg, Canada
Where She's At, York Quay Centre
(Harbourfront Centre), Toronto, Canada
rotterdam [inter]nationaal, Artstore –
Kunstambassade Rotterdam, Rotterdam, The
Netherlands schilder, RC de Ruimte, IJmuiden,
The Netherlands
Summerpeg, Michael Gibson Gallery, London,
Canada
- 2004 Wunderkammer, Lisa Couwenbergh Gallery,
Amsterdam, The Netherlands
The Shadow of Abstraction, MacKenzie Art
Gallery, Regina, Canada
The Last Biennale, Annex Gallery, Winnipeg,
Canada
Vitrine, Cite des sciences et de l'industrie,
Paris, France
- 2003 Blind Spot, Gallery 111, University of Manitoba,
Winnipeg, Canada
Painters 15, MOCCA, Toronto, Canada
La Peinture Figurativement Contemporaine,
Galerie Art Mûr, Montreal, Canada
- 2002 Painters 15, Shanghai Art Museum, Shanghai,
China
- 2001 Dreamland, The Edmonton Art Gallery,
Edmonton, Canada
Five Canadian Artists, (Think Canada Festival)
Art Today, New Delhi, India; Amethyst
Gallery, Chennai, India; National Museum of
Modern Art, Mumbai, India
- 2000 Singular Fission, Axe Néo-7 in collaboration
with The Diefenbunker, Canada's Old War
Museum, Ottawa, Canada
Paintings from a Misshapen Century, 1900–
2000, Kelowna Art Gallery, Kelowna, Canada
- 1998 Convergence, Winnipeg Art Gallery, Winnipeg,
Canada
Speed: Visions of an Accelerated Age,
Macdonald Stewart Art Centre, Guelph,
Canada
Baie-Saint-Paul Symposium, Le Centre
d'Exposition de Baie-Saint-Paul, Baie- Saint-
Paul, Canada
- 1997 See Everything/See Nothing, (2nd Global Video
and Film Festival) Rotterdam, The
Netherlands
- 1996 Home Is Where The Heart Is, Westergusfabrik,
Amsterdam, The Netherlands
- 1995 Salut au Monde, Fries Museum, Leeuwarden,
The Netherlands: touring The Netherlands
and Germany
- 1994 Dark O'Clock, Museum of Modern Art, São
Paulo, Brazil; Plug In Inc., Winnipeg, Canada
Ace Art, Winnipeg, Canada; Video Pool,
Winnipeg, Canada; Art Hotel Amsterdam
Hilton, Amsterdam, The Netherlands through
Plug-In Inc., Winnipeg, Canada
- 1993 Cultural Commentary / New Work From
Manitoba, Norman McKenzie Art Gallery,
Regina, Canada
- 1992 Dialogues in conjunction with Les cent jours
d'art contemporain, Le Centre
international d'art contemporain de Montréal,
Montréal, QC
- 1991 The Unlocked Grid, Winnipeg Art
Gallery, Winnipeg, Canada
- 1989 Off the Beaten Track, organized by Ace Art,
Winnipeg, Canada for the Edinburgh Fringe
Festival, Edinburgh, Scotland: touring to the
Sea Gate Gallery, Dundee, Scotland
- 1987 A Multiplicity of Voices, Gallery 1.1.1., University
of Manitoba and Plug-In Inc., Winnipeg,
Canada Contemporary Art in Manitoba,
Winnipeg Art Gallery, Winnipeg, Canada; Art
Gallery of Nova Scotia, Halifax, Canada;
McDonald Stewart Art Gallery, Guelph, Canada;
Agnes Etherington Art Gallery, Kingston,
Canada
- 1986 The Eighth Dalhousie Drawing Exhibition,
Dalhousie Art Gallery, Halifax, Canada
Songs of Experience, The National Gallery of
Canada, Ottawa, Canada
Another Prairie, The Art Gallery at
Harbourfront, Toronto, Canada
- 1983 New Perceptions in Landscape, The Art Gallery
at Harbourfront, Toronto, Canada
Contemporary Canadian Art, The Younger
Generation, Edmonton Art Gallery, Edmonton,
Canada
- 1980 Twelve Canadian Artists: Robert McLaughlin
Gallery, Oshawa, ON; Pauline McGibbon
Centre, Toronto, Canada
- 1979 Form and Performance, Winnipeg Art Gallery,
Winnipeg, MB New Abstract Art, Edmonton
Art Gallery, Edmonton, Canada
- 1975–80 Young Contemporaries, London Regional Art
Gallery, London, ON
- 1972 Winnipeg Under 30, Winnipeg Art Gallery,
Winnipeg, Canada

AWARDS

- 2016 Awarded The Governor General's Award in Visual and Media Arts
- 2006 Member, Order of Canada (C.M.) 2005 Member, Royal Academy of Arts (R.C.A.)
- 2003 ARTSPOTS, Canadian Broadcasting Corporation
- 2002 Recipient of the Queen's Golden Jubilee Medal
- 2000 Innovations Award in Art Creation, Manitoba Arts Council Foundation, Winnipeg, Canada
Innovations Award in Art Creation, Manitoba Arts Council Foundation, Winnipeg, Canada
1998-06 Founder/Chair, Art City (Inner-city visual arts youth centre), Winnipeg, Canada
- 1994 Japan Fund Award
- 1974-06 Recipient of numerous awards from the Canada Council for the Arts and the Manitoba Arts Council

RELATED EXPERIENCE

- 2016 Recipient of the Governor General's Award in Visual and Media Arts Member, Order of Manitoba (O.M.)
- 2009 The University of Manitoba, Winnipeg, Canada, awarded the degree of Doctor of Laws, LL.D. (honouris causa)
- 2007 Emily Carr Institute of Art and Design, Vancouver, Canada awarded the degree of Doctor of Letters, Litt. D (honouris causa)
- 2006 Member, Order of Canada (C.M.)
- 2005 Member, Royal Academy of Arts (R.C.A.)
- 2002 Recipient of the Queen's Golden Jubilee Medal
The University of Winnipeg, awarded the degree of Doctor of Letters, Litt. D. (honouris Causa)
- 2000 Manitoba Arts Council Foundation, Innovations Award in Art Creation, Winnipeg, Canada
Exhibition organizer, 4 Dutch Artists, Leo Kamen Gallery, Toronto, Canada
Guest Artist in Residence, The Winnipeg Symphony Orchestra, New Music Festival, The St. Norbert Arts Centre, Winnipeg, Canada
Ontario College of Art and Design, Toronto, Canada, Art Creates Change: Wanda Koop in Conversation with Robert Enright

- 1974-09 Recipient of numerous awards from the Canada Council for the Arts and the Manitoba Arts Council
- 1998-16 Founder/Chair, Art City (Inner-city visual arts youth centre), Winnipeg, Canada
- 1997-00 Founding Member, West Broadway Development Corporation, Winnipeg, Canada
- 1996-98 Project Leader, West Broadway Neighborhood Revitalization Committee, Winnipeg, Canada
- 1997-99 Film and Video Project – Documentary, National Film Board of Canada (Ottawa) / Buffalo Gal Pictures (Winnipeg)
- 1973-01 Traveled extensively in North America, Europe, China, Japan, Brazil, Ukraine and India.
- 1994 Japan Fund Award
Coordinator, Bounce Project, Rotterdam, Netherlands; Winnipeg, Canada
- 1992-94 Contributing Editor, Canadian Art Magazine
- 1993 Rotterdam Kunst Stichting, Studio Rotterdam, Netherlands
Founder, Rotterdam Apartment Co-operative, Netherlands
- 1992 Arts Advisory Panel, Manitoba Arts Council 1991 The Canada Council, Paris Studio
- 1972 Graduated, University of Manitoba, 4 year DFA

SELECT PUBLIC COLLECTIONS

- Agnes Etherington Art Centre, Kingston, Canada
Art Gallery of Alberta, Edmonton, Canada
Buffalo AKG Art Museum, Buffalo, New York
Caldic Collectie, Rotterdam, Netherlands
The Canadian Capital Commission, Ottawa, Canada
Canada Council Art Bank, Ottawa, Canada
Confederation Centre Art Gallery and Museum, Charlottetown, Canada
Dallas Museum of Art, Dallas, TX
Department of External Affairs, Ottawa, Canada
Department of Foreign Affairs and International Trade, Ottawa, Canada
Edmonton Art Gallery, Edmonton, Canada

- Gallery 1C03, University of Winnipeg, Winnipeg, Canada
Gallery One One One, University of Manitoba, Winnipeg, Canada
Glenbow Museum, Calgary, Canada
Hamilton Art Gallery, Hamilton, Canada
Hart House Collection, Toronto, Canada
Humber College, Toronto, Canada
Kelowna Art Gallery, Kelowna, Canada
MacKenzie Art Gallery, Regina, Canada
Musée d'Art Contemporain, Montréal, Canada
Musée des beaux-arts de Montréal, Montréal, Canada
Museum London, London, Canada
The National Gallery of Canada, Ottawa, Canada
Remai Modern, Saskatoon, Canada
Reykjavik Art Museum, Reykjavik, Iceland
Robert McLaughlin Gallery, Oshawa, Canada
The Shanghai Museum of Modern Art, Shanghai, China
Winnipeg Art Gallery, Winnipeg, Canada

BIBLIOGRAPHY

- 2019 Arteaga, Agustín et al. Concentrations 62 – Wanda Koop, Dreamline, Dallas: The Dallas Museum of Arts, 2019.
- 2014 Koop, Wanda. Wanda Koop. Winnipeg: Wanda Koop, 2014.
- 2013 Belisle, Julie et. al. The Painting Project
- 2012 Laurence, Robin. Interface. London, ON: Michael Gibson Gallery, 2012. Koop, Wanda. Seeway. Winnipeg: City Press, 2012.
- 2011 Aisemberg, Paula et al. My Winnipeg: guide of the artistic scene. Lyon: Fage, 2011, p. 153-154.
- 2010 Reid, Mary. Wanda Koop... On the Edge of Experience. Winnipeg: Winnipeg Art Gallery, 2010.
Reid, Mary and Beavis, Lynn. Face to Face: Wanda Koop. Richmond: Richmond Art Gallery, 2010.
- 2008 Enright, Robert. Wanda Koop: Green Zone. Winnipeg: City Press, 2008.

- 2007 Bovey, Patricia. *The Encyclopedia of Manitoba*. Winnipeg: Great Plains Publications, 2007.
- 2005 Koop, Wanda. *Viewmaster*. Winnipeg: Wanda Koop Fine Art Reproductions, 2005.
- Halkes, Petra. *Aspiring to the Landscape: On Painting and the Subject of Nature*. Toronto: University of Toronto Press, 2005.
- 2002 Koop, Wanda and Long, Timothy. *Wanda Koop: Sightlines*. Regina: Mackenzie Art Gallery, 2002.
- 2001 Enright, Robert. *Wanda Koop: In Your Eyes*. 3 volumes. St Norbert: St Norbert Arts Center, 2001.
- 2000 *In Her Eyes*. National Film Board of Canada. (Film documentary) 2000.
- 1998 Laurence, Robin. *See Everything/See Nothing*. Exhibition Catalogue. Contemporary Art Gallery, Vancouver, Canada, 1998.
- 1995 Koop, Wanda. Foreword, in *Bounce*. St Norbert, Canada: St. Norbert Arts and Cultural Centre, pp. 8-9 (Published for a group exhibition held at the St. Norbert Arts and Cultural Centre, Ace Art, Plug In Gallery., Video Pool and other sites in Winnipeg. June -July, 1995 and travelling to Open Space, Victoria, Canada). *North American Women Artists of the Twentieth Century, A Bibliographical Dictionary*. Edited by Jules Heller and Nancy G. Heller. Garland Publishing, Inc., New York and London, 1995.
- 1994 Gravel, Claire. *Wanda Koop, L'immense image*. Rimouski, Québec: Musée Régional de Rimouski, 1994. (Published for the exhibition *Wanda Koop, The Big Picture*, held at the Musée Régional de Rimouski, November 24-January 29, 1995 and the exhibition *Paintings for Dimly Lit Rooms*, held at the Centre international d'art contemporain de Montréal, September 1-October 16, 1994) 64 pages.
- Dahle, Sigrid. *A Way of Seeing in Dark O'Clock*. Winnipeg: Plug In Editions, 1984. pp. 64-69 (Published for a group exhibition curated by Wayne Baerwaldt, held at the Museum of Modern Art, São Paulo, Brazil. October 10-December 6, 1994 and Plug in Inc., Video Pool and Ace Art, Winnipeg, January 12-February 21, 1995).
- 1992 Lawrence, Robin. *Recent Work: Wanda Koop*. Burnaby Art Gallery, 1992. (Published for an exhibition held at the Burnaby Art Gallery, January 9-February 21, 1995).
- Tippet, Maria. *By a Lady, a History of Canadian Women Artists*. Penguin Canada, 1992.
- 1991 Patton, Andy. *No Communication Between the Living and the Dead*, pp. 18-26. and Hoek, Els. *Portrait of an Artist*, pp. 6 -10 in *Wanda Koop*. Lethbridge: Southern Alberta Art Gallery, 1991. (Published for an exhibition held at the Southern Alberta Art Gallery, January 26-March 10, 1991 and Oakville Galleries, September 14-October 27, 1991) 42 pages.
- 1989 Frohwer, Ron and Kisil, Gerry. *Off The Beaten Track: New Canadian Art*. Winnipeg: Ace Art, 1989 (Published for a touring group exhibition held at The Collective Gallery, The Wine Emporium and The Gilded Balloon Theatre at the 1989 Edinburgh Fringe Festival, Scotland) pp. 7, 11, 16, 27.
- 1987 Dahle, Sigrid. *A Multiplicity of Voices: Work by Manitoba Women Artists*. Winnipeg: Gallery 1.1.1., School of Art, University of Manitoba, 1987 (Published for an exhibition held at Gallery 1.1.1., and Plug In Gallery, March 4-29 1987) pp 4, 18-19.
- Thompson, Grace. *Northern Suite*. Exhibition Catalogue. Floating Curatorial Gallery at Women in Focus, Vancouver, 1987.
- Madill, Shirley et al. 1987: *Contemporary Art in Manitoba*. Winnipeg: Winnipeg Art Gallery, (Published for a national touring exhibition held at the Winnipeg Art Gallery, August 20-October 18, 1995) pp. 14, 95, 91.
- Murray, Joan. *The Best of Contemporary Canadian Art*. Hurtig Publishers Ltd., Edmonton, Canada, 1987
- Reid, Mary. 'Wanda Koop... On the Edge of Experience' exhibition catalogue, Winnipeg Art Gallery, Winnipeg, 2010
- Thomson, Grace Eiko. *Wanda Koop, Northern Suite*. Vancouver: The Floating Curatorial Gallery at Women in Focus, 1987. (Published for an exhibition held at the Floating Curatorial Gallery at Women in Focus. March 11-April 25, 1987) 12 pages.
- Thomson, Grace Eiko and Fulton, Keith. *Wanda Koop Northern Suite*. Winnipeg: The Winnipeg Art Gallery and London: Canada House, 1987 (Published for an exhibition held at Canada House, London, England. September 22-November 10, 1987) 16 pages.
- McAlear, Donna. *Wanda Koop: Flying to the Moon*. Calgary, Canada: The Nickle Arts Museum, (Published for an exhibition held at the Nickle Arts Museum in 1987) 4 pages.
- 1986 Nemiroff, Diana and Bradley, Jessica. *Songs of Experience*. Ottawa: National Gallery of Canada. (Published for a group exhibition held at the National Gallery. May 2-September 1, 1985).
- Koop, Wanda. *Wanda Koop, Airplane Drawings*. Winnipeg: Wanda Koop, 1985 (Published for an exhibition held at the Brian Melnychenko Gallery, Winnipeg. December 8, 1985-January 17, 1986) pp. 4-5, 8-9.
- Borsa, Joan. *Another Prairies*. Toronto: The Art Gallery at Harbourfront. Toronto 1986 (Published for a touring group exhibition held at The Art Gallery at Harbourfront in 1986).
- Holubizky, Ihor. *New Perceptions in Landscape*. Toronto: The Art Gallery at Harbourfront. 1986. (Published for a group exhibition held at the Art Gallery at Harbourfront in 1986).
- 1985 Heath, Terrence. *Wanda Koop, Airplanes and the Wall*. Winnipeg: The Winnipeg Art Gallery. (Published for a touring exhibition held at the Winnipeg Art Gallery. November 10, 1985-January 5, 1986) 28 pages.

- 1984 Koop, Wanda. Wanda Koop. Winnipeg: Wanda Koop, 1984 (Published for an exhibition held at the Olga Korper Gallery. November 10-28, 1984). 16 pages.
- 1983 Newman, Eva. Nine Signs: Wanda Koop. Calgary: Glenbow Museum. 1983 (Published for an exhibiton held at the Glenbow Museum, August 18-October 30, 1983) 32 pages. Gault, Charlotte Townsend. Vanguard. Vancouver: Publication du Vancouver Art Gallery, November 1983.
- 1979 McGibbon, Mildred. Forum and Performance. Winnipeg: The Winnipeg Art Gallery, 1979 (Published for a group exhibition held at the Winnipeg Art Gallery in 1979).
- 1975 O'Brien, Paddy. Young Contemporaries. London: London Regional Art Gallery, 1975 (Published for a touring group exhibition held at the London Regional Art Gallery, 1975).

SELECTED ARTICLES AND REVIEWS

- 2024 Robert Enright, "Wanda Koop", Artforum, October
Revathy Rajan, "Gallery Weekend Toronto is returning next month with exhibition and events", View the Vibe, August 22
Cameron Skene, "Crossovers", Bordercrossings Magazine, August
Chris Hampton, "Why Wanda Koop, one of Canada's most renowned artists, keeps painting the moon", CBC, July 11
Tom Power, "Wanda Koop: Her passion for painting, her new exhibit & how to engage with art at a gallery", CBC, July 10
Alice Dodge, "Wanda Koop Brings Haunting Complex Paintings to Montréal", Seven Days Vermont, July 3
Ofelia Zurbia Betancourt, "The Montreal Museum of Fine Arts showcases a new body of incandescent work from Wanda Koop" ArtDaily, June 18
Stéphanie Bérubé, "Cultural summer | Exhibitions not to be missed in Montreal" Actual News Magazine, May 25
- Paul Gessell, "Wanda Koop: WHO OWNS THE MOON," Galleries West, April 17
Jean Siag, «Quand la lune nous glisse entre les mains,» La Presse, April 10
Staff, "Six Springtime activities in Montreal" Milesopedia, April 6
Staff, "Parenting 101: Summer exhibitions at the MMFA" The Suburban, April 4
Mary-Dailey Desmarais, "Interview with Wanda Koop" M Webzine, March 26
Kristin Lim, "From Art Fairs to Gallery-Hopping: A Recap of 2024 LA Frieze Week," Scout Magazine, March 21
Evan Nicole Brown, "How to Look at the Moon: Wanda Koop's Phases of Knowing," Arcade, March 4
Claudia Ross, "The Violent Sublime of Wanda Koop's Paintings," Hyperallergic, February 28
"150 ARTISTS / PAINTING-CANADIAN; 57/150: Wanda Koop's deceptively simple master works," Canadian Art Junkie, February 5
Carlotta Trevaini, "This Toronto Apartment Is an Urban Oasis Filled With Contemporary Art," Architectural Digest Middle East, February 3
FLAUNT, Winter (cover feature)
Matt Stromberg, "10 Shows to See in Los Angeles This February," Hyperallergic, January 29
Shana Nys Dambrot, "Cool Cats: Arts Calendar January 18-24" LA Weekly, January 17
- 2023 Editors, "8 Painters To Watch in 2024, According to Insiders," Artnet, December 26
Margaret Carrigan, "8 Fascinating Exhibitions to See in London During Frieze Week," Galerie, October 5
Mark Westall, "Frieze Reveals No. 9 Cork Street Autumn Exhibitions," FAD, September 4
- 2021 Ara Osterweil, "Wanda Koop and Oli Epp," Artforum, Summer
- 2020 Paul Carey-Kent, "What Are Artists Doing During Lockdown," FAD Magazine, May 12
- 2019 Ben Lima, "The Pieces Fit Perfectly at the DMA's New Wanda Koop Exhibition," The Dallas Morning News, November 19
- "Concentrations 62: Wanda Koop: Dreamline," Airmail, November 9
Craig Offman, "Winnipeg Artist Wanda Koop's Dreamline Opens at Dallas Museum of Art," The Globe and Mail, October 28
Helen Holmes, "The 12 Unmissable Art Exhibitions of 2019," Observer, September 12
Robert Enright, "The Beautiful Lament: An Interview with Wanda Koop" (cover feature), September 5
- 2018 Katy Diamond, "Wanda Koop: A Lifetime of Learning," Eyes on the Dove, June 2
Evan Nicole Brown, "The Colorful Activism of Wanda Koop," Office, May 2
"‘Not Too High, Not That Low’ at Division Gallery, Toronto," Blouin Art Info, January 30
- 2017 David Pagel, "The feeling of twilight? Wanda Koop paintings try to capture the moment," Los Angeles Times, Oct 28
Ellie Park, "Wanda Koop | In Absentia @ Night Gallery," Ammo Magazine, October 26
Natalie Pashaie, "Wanda Koop & Josh Callaghan Beguiling Artistic Bedfellows," Art Now LA, October
- 2016 John Pohl, "Bill Vazan among winners of Governor General's Awards in Visual and Media Arts", Montreal Gazette, March 7
Charles Shafaieh. "A Wanda Koop Retrospective in Montreal". Blouin Artinfo, March 18
Alan Small. "Artist adds GG award to list of honours." Winnipeg Free Press, March 8
Alana Trachenko. "West Broadway lives in Koop's vision." Winnipeg Free Press, March 14
- 2015 Catherine Corman, "New Wave Women: Pulse and Nada." Huffpost Arts & Culture, February 28
Robert Enright, "Fine Lines." Border Crossings Magazine, Issue 135, Summer 2015, p. 21.
Dagmara Genda, "VIEW from HERE: On the Contingency of Sight in Wanda Koop," Momus, June 29

- 2014 Mila Petkovic, "Canadian artist Wanda Koop brings her new-found world of colour to London," *Metro*, May 7
'The Proust Questionnaire: Wanda Koop', National Gallery of Canada Magazine, March 10
- 2013 Katie Addleman, 'Wanda Koop,' *Canadian Art*, Fall
James Adams, 'Curb your enthusiasm: Disappointing bids at Contemporary Canadian art auction,' *The Globe and Mail*, March 6
Jack Ruttan, 'Creating a world,' *Rover*, November 9
Sarah Milroy, 'What do a Hudson's Bay blanker and an ice shelf have in common?' *The Globe and Mail*, May 3
- 2011 Robert Enright, 'Wanda Koop,' *Frieze*, August
Robert Enright, 'The splendor of her all-seeing eye,' *The Globe and Mail*, February 23
- 2010 'Wanda Koop: On the Edge of Experience,' *Canadian Art*, November 3, 2010.
Mayes, Alison. *A Vast Hurrah*. Winnipeg Free Press, Thursday, September 9th, 2010, p. D-1
'Wanda Koop,' *Galleries West*
- 2008 Robert Enright, *The Palette of Collected Knowledge: Wanda Koop's Green Zone*, Green Zone – City Press. *Wanda Koop*
Robert Enright, *The Winnipeg Alfabestary*. Arts Manitoba Inc.,
Petra Halkes, *Scratching the Surface Review* *Art Papers Magazine*
Mary Reid, *Koop's videos are silent... all the moments recorded are found*, Green Zone – City Press.
- 2007 Patricia Bovey, *The Encyclopedia of Manitoba*. Great Plains Publications
- 2006 Gary Michael Dault, *Exhibit A: Translated TV Moments*. *The Globe and Mail* (Toronto), October 27
- 2005 Terry Fuglem, *Notes on the Viewmaster Series*. 'Viewmaster' exhibition catalogue, Mayberry Fine Art, Winnipeg
Petra Halkes, *Aspiring to the Landscape: On Painting and the Subject of Nature*. University of Toronto Press.
- Robin Laurence, *Wanda Koop: The View From Here*. 'Viewmaster' exhibition catalogue, Mayberry Fine Art, Winnipeg
- 2004 *Border Crossings, The Language of War*. Issue No. 89, 2004
Gary Michael Dault, *Images distorted by TV glitches*. *The Globe and Mail*, (Toronto), April 10
Carolyn Vesely, *Passionate Eye*. Winnipeg Free Press, Thursday, December 30, p. D-1
- 2003 Robert Enright, *The Big Picture. Canada's Best: Cardiff, Wall, Koop, Snow, Ashevak*, *Time Magazine*, December 1
Petra Halkes, *Petra. Border Crossings*
- 2002 Jack Anderson, *Famous Winnipeg artist Koop offers 'stunning show' to Regina*. *The Leader Post* (Regina), February 8
Kate Davis, *Foreword*. 'Sightlines' exhibition catalogue, MacKenzie Art Gallery, Regina,
- 2002 Gary Michael Dault, *Deconstructing the Essence of a City*. *The Globe and Mail*, (Toronto), November 23
- 2001 Robert Enright, *A Lifetime in the Making: The Experience of Memory in the Art of Wanda Koop*.
'In Your Eyes' exhibition catalogue, Thetis Foundation, Venice
Robert Enright, *Afterword 'In Your Eyes'* exhibition catalogue, Thetis Foundation, Venice
Cath Busby and Sherri Irvin, *Escape Fantasies: Survival in the Diefenbunker*. *C Magazine*, Winter 2000/2001
Robin Laurence, *In the Line of Fire*. *Georgia Strait*, April 12
Michael Scott, *Irresistible memory landscapes confronted by hard realization*. *Vancouver Sun*, April 12
Megan Williams, *Wanda Koop, in your eyes*. *Horizons*, Vol. 15, No. 2, Fall, pp. 24 – 26.
Greg Younger-Lewis, *Chaotic, beautiful India alters Koop outlook*. *Winnipeg Free Press*, November 20
- 2000 Gary Michael Dault, *Landscapes underline Koop's mastery*. *The Globe and Mail* (Toronto), October 21
- Robin Laurence, *Moving Pictures*. *Canadian Art*, Spring, pp. 82-87.
Robin Laurence, *Wanda Koop: See Everything/ See Nothing*. *CVphoto*, #51, Summer, pp. 7-14.
National Film Board of Canada, *In Her Eyes*, One hour film documentary
- 1999 Gary Michael Dault, *Portrait of An Artist, Koop, The Big Picture*. *The Wealthy Boomer*. Vol.2, No. 2, pp. 62-68.
- 1998 Petra Halkes, *Parachute*, January
Robin Laurence, *See Everything/See Nothing*. Exhibition Catalogue. Contemporary Art Gallery, Vancouver, Canada
Therese St.Gelais, *On le Seriet du Transport*. *Parachute*, July, Aug., Sept., pp. 8-10, 52.
Nancy Tousley, *Travel Fuels Artists Work*. *Calgary Herald*, May 16
- 1997 Ann Cameron, *Beyond Landscape: The Painting of Wanda Condon (Koop)*. *Arts Manitoba*, Vol. 1, No. 1, Jan/Feb 1977, pp. 15-17.
Robert Enright, *Wanda Koop's big enigmas*. *The Globe and Mail* (Toronto), Fall, 1997.
Susan Walker, *Drawing on an Unusually Colorful Past*. *Toronto Star*. Sunday, November 16, 1997, p. 12.
- 1996 Asahi Shimbun. June 27, 1996. Tokyo, Japan.
Asahi Evening News. June 20, 1996. Tokyo, Japan.
Anne Brydon, *Green Room*. *Canadian Art*, Spring 1996, p. 89.
Robert Enright, *The Beauty of Longing: A Conversation with Wanda Koop*. *Border Crossings Magazine*, Fall, pp. 12-23.
Shinto Geijutsu, Sept 6, Tokyo, Japan.
- 1995 Anne Brydon, *Paintings for Dimly Lit Rooms/ Paintings for Brightly Lit Rooms*. Exhibition Brochure. Canadian Embassy, Tokyo, Japan, July 1
North American Women Artists of the Twentieth Century, *A Bibliographical Dictionary*. Edited by Jules Heller and Nancy G. Heller. Garland Publishing, Inc., New York and London

- 1993 Kate Taylor, *Koop Draws Power from Bits and Places*. The Globe and Mail (Toronto), February 25
Wanda Koop, *Wanda Koop in Venice* (Visual Essay). Border Crossings Magazine, Fall, pp. 41-47.
- 1992 Dictionaire l'Art Moderne Contemporain. Paris: HAZAN, Paris
Robin Laurence, *Recent Work: Wanda Koop*. Monograph. Burnaby Art Gallery, Canada, 1992.
Maria Tippet, *By a Lady, a History of Canadian Women Artists*. Penguin Canada
- 1991 Els Hoek, *Portrait of an Artist: Wanda Koop*. Exhibition Catalogue. Southern Alberta Art Gallery. Lethbridge, Canada
Kate Taylor, *My Work is from my Life*. The Globe and Mail (Toronto), January 22
Wanda Koop Documentary. Midday, CBC Television, 1991.
- 1990 John Bentley Mays, *Trophies of a Hunt for Personal Identity*. The Globe and Mail (Toronto), July 6
- 1987 Donna McAlear, *Flying to the Moon*. Monograph, Nickle Arts Museum, Calgary, Canada
Heidi Muench, *Arts as Affirmation, An Interview with Wanda Koop*. Herizon Magazine, Vol. 5, March
Joan Murray, *The Best of Contemporary Canadian Art*. Hurtig Publishers Ltd., Edmonton, Canada
- Jessica Bradley and Diana Nemiroff, *Songs of Experience*. Exhibition Catalogue. National Gallery of Canada, Ottawa
Art Perry, *Grand Scope*. The Province (Vancouver), March 1987.
Grace Thompson, *Northern Suite*. Exhibition Catalogue. Floating Curatorial Gallery at Women in Focus, Vancouver, 1987.
Nancy Tousley, *Chinese Series Transcends Image*. Calgary Herald, August 21, 1987.
- 1986 Letia Richardson, *A Visual Tribute to Marta Danyewicz*. Canadian Women's Studies, Vol. 7, No. 3, Fall 1986.
Sheila Robertson, *Massive Airplane Paintings Chilling*. The Star Phoenix (Saskatoon), Canada, Vol. 1,
- 1985 Keith Louise Fulton, *Airplane Series: Wanda Koop*. Prairie Fire, Vol. VI, No. 3, September, pp. 31-39.
Stephen Godfrey, *For Artist Wanda Koop, Big is Beautiful*. The Globe and Mail (Toronto), June 24
Terrence Heath, *Wanda Koop, Airplanes and the Wall*. Exhibition Catalogue. Winnipeg Art Gallery
Terrence Heath, *Graffiti on the Wall*. Border Crossings Magazine, Fall, pp. 28-29.
John Bentley Mays, *Wanda Koop, Train Series at Olga Korper Gallery*. The Globe and Mail (Toronto), June 27
Doug Whiteway, *Artist Works on Heroic Scale*. Winnipeg Free Press, November 14
- 1984 Robert Enright, *Thinking Big: The Bold Art of Wanda Koop*. Canadian Art, Premiere Issue, Fall, pp. 36-41.
John Bentley Mays, *Wanda Koop, Olga Korper Gallery*. The Globe and Mail (Toronto)
- 1983 David Burnett and Marilyn Schiff, *Recent Painting*. Canadian Contemporary Art
Eleanor Hannon, *Wanda Koop, Building in the Pool of the Black Star*. Arts Manitoba, September
Nancy Tousley, *Signs Point to Art on a Scale Nearing Sculpture*. Calgary Herald, Saturday, August 20
- 1982 Donna McAlear, *Wanda Koop (Condon)* S.U.B. Gallery. Vanguard. Publication of the Vancouver Art Gallery, Canada, March
Goldie Rans, *Wanda Koop: London Regional Art Gallery, May 7 to July 11*. Parachute, October, p. 40.
- 1981 Andy Patton, *No Communication between the Living and the Dead*. Exhibition Catalogue. Southern Alberta Art Gallery, Lethbridge, Canada, 1981.
- 1979 Ron Shuebrook, *Form and Performance*. Arts Canada, May/June 1979, pp. 32-35.
- 1977 John Bentley Mays, *JContemporary Arts in Manitoba*. The Globe and Mail (Toronto), August 27
- 1973 Terrence Heath, *Three Prairie Pieces: Winnipeg Under 30*. Arts Canada, Feb/Mar 1973, pp. 74-80.



NIGHT GALLERY

2276 E. 16th Street & 2050 Imperial Street, Los Angeles, California 90021 nightgallery.ca