



let's keep dancing

CAG

The Contemporary Art Gallery's
21st Annual Gala Dinner and Art Auction
Saturday, September 26, 2009

EVERYTHING IS GOING TO BE ALRIGHT

Most of you will have seen Martin Creed's wonderful new illuminated sign, installed on the Wing Sang building in Chinatown by Bob Rennie and Carey Fouks. What better message is there in uncertain times?

And, it certainly has been a tricky year, hasn't it? Last year our 20th anniversary auction was only a couple weeks after the Lehman Brothers bankruptcy. Despite our understandable nervousness, our gang at the CAG was heartened by a very successful auction, proving the robust health of Vancouver's art community even in the face of virtually unprecedented economic chaos. I always have believed that art is not a luxury, but a core component of a vibrant city. The success last year refreshed my faith that many of you share that belief. Martin, Carey and Bob's civic contribution is another reminder of how art can enrich the life of the city.

Tonight, enjoy an evening at the heart of Vancouver's artistic community. Eat well, drink but don't drive, and Buy great Art. As the ads say, screw you, recession!

Most important of all, Let's Keep Dancing.

Bruce Haden

President

THIS EVENING'S PROGRAM

6:30

Auction Preview and Cocktail Reception

8:00

Live Auction

Auctioneer/Emcee: John Boehme

Dinner

10:00

Dance Performance

Silent Auction

Bidding concludes at 10:45

Closing Remarks

Bruce Haden, President

AFTER 10:00

Cam Dales of the Ice Cream Social will DJ

'50s and '60s dance hits.



SPECIAL PERFORMANCE

CHOREOGRAPHED BY
MEREDITH KALAMAN

PERFORMERS:
Meredith Kalaman, Julie Chapple, Sara Coffin, Lexi Vajda,
Amanda Sheather, Caroline Liffmann



ELSPETH PRATT

4 FUTUREWORKS

2009

lamine, steel

5.5 x 2 x .75 irregular

Published by the Contemporary Art Gallery for *Let's Keep Dancing*, the 21st Annual Gala Dinner and Art Auction.

As a special token of thanks and appreciation for our guests this evening Vancouver artist Elspeth Pratt has created a gift in an un-numbered, unsigned edition. Please be sure to claim yours at tonight's event.

Live Auction

AUCTION INFORMATION

All prices are listed in Canadian dollars.

Please note conditions for certain auction items.

Successful bidders must be prepared to pay for their purchases in cash, by Visa or Mastercard or by personal cheque payable to the Contemporary Art Gallery at the conclusion of the auction.

Items will not be released without payment in full.

All sales are final. No purchase can be returned, refunded or exchanged. All property is sold as exhibited.

Purchasers must pick up works at the conclusion of the auction. In some cases purchasers may arrange for delivery of works. Delivery charges will be applied.

The CAG reserves the right to remove works from the auction or change the lot order without prior notice.

Please note: All dimensions are in inches and appear in order of height, width, depth.



KATHY SLADE

Françoise Hardy: All over the world
2008

Embroidery on canvas, edition 1/2
(with 1 artist proof)

22 x 18 each

Estimate: \$2,800

Courtesy of Lawrence Eng Gallery

Vancouver artist Kathy Slade is celebrated for artworks that mix conventions of high and low culture in a practice that includes video, photography, embroidery and sculpture. Born in 1966 in Montreal, Slade graduated from Simon Fraser University in 1990 and has since exhibited her work in locations across Canada and in China, Ireland, Sweden and the United States. She founded READ Books at the Charles H. Scott Gallery and is also the founding editor of the Emily Carr University Press. Slade was a recipient of a VIVA Award in 2009.

Françoise Hardy: All Over the World is an embroidery sampler taken from the sentimental love song "Dans Le Monde Entier" by Françoise Hardy, a 1960s Yé-yé singer and pop icon. Through the tradition of embroidery samplers – where students would practice their skills by embroidering alphabets, inspirational phrases, or excerpts from religious tracts – Slade continues to add to her diverse, yet mostly female, collection of pop entities negotiating ideas of desire. JM

I



OWEN KYDD

Evening Cactus Flowers
2009

HD Video on digital monitor, 20 min loop,
special edition to the CAG

13.78 x 10

Estimate: \$1500

Courtesy of Monte Clarke Gallery,
Vancouver and Clark and Faria Gallery,
Toronto

Owen Kydd is an Alberta native who lives and works in Vancouver. He received a Bachelor of Fine Arts from the Simon Fraser University in 1999, with a joint major in Fine Arts and Film Studies. He is a nationally renowned artist showing in places such as the Vancouver Art Gallery, the Monte Clark Gallery in Toronto and at the 1997 and 1998 Montreal Film Festivals.

For *Evening Cactus Flowers*, Kydd filmed a flowering cactus plant on Kingsway and produced this 20 minute still life/tableaux vivant. Kydd was interested in exploring the idea of the urban landscape, merging people's personal and empirical experiences with flora, with the romantic dual symbolism of flowers (love, strength and fidelity) and flowering cacti (strength, life and survival). This piece demonstrates that the frame of the camera, that inherent photographic crop, both limits the cacophony of dynamic movement, pushing the piece away from being merely entertainment while exploring the visual arousal that goes unnoticed within the so-called mundane of the everyday scenario, pushing it towards social self-reflexiveness. CTC

2



ADAD HANNAH

A Man Mirroring I

2008

Photograph

36 x 40

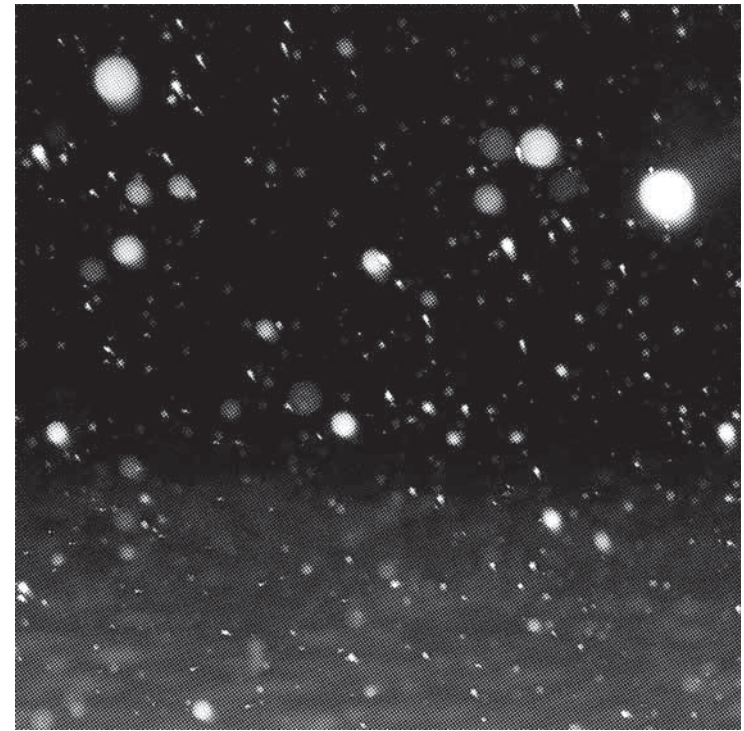
Estimate: \$4200

Courtesy of Pierre-François Ouellette art
contemporain, Montreal

Adad Hannah is a Montreal artist who explores picture making and the spectator's relationship with pictures using film media to reframe the historical tradition of the tableaux vivant. As living statues, Hannah's subjects pose frozen in short filmed "stills" while statically engaged with art in museums. Appearing to be unmoving pictures, the subjects' blink of the eye or slight sway in movement reveals their active state. The photographs from these works exist in concert with the filmed "stills," adding another layer to images which consider architectural space, museums and the act of looking within these spaces.

Hannah has a BFA from the Emily Carr Institute of Art & Design in Vancouver and an MFA from Concordia University in Montreal where he is currently working on his PHD. He has exhibited prolifically worldwide and his art is included in numerous institutional and private collections. The companion piece to this work was recently acquired by The Musée National des Beaux-Arts du Québec. JI

3



NESTOR KRUGER

Atoms falling like rain, No 3 of 5

2009

Digital ink-jet print on paper

36 x 36

Estimate: \$1300

Courtesy of Goodwater, Toronto

Atoms falling like rain, is a quote from Descartes, referring to his worldview that all matter is composed of small particles: "atoms falling like rain." Atoms, that is, referring not to how modern physics understands them but how the Greek Atomists believed the world to be. Atom means indivisible. According to the artist "What's interesting is that the atom as we understand it is made up of other smaller particles but also of empty space, about 99.9 percent empty space." The image is from a photograph that Kruger took during a large winter storm in Toronto. Working from his interest in dots and points as a simple means of image generation, the work is composed of a fake half-tone screen that he made in photoshop: "a re-particularization of the particularized."

Nestor Kruger is a member of the Toronto artists collective "Painting Disorders". He has participated in a number of group exhibitions in Europe, the United States and throughout Canada. Solo exhibitions have included "Untitled (room)" at the Contemporary Art Gallery in 2004.

4



JANET CORNE

The Cobalt Hotel

2009

Inkjet print, AP 1/2

18 x 24

Estimate: \$2200

Courtesy of Buschlen Mowatt Gallery & Royal Projects, Indian Wells, CA

Janet Corne is an architect turned visual artist who resides in Vancouver. Her artistic training includes a Bachelor of Interior Design from the University of Manitoba, attendance at the Graduate School of Architecture and Urban Planning at UCLA, study at the New York School of Drawing, Painting, and Sculpture in New York, and a Masters of Fine Art at the Pennsylvania Academy of the Fine Arts.

Corne's work is architectural and geometric in nature, playing with the idea of form in space. She transforms the spaces of living and urban habitation, breaking them down into simple geometry. *The Cobalt Hotel* is a depiction of the rear entrance of the famous Vancouver hardcore bar and hotel of the same name. Corne breaks down the space in order to represent mood by use of vibrant contrasts – dark and light, colour and tone. It is reminiscent of Vermeer's painting "the little street" in that it allows us to view the everyday way in which people inhabit space. Both reveal a notion of stillness and portray the beauty within everyday life. CTC

5



LISA KLAPSTOCK

Threshold: 5 Beatrice Street

2001/2002

C-print on maple and masonite panel, AP, edition of 5

Each 17.5 x 17.5

Estimate: \$2600

Courtesy of Diane Farris Gallery & Jessica Bradley

Lisa Klapstock is a Toronto based artist who examines the role of the camera in affecting and challenging the way we view and experience our surroundings. From the series *Threshold*, these works were shot from public laneways in Toronto. They depict fragments of residential backyards glimpsed through gaps and holes in the walls and fences that separate them from public view. The camera flattens two spatial realms onto a single plane that is part abstract colour field and part sharply focused domestic detail, in this case a section of a tiled doorway shot through with light and shadow. Everyday images transform into work that is both mystical and aesthetic when viewed through peepholes in fences, walls and doors. Another work from the series, *2 Montrose Avenue*, is offered as lot #22.

Klapstock's work can be found in corporate and public collections including the National Portrait Gallery of Canada; the Musée de la Photographie, Belgium; Kamloops Art Gallery; and the Art Gallery of Hamilton. She is represented by Diane Farris Gallery and Jessica Bradley Art + Projects.

6



TIM GARDNER

Above the Blowhole

2009

India ink on paper

9 1/8 X 12 3/8

Estimate: \$20,000

Courtesy of 303 Gallery, NYC

In his latest work, Gardner eschews the precise photo-realism that has become his hallmark in favour of a high-contrast, monochromatic palette that captures the inherent mystery of the mountain peak. Maintaining the artist's preoccupation with lone figures in vast expanses of wilderness, *Above the Blowhole* is another dream-like depiction that can be added to Gardner's increasingly impressive catalogue of work that expresses, as *Canadian Art* so elegantly observes, "something infinite and intimate."

Tim Gardner is a graduate of the University of Manitoba and Columbia University, New York. He has an extensive exhibition record that includes The National Gallery, London (2007), SFMOMA, San Francisco (2006), and the Contemporary Art Gallery (2009). Gardner is represented by 303 Gallery, New York City. AdW

7



GEOFFREY FARMER

The Signal-Man (Puppet from The Surgeon and the Photographer)

2009

Giclée print

29 x 21

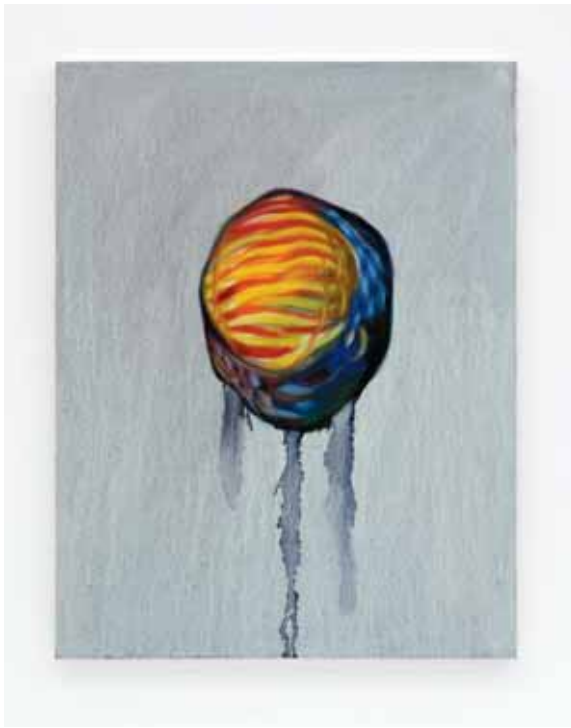
Estimate: \$7800

Courtesy of Catriona Jeffries Gallery

Geoffrey Farmer's conceptually based artistic practice has established its own unique categorization of objects and aesthetic movements. In *The Signal Man (Puppet from The Surgeon and the Photographer)*, Farmer alludes to theatre and puppetry as a way of storytelling. This signal-man is one of many collaged puppets from a larger body of work. As Farmer describes the installation, *The Surgeon and the Photographer* "is a kind of inward journey, a physiological trip, and nomadism of thought."

Farmer has exhibited in solo and group exhibitions across Europe and North America. His work has also been reviewed in *Artforum*, *Art Papers*, *Time Out London* among other publications. He is represented by Catriona Jeffries Gallery, Vancouver. LM

8



ANGUS FERGUSON

Untitled (Study for a Minor Planet)

2009

Oil on canvas

26 x 20

Estimate: \$1000

Courtesy of 2 of 2 Gallery, Toronto

Angus Ferguson's latest body of work alludes to his fascination with science fiction literature and film. *Untitled (Study for a Minor Planet)* is a painting of an asteroid rendered in bright, "friendly" colours. The intention is to present an object with an apocalyptic association and to disrupt its inherent menace as signifier by giving it a candy-like shell. The asteroid has a long history with science fiction from H.G. Wells to the contemporary mainstream cinema, either inflicting catastrophic environmental damage or as a vessel for alien intelligence or disease. In this piece, Ferguson is interested in making light of this longstanding sci-fi trope.

Ferguson graduated from the Emily Carr Institute in 2002, and was a finalist in the RBC painting competition in 2007. He is not limited to one form of expression, incorporating film and photography into his painting practice. Ferguson has also exhibited widely throughout Canada. JI

9



coated array/occasional mishaps, dragonfly with shredded wing landing on willow bush, Kelowna/Okanagan Mtn. Park, 8/12/07 [405];



strokes of genius, bark tones, Rainbow Eucalyptus (*E. deglupta-Myrtaceae*), Foster Botanical Garden, Oahu, 1/16/06 [2336]

JAYCE SALLOUM

2006–2007

giclée prints

13 x 19 each

Estimate: \$2000

Courtesy of MKG127 Gallery, Toronto

These two images by Jayce Salloom are from a large series of photographs, *location/dis-location(s)*, produced by the artist over the past fourteen years. The overall series approaches questions about the relationship between place – posed as "where I am at this moment" – and its representation as a mix of site, environment, relationship, use (both practical and ideological) and subjectivity. The range of images covers sites that are urban, commercial, industrial, suburban and natural, and are uniformly printed to exaggerate the saturated lushness of colour photography. As the artist states: "The pictures are as much about the reading of them and working with or challenging this act of perception, as they are about the content being constructed or framed."

Salloom is a Vancouver artist with an extensive international record of exhibitions and projects. He has developed a particular expertise at forging meaningful connections within communities where his work is exhibited, highlighting the social character of his artistic practice.

10



ROBERT ARNDT

An Attempt to Capture the Subject Between a Steady/Unsteady Hand

2007

Inkjet print

27.5 x 32

Estimate: \$2700

Courtesy of Lawrence Eng Gallery

This photograph is a single frame from a series of 1 minute motion capture videos. The static shot captures the object as it's moving within the image, and the resulting documentation is revealed by the time held in each frame (through long exposure) – a type of afterimage. Exploring the subject of representation through its potential ghost image, Arndt not only explores the fluidity of artistic production, but of subject formation and reflection.

Robert Arndt is a graduate of Emily Carr University. He has shown locally at the Vancouver Art Gallery, Or Gallery, Western Front, and Tracey Lawrence Gallery; in addition, he has shown in solo and group exhibitions in the U.S. and abroad. He is represented by Lawrence Eng Gallery. AdW

11



BGL

posterity

2009

Inkjet print, edition of 40

24 x 36

Estimate: \$300 + framing

Courtesy of Parisian Laundry, Montreal and Diaz Contemporary, Toronto

bgl is a Quebec City based artist collective comprised of Jasmin Bilodeau, Sebastian Giguere and Nicolas Laveridère, who have been working together since 1996. They are best known for their deployment of wry wit to address current social issues, most notably ecology and environmentalism. Their use of visual puns and one-liners often lead to the breaking point where nature and commercialism collide. As an example of their sometimes caustic humour, their recent exhibition at the CAG featured allusions to tent caterpillars and toasted marshmallows as key features of the Canadian wilderness experience.

bgl has exhibited internationally, including solo exhibitions at the Musée d'art Contemporain de Montréal; Mercer Union, Toronto and most recently a solo exhibition *Marshmallow + Cauldron + Fire* = earlier this year at the Contemporary Art Gallery. Their work also features in the collections of the Musée National des Beaux-Arts du Québec; Musée des Beaux-Arts de Montréal; and the National Gallery of Canada.

12



SHARY BOYLE

Untitled, Variable Edition

2005

Etching, gouache and ink; hand-painted
monoprint, edition 3/9

23 x 23

Estimate: \$2500

Courtesy of Jessica Bradley Art +
Projects

Shary Boyle is well known for her out-of-this-world ceramic sculptures and live drawing performances done in collaboration with musicians such as Peaches and Feist. Her art focuses on the supernatural, altered states and a dream/ fantasy world of her own creation. Disturbing imagery – meant to displace us from our existential assumptions – is overlaid on conventionally pretty decorative objects. She has said that her art is a way to manage and express questions and theories about her state as a person. This work is a rare, hand-painted mono-print created during a residency at Open Studio in Toronto. It depicts a naked woman in a euphoric state, her head duplicated and projecting outwards in an arc towards her lap. The work has strong visual ties to ouroboros and, through this, the idea of the beginning spark of life and the Prima Materia.

Boyle gained a Diploma of Fine Arts from the Ontario College of Art and Design in 1994. Her work in diverse materials and formats, from painting and drawing to ceramics, projection art, and video, has been shown nationally and worldwide. CTC

13



MAT BUSHELL

Untitled

2009

Oil on paper

15.75 x 15, irregular

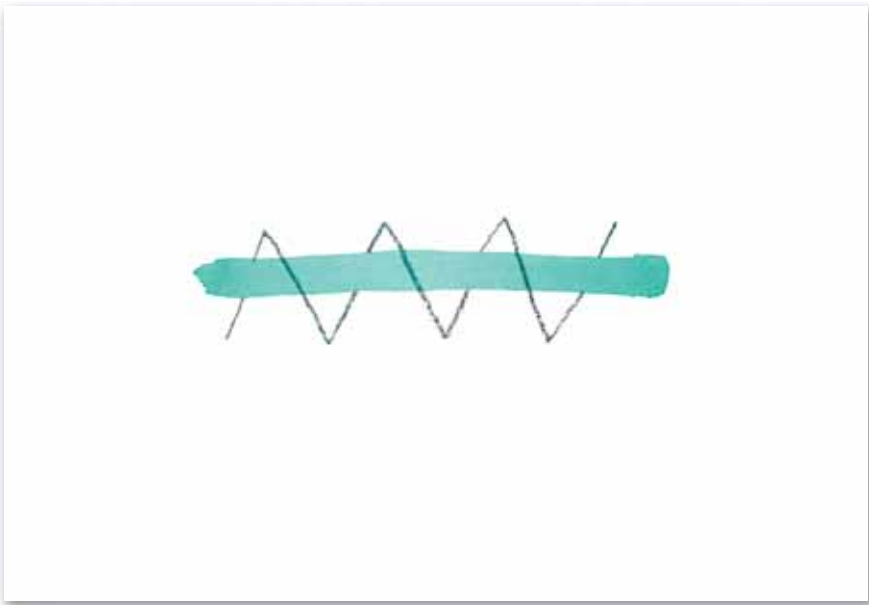
Estimate: \$950

Courtesy of the artist

Working tightly within set boundaries – be they geometric, formal, or otherwise – Mat Bushell's abstracts are an exquisite exercise in confinement. With *Untitled* (2009), the formal structures of the painting seem to be in a state of collapse, as if the thick swaths of black were buckling under their own weight. We might position Bushell as a contemporary update to the De Stijl movement, an early 20th century Dutch school of art that used only primary colours and restricted geometry. With the assistance of computer designed imagery, Bushell works with limited palettes and preconfigured systems to embody not just the purity of abstraction, but the austerity of its expression.

Mat Bushell is a graduate of Emily Carr University; he has shown at Blanket Contemporary Art, the Or Gallery, and the Vancouver Art Gallery, and has been featured in Pyramid Power and Whitehot. AdW

14



AARON CARPENTER

Green Paint Stroke with Grease Pencil
Dodge

2009

Watercolour and grease pencil on paper

16 x 16

Estimate: \$1200

Courtesy of Lawrence Eng Gallery

This work by Aaron Carpenter operates as both documentation of an action and an aesthetic object. It is mutually a drawing and a painting and is dually an exercise and the results. The work is explicit in what it is, but obscure in how it functions. It is the beginning and the end, capturing the artist in practice and presenting a finished work. This work is part of a larger series of descriptive exercises in process and form in which Carpenter's investigations are materialized as drawings, and repeated in language through each of their titles.

Carpenter most recently presented "Anxieties of the Swamp Ruminations on Form, Idealism, Beauty and Abjection," a solo exhibition at Lawrence Eng Gallery, Vancouver and "The Art of Richard Tuttle" at the Helen Pitt Gallery, Vancouver. He has participated in group exhibitions at Paul Petro, Toronto, the Vancouver Art Gallery and Grove Lane Gallery, London, UK.
JP

15



ALLYSON CLAY

Study for Mall / Flip

2009

C-print mounted on aluminium, artist proof

10 x 18.5

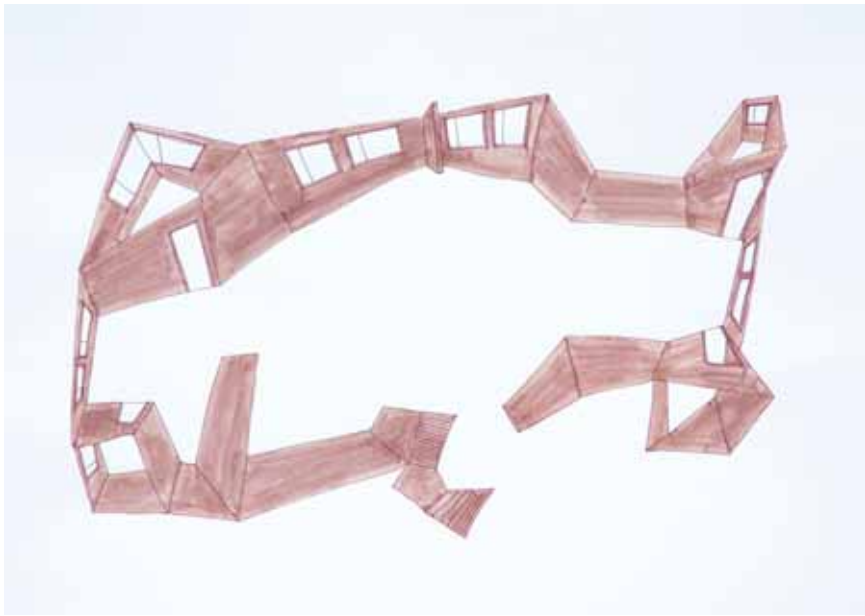
Estimate: \$900

Courtesy of Leo Kamen Gallery, Toronto

The initial photography for *Mall/Flip* was done in 1995 when Clay hired a small plane to take her on a one hour tour of Los Angeles while she photographed tourist sites below. One of the sites that interested her was South Coast Plaza, a high end shopping center in Costa Mesa. This shopping plaza sits within a circular ring road. From the air, the mall, in perspective, reads as an ellipse. Clay took one of these images and altered it in photoshop so that on one end of the ellipse the buildings appear to be upside down.

Mall/Flip is an installation of 18 aluminum ellipses of different sizes. Fourteen are hand painted with various colours of car paint. Four ellipses have c-prints mounted to them: the South Coast Plaza montages. This study is composed of one of her original photoshopped images. *Mall/Flip* conjures up the chroma of animation and automobile culture of Los Angeles - thought bubbles without words. It is a meditation on consumerism, market volatility, and the exuberance of expendable income.

16



BABAK GOLKAR

Space #110

2009

Ink, felt marker on archival paper

18 x 24

Estimate: \$900

Courtesy of Artneuland, Berlin

In *Space #110*, one observes the distortion and simplification of an architectural space. The point-of-view is a manipulated overhead, uneasily winded and twisted. The walls seem to bend beyond the realm of structural possibility and then snap back into order, obscuring perspective and rendering the space impossible. The drawing is from an ongoing series titled *Recollection*, which draws its influence from memory exercises Golkar began after experiencing short term memory loss, and is conceived to question the memory's hold on objects. The piece uncovers the separation of memory from perception and questions whether either is correct. *Space #110* depicts the offices of the CAG.

Babak Golkar has been actively exhibiting his work since 2001 nationally and internationally. In his work he entertains the themes of the global community, international politics and the world economy. He uses a diverse range of mediums from drawing, installation and performance. Golkar is represented by the Artneuland Gallery in Berlin. CTC

17



HADLEY & MAXWELL

The Metal Drummer and the Walldog,
production still

2009

Colour photograph

10 x 14

Estimate: \$1500

Courtesy of Jessica Bradley Art +
Projects, Toronto

The Metal Drummer and the Walldog is part of a series of work inspired by bulletin boards at music stores and rehearsal studios traditionally used as communication hubs where musicians can post their search for bands and bands for new members. For this work the artists have chosen a recent post by a drummer from a public bulletin site in Saskatoon and re-designed it to fit a nearby billboard where it has been carefully hand-painted by a local sign-painter. The intention is to draw out the initial call itself by extending the time it takes to perform it and the audience it is exposed to, emphasizing the craft and care of its translation and enunciation.

Hadley+Maxwell are represented by Jessica Bradley Art + Projects and their work has been included in exhibitions at the Museu de Arte Contemporânea; Kunstraum München; Taipei Fine Art Museum; Power Plant; Montehermoso Cultural Centre; and the National Gallery of Canada. MK

18



JEREMY HOF

Single Blue Paint Can

2009

Metal and oil paint with retarder

6.5 x 7.75

Estimate: \$1500

Courtesy of Blanket Contemporary Art

The paintings of Jeremy Hof are a remarkable accomplishment at investing sculptural elements with painted detail. The work always pushes art making into areas that are unfamiliar alternatives for experiencing color beyond a flat surface. His hybridized form of picture making has previously combined minimalist sculpture with a Pop Art interest in heightened surface intensity. His recent exhibition, *Tangible Consequences of a Subjective Revolution*, at Blanket Gallery this year presented a broad survey of this facility, while considering the impact of different colors as physical bodies. In his process Hof establishes a surface that provides a material and chromatic tension by letting the viewer identify with his open source impulse for choosing supports. Although he's looking to explore new methods and approaches to painting, many of Hof's strongest pieces adhere to the legitimate experience of a spectral fascination. In 2008 Hof was awarded the RBC Canadian Painting Competition Award for his artistic achievements. JA

19



ALLISON HRABLUIK

Pomme Frites

2009

Watercolour on paper

15 x 19

Estimate: \$1500

Courtesy of the artist

Hrabluik's recent watercolour painting series, *Pomme Frites*, depicts anthropomorphized elongated pieces of fried potato. Her unappetizing representation of this fast food staple is also somehow playfully appealing. She has endowed the potato, arguably the world's hardest working vegetable, with a character possessed of unexpected pathos, acting as a stand-in for our own carb-fueled bodies. *Pomme Frites* is part of a larger series of watercolour studies of french-fries and has been used in a comic book as part of an offsite project commissioned by the Southern Alberta Art Gallery, Lethbridge, 2009.

Allison Hrabluik graduated from the Alberta College of Art and Design, Calgary in 1999 and completed graduate work at the Higher Institute for Fine Arts Flanders (HISK) in Antwerp in 2007. Her animations, miniature sets and vignettes have been exhibited and screened internationally and nationally. In 2008 Hrabluik had a solo exhibition entitled "Letter to the Editor" at the Contemporary Art Gallery. JH

20



JANE IRWIN

Janie Jones ipod

2009

Ipod nano loaded with music

2.5 x 1.2

Estimate: \$1200

Courtesy of the artist

This piece is an iPod nano loaded with music from influential female punk bands featured in the Janie Jones Archive as well as new music from the generation inspired by these pioneers.

Janie Jones, punk rock heroine, is the fictitious creation of artist Jane Irwin. Since 2004, Irwin has been preserving and posting the journals and memorabilia belonging to Janie Jones from 1980 through 1994 in the Janie Jones Archive (www.janiejones1979.com/www.janiejones1979.blogspot.com).

Exploring the potential of the internet to present fiction as fact and construct virtual identities, Janie Jones also reminds us of the deficit of real punk-rock heroines through her absence.

Irwin's work has been featured in numerous group and solo exhibitions. The Janie Jones Archive was first shown in Fiction Non-Fiction at the Surrey Art Gallery in 2006. HH



LISA KLAPSTOCK

Threshold: 2 Montrose Avenue

2001/2002

C-print on maple and masonite panel, AP, edition of 5

Each 17.5 x 17.5

Estimate: \$5200

Courtesy of Diane Farris Gallery & Jessica Bradley Gallery

Lisa Klapstock is a Toronto based artist who examines the role of the camera in affecting and challenging the way we view and experience our surroundings. From the series *Threshold*, these works were shot from public laneways in Toronto. They depict fragments of residential backyards glimpsed through gaps and holes in the walls and fences that separate them from public view. The camera flattens two spatial realms onto a single plane that is part abstract colour field and part sharply focused domestic detail, in this case a loosely coiled garden hose. Everyday images transform into work that is both mystical and aesthetic when viewed through peepholes in fences, walls and doors. Another work from the series, *5 Beatrice Street*, is offered as lot #6.

Klapstock's work can be found in corporate and public collections including the National Portrait Gallery of Canada; the Musée de la Photographie, Belgium; Kamloops Art Gallery; and the Art Gallery of Hamilton. She is represented by Diane Farris Gallery and Jessica Bradley Art + Projects. MK



DEVON KNOWLES

Glassidy

2009

Stainless steel and glass

11 x 15 x 18

Estimate: \$1200

Courtesy of the artist

The pattern cut into the stainless steel of *Glassidy* is from a leaded glass window made by Dutch artist Theo van Doesburg. This particular window inspired Piet Mondrian to create a painting, *Lozenge with Grey Lines*, for which he modified the window pattern to fit the dimensions of his canvas. Following this line of tradition, Knowles then took this pattern and modified it to fit a shelf form. The colours of *Glassidy* are taken from the palette of Vancouver architecture and their reflections that hit the street during the day.

Devon Knowles' practice deals with modes of manufacturing and the optical. She addresses current and historical models of production and the physical properties of light and colour. She received her MFA from the University of Victoria in 2008 and holds a BA from the University of Guelph. Knowles' work recently has been seen at the Vancouver Art Gallery in "Enacting Abstraction." Her work has also been shown at the Western Front, winter 2008/09, Or Gallery, fall 2008 and featured as the centerfold for C magazine's issue 96/ winter 2007.

23



VANESSA KWAN

Earth (with astronaut)

2008

Porcelain, rosewood box; C-print

2 x 2 x 2; 3.5 x 5

Estimate \$1000

Courtesy of the artist

Vanessa Kwan has a very diverse, intelligent and humorous art practice. Her multi-disciplinary works rarely resemble one another visually, but fall under well related themes of consumer culture, culturized urbanism and mass-produced nostalgia. *Earth (with astronaut)* is part of a developing body of work dealing with weightlessness and transcendence. This piece was created during a residency at the Banff Centre in 2008.

Kwan is a Vancouver artist and writer and graduated from the Emily Carr Institute of Art and Design in 2004. Her active exhibition record includes shows at the Or Gallery; Centre A; Access Gallery; the Richmond Art Gallery; and the Art Gallery of the South Okanagan. MK

24



TODD LAMBETH

Ross the Boss

2009

Oil and acrylic on canvas

20 x 24

Estimate: \$1800

Courtesy of the artist

Todd Lambeth's work explores colour and form, what he refers to as the foundation of painting. *Ross the Boss* is an investigative look at the allegations against Olympic snowboarder Ross Rebagliati and the use of performance enhancing drugs. Lambeth's use of reductive representation, gestural brush strokes, and abstraction limits the viewer's ability to comprehend the visual ground, emphasizing the portrayal of Rebagliati as a fallen hero. This piece is part of a series of grayscale paintings intended to explore the public nature of marijuana culture.

Lambeth has an extensive practice and recently received his MFA from the University of Victoria. He has been awarded grants from the BC Arts Council and the Canada Council and has exhibited widely across Canada including Truck Gallery; Ingram Gallery; Kensington Fine Art Gallery; Lorimer Gallery; and the Gladstone Hotel. CTC

25



KHAN LEE

EGG #3

2009

Mixed Media

12 x 12 x 16

Estimate: \$1300

Courtesy of the artist

For *Egg #3*, Khan Lee has collected an assortment of white plates from local second hand stores, precisely sorting and stacking them to create an egg-like form. Here Lee has poetically used circles to build an ovoid. Using one shape to create another is emblematic of Lee's thought process, which folds, fills, unwinds, stacks, orders, divides and crushes one form into another. For one of Lee's early performances he unravelled a roll of white paper, filling an entire room with one continuous sheet. For one of his untitled sculptures, he turned rectangles, a seeming endless stack of used cassette tapes, into a spiral line that spanned from floor to ceiling. Lee is an active member of the artist collective Instant Coffee and was one of the founding members of Inter-mission. For his upcoming solo exhibition at Centre A, Vancouver, Lee will exhibit all new work, including a 35mm film which presents the destruction of its own making. JP

26



ARVO LEO (DAVID LEHMAN)

Behind Painting #8

2008-2009

72 x 72

Estimate: \$4000

Courtesy of the artist

Harry the Habit, a character from Kenneth Patchen's *Memoirs of a Shy Pornographer*, is one of the inspirations for Arvo Leo's *Behind Paintings*. At social functions Harry was known to notoriously ink his bum cheeks, leaving two large and nearly perfect half pear-shape prints on people's draperies, walls or ceilings. Leo has taken up the habit and applied it to the conventions of abstract painting. Beginning with a large raw canvas, Leo leaves thirty-six multi-coloured prints behind. The repetition builds a basic grid pattern. Leo speaks about these paintings as erotic in process and in form, as well as satirical abstract gestures. Whether or not, as geometric surfaces, the *Behind Paintings* carry these charges, they are certainly dissonant in process.

Leo is a recent graduate of the Emily Carr Institute. He is currently pursuing his MFA at the Piet Zwart Institute for postgraduate studies and research at the Willem de Kooning Academy Hogeschool, Rotterdam and will be studying under David Lehman. JP

27



LYSE LEMIEUX

LolaBED long

2009

Watercolour on archival paper

30 x 22

Estimate: \$1500

Courtesy of the artist

Lyse Lemieux is a Vancouver artist who left her longstanding career as a producer for the CBC to pursue her passion for visual art. She works in 2D and 3D using media such as latex, fabric and watercolour and has experimented with light-jet photocopying technology. She has exhibited in many galleries including Charles H. Scott Gallery, the Simon Fraser University Gallery and Sylviane Poirier Art Contemporain in Montreal.

LolaBED long is an abstract watercolour drawing of what seems to be a woman on a bed. Both subject and object are combined in a whirling torrent of black ink. The swirls of tonal difference resemble cloud formations. Maybe one could even interpret them as dreams or human faces. This is a piece with a curious and deep nature, both empathic and elegant, with ample room for a viewer to form their own connections. CTC

28

Start seeing the revealing energy fields that surround the human body!

Each of us is enveloped in a telling energy field called the aura. If you've ever felt immediately uncomfortable—or unexplainably at ease—with someone you've just met, you have experienced his or her aura. Now you can learn to see auras around yourself and others, and determine by their varying sizes and colors what they say about a person's physical, emotional and spiritual self.

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- Learn the meanings of colors in the aura
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- See and interpret the health aura
- Cleanse your aura of energy debris

"... should be in the library of any serious, scientifically minded researcher in the Paranormal. It answers a lot of questions about the Human Aura in a way everybody can understand and apply."

— Hans Holzer
author of *ESP, Witches & UFOS*

KYLA MALLETT

How to See and Read the Aura

2009

Lightjet print, edition 1/3

35 x 48

Estimate: \$2800

Courtesy of the artist

Kyla Mallett is interested in the language and systems we use to order and find meaning in life. Her photographs of found text reference the detached documentation of a clinical researcher and the grids and systems of early conceptual art. These works also act as an archive of historical modes of recording. Her images of notes passed by teens, marginalia in library books and more recently, bizarre 1970s self help books are reminders that cell phone texting has replaced the felt pen rainbow of hand written notes, kindle readers can't be doodled on, and the self help heroes of today will sound inane in short time.

Kyla Mallett is a Vancouver artist who has exhibited her work extensively for the last 11 years. Her work has been exhibited extensively throughout North America in solo & group exhibitions and was included in the Vancouver Art Gallery exhibition, "How Soon is Now." She is Assistant Professor in Visual Art & Foundation at Emily Carr University of Art & Design. JI

29



LUANNE MARTINEAU

FREAK OUT: temporal bodies

Published 2007, produced 2009

Limited edition book #26 of 50, signed and numbered

ISBN-0-9736853-3-6

9.25 x 12.25

Estimate: \$850

Courtesy of Lynda Gammon & Flask Productions, Trepanier Baer Gallery, and Jessica Bradley Art & Projects

30

Luanne Martineau re-works each cover of *FREAKOUT*, grafting polymorphous forms from grey and coloured fleece onto the existing industrial grey felt surface. Inside, the densely sandwiched texts are transplants from a range of history intertwined with documentary photographs from the UBC Architecture Department and images of the artist's recent work. Carefully guiding this complex mix in and out of delinquency and comedy, *FREAKOUT (temporal bodies)* is a hybrid form, not catalogue, not sculpture, but an artist's book of Martineau's own conception.

Luanne Martineau is a multimedia artist with major works recently acquired for the collections of the National Gallery of Canada, the Vancouver Art Gallery, and Montreal's Musée d'art Contemporain, where her work will be seen in a solo exhibition in 2010. In 2007 she received the VIVA Award and is currently shortlisted for the 2009 Sobeys Art Award. Martineau is an Assistant Professor of Visual Arts at the University of Victoria.



MIKE MCLEAN

Robin Hood Motel (hanging lamp)

2009

Silver Gelatin FB Print (Photographic),
edition 1/3 w/2 AP

24 x 18

Estimate: \$1750

Courtesy of the artist

The photographs of Mike McLean extend a strong measure of clarity on our social history and broader collective identity. His work is characterized by an exacting focus on composition and its subsequent reproduction. This process reveals a photographic image of uncanny stability and attraction. His subjects frequently appear at the intersection of architecture and landscape, with several overlapping themes of Western Canada. Many of his interests include examining how economic forces alter social patterns of lifestyle and in particular how this, in turn, is reflected from common household or industrial objects to historical landmarks as places. The recent group exhibition, "Sentimental Journey," featured work that depicts the Rocky Mountains from the standpoint of shaping Canadian culture, either from providing seasonal work opportunities or offering recreational pleasures to countless visitors. The work takes a contemporary perspective on these mountain vistas and examines the need to protect these places in the future. JA



HEIDI NAGTEGAAL

The Headbands and Bracelets project

2004 and ongoing

Action/event

Estimate: \$400

Courtesy of the artist

Heidi Nagtegaal has been Headbanding and Braceleting people since 2004. To date, over 2000 Bracelets and 3000 Headbands have been made and gifted.

The artist writes: "The mandate is simple: I make them myself, and give them out at parties, gatherings, events, weddings, funerals, art openings, music shows (etc). Everyone must have the opportunity to have one (but they don't have to take one); and they can wear, decorate, collect, throw away or cherish their object however they please."

In response, participants have worn their Headbands or Bracelets for years, changed their wardrobe style, gotten large chest tattoos with Headbands in them and, in certain instances, started handing them out on their own.

With this auction item the successful bidder gets to invite Heidi to their party or event to headband the invited guests.

<http://www.headbandsandbracelets.com>



LAURA PIASTA

**Study for a Glass House Containing
the Oldest Living Oak Tree and a
Garden of Mandrakes**

2009

Graphite and watercolour on paper

18.11 x 24

Estimate: \$900

Courtesy of the artist

At first glance Laura Piasta's ephemeral watercolour drawings appear to be formal ghostly renderings of nostalgic images. Somewhat familiar, yet hard to place these references in time, it soon becomes clear that Piasta has borrowed from popular culture of the past 30 years. A collector of thrift store objects, her practice includes collage, sculpture and music making derived from these influences. Her watercolours can be read as a reworking of art history, popular images and the quietly important yet seemingly insignificant moments that inform our memories of such things.

Laura Piasta lives and works in Berlin and has a BFA from Emily Carr University of Art & Design. She received the Visual Arts Development Award in 2007 and has exhibited her work in numerous group & solo exhibits, including "There are Those: Drawings by Six Artists" at the CAG. JI

33



MATTHEW ROBERTSON

**bags, blocks, buckets, bricks, cords,
cups, dirt, hoses, jugs, pallets, pipes,
pots, rocks, ropes, stones, stumps,
tape, tires, wires, wood**

2009

Digital output, edition 1/5

36 x 70.25

Estimate: \$1400

Courtesy of the artist

The title *bags, bricks, blocks, buckets, cords, cups, dirt, hoses, jugs, pallets, pipes, pots, rocks, ropes, stones, stumps, tape, tires, wires, wood* comes from the twenty different items that are used to weigh down the tarps that have been photographed in this poster. The poster features one hundred photos of everyday tarps in use.

Matthew Robertson was born in Montreal, Quebec in 1980. Currently residing and working in Vancouver, Robertson is a multidisciplinary artist particularly interested in methods of display in the urban environment and the aesthetic of necessity. While maintaining a solo practice since receiving his BFA from the Emily Carr University of Art & Design in 2005, Robertson has also worked collaboratively with Wes Cameron under the moniker, Until We Have a Helicopter or UWHAH. JM

34



MARINA ROY

Treehouse

2004

Enamel paint on glass and mirror

32 X 22

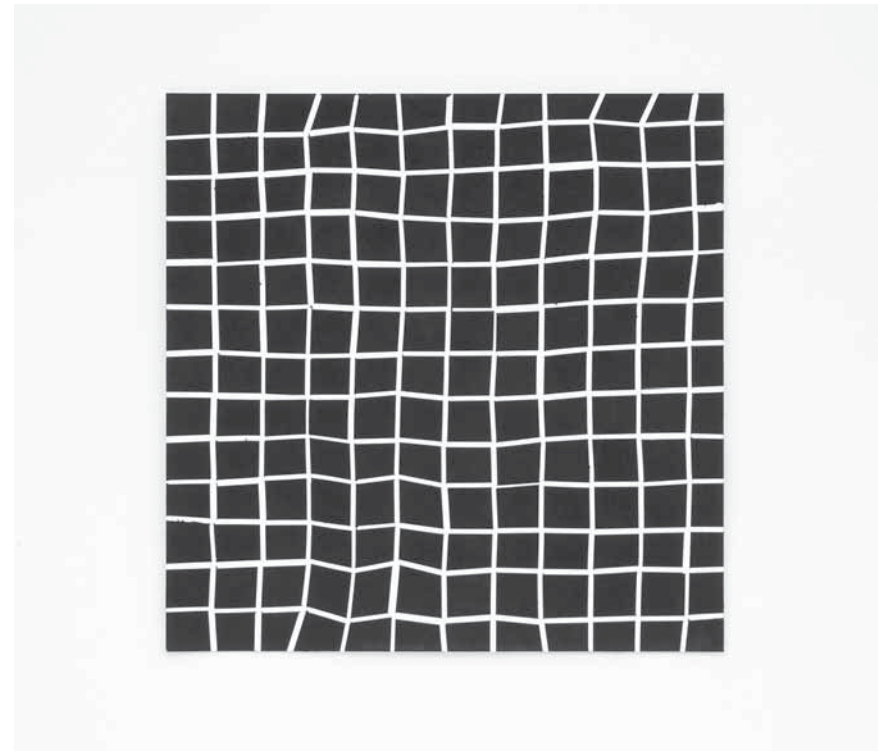
Estimate: \$850

Courtesy of the artist

Treehouse (which was exhibited at the CAG in 2004) is from a series of paintings that, when seen face-on from a distance, look like splotches of black enamel on glass, with a mirror backdrop (reflecting the surrounding architecture and the viewer). The photo above reveals the hidden image behind the black splotch on the front of the work, which would normally only be visible obliquely in the reflecting mirror behind it. These glass and mirror paintings are meant to foster the experience of voyeurism in the viewer and to make one reflect on the act of looking. All of the paintings incorporate bawdy, often child-like or dream-like imagery. Scattered across the picture plane the images are meant to allude to a visual game of association.

Marina Roy is an artist, writer and an assistant professor of visual arts in the Department of Art History, Visual Art and Theory at the University of British Columbia. Her artwork has been exhibited nationally and internationally and her writing has been published in local and national art magazines, journals and exhibition catalogues.

35



SAMUEL ROY-BOIS

Terrain

2008

Gouache on paper

17.5 x 18

Estimate: \$1200

Courtesy of Republic Gallery

Samuel Roy-Bois has demonstrated an interest in deconstructing various forms of social space using sculpture, music, performance and drawing. His activities feel as if they're sustained from a human scale, because space is never abstracted beyond its relation to the human body. He also seems to engage our assumptions about what sorts of space our bodies can actually inhabit. Roy-Bois' art also asks of viewers that they consider themselves in relation to the objects he has created. The space he sculpts is as much the space outside of the structures as the space they enclose. In his recent exhibition at the CAG in the summer of 2008, the viewer was not privy to the internal space of the object he created but instead was led to contemplate the things that lure them to seek out experiences. Samuel Roy-Bois was born in Québec City and lives and work in Vancouver. JA

36



KEVIN SCHMIDT

Epic Journey Poster Test

2009

Inkjet print

23.15 x 34.06

Estimate: \$1200

Courtesy of the artist and Catriona Jeffries Gallery

From the looped video of a purposefully overwrought electric guitar performance amidst a frozen landscape (*Long Beach Led Zep*, 2002) to the time-lapse photograph of a lonely roman candle under the frail beauty of the aurora borealis (*Aurora with Roman Candle*, 2007), we might posit that one question motivates local artist Kevin Schmidt's body of work: what, if anything, separates the Spectacle from the Sublime? Is not the latter's philosophical positioning as those boundless, awe-inspiring, even frightening moments in nature matched by what Guy DeBord would describe, in *Society of the Spectacle*, as "the sun which never sets over the empire of modern passivity"? If you will forgive the easy pun, Schmidt's latest work takes this false dichotomy and projects it back on to nature, inviting the viewer to confront the implications of our ever-mobile, image-saturated relationship with the physical world.

Kevin Schmidt is a graduate of Emily Carr University; he has exhibited in Berlin, Edinburgh, New York, Paris, Oslo, Montreal and Toronto. He is represented by Catriona Jeffries Gallery. AdW

37



MICHAEL SNOW

Smoke and Mirrors

1994

C-print, edition of 50

40 x 24

Estimate \$2500

Courtesy of Artists for Kids

Michael Snow is a world renowned Canadian artist, famous for his experimental films, installations, sculpture and music. His work can be found in collections throughout Canada and the world. He has received honorary doctorates from Yale and Brock Universities and was awarded the Order of Canada in 1983.

Smoke and Mirrors depicts a photo of the artist taking a photo, being photographed, while it is in the process of being burned. This piece speaks of the process of observing. Snow wants us to look at the print and understand that what is depicted on the surface does not exist but, the piece itself does. It is within the title, the old metaphor of "smoke and mirrors," that we perceive the deception that lies behind the materials. We believe that the picture exists still, born from the flames like a phoenix, because we can see it, but the image has been destroyed by the fire, its only legacy is this image of it's twisted, burning demise. CTC

38



DAN STARLING

Malcolm X / J.D. Salinger Interior #5

2008

Black and white photograph in unique frame

Diptych, 19 x 22.5 each, framed dimensions

Estimate: \$1500

Courtesy of the artist

In what might be considered a literary-historical-visual mash-up, Dan Starling's mixed-media project *Malcolm X / JD Salinger* is an overtly political act of intertextuality – literally. Brazenly rewriting J.D. Salinger's *Seymour: An Introduction* with Malcolm X as the protagonist, *Malcolm X: An Introduction* only minimally modifies the original to refer instead to the life of black civil-rights leader Malcolm X, who was assassinated in 1965, the same year reclusive white author J.D. Salinger withdrew from public life. Duelling videos, folk figurines, photographs, painted books, LPs, letters, and collages comprise the rest of the work, contrasting the two icons in a bipolar black and white that reconsiders a uniquely powerful historical moment within the frames of celebrity and racialization.

Dan Starling is a graduate of Emily Carr University and the University of British Columbia; he has exhibited locally at the Vancouver Art Gallery, The Western Front, Helen Pitt, and the Or Gallery, as well as internationally at artcicle in Montreal and Projectesd in Barcelona. AdW

39



CORIN SWORN

Faber and Faber Gallery

2009

Collage

9.5 x 12

Estimate: \$1200

Courtesy of Blanket Gallery

Spanning drawing, sculpture and collage, Corin Sworn's work investigates the subjective processes at work in the representation of the past. Exploring the effects of contemporary context on the translation of history, Sworn finds her subject in the slippages that might occur.

This work, *The Faber Gallery*, is a collage made from the front and back covers of a themed book of paintings. In collapsing the structure, the interior contents have been entirely erased, revealing an undulating pattern, which perhaps evokes the absent-minded flipping of pages. The act of collage, with its fissures and layering, appendages and displacements, is suggestive also of what the artist refers to as "the partially purposeful and partially unintended obscuring sediment of time."

Sworn has exhibited widely including solo shows at the ZieherSmith Gallery, NY; Blanket Gallery, Or Gallery and Access in Vancouver; and has participated in numerous international group shows. Her work also features in the collections of the Whitney Museum of American Art and Belkin Art Gallery. HH

40



T & T

Untitled Study (Dana)

2009

C-print, edition 1/2

20 x 30

Estimate: \$2000

Courtesy of Trapp Editions, Vancouver

The collaborative group of T&T is made up of members Tony Romano and Tyler Brett. Since their beginnings in 2001 they have collaborated as the art team of T&T and the musical duo of Dynamite. Their works tackle a multitude of issues such as environmentalism and representation for the sub-culture. These pre-utopic and post-apocalyptic drawings depict humans living in car-built structures, operating manual based machinery and reusing everything from rainwater to highway overpasses. The pieces stay in the realm of the mind, being displayed as a physical representation of the utopia of good will. For this work they used car parts found in a field in rural Saskatchewan which they organized on site into this impromptu sculpture.

Tony Romano and Tyler Brett met and simultaneously graduated from the Emily Carr University of Art and Design in 2001. Brett went on to gain his Masters degree from the University of Saskatchewan and has since returned to Vancouver. Romano has since moved to Toronto where he lives and works. CTC

41



KARA UZELMAN

Foot Candle

2009

Sculpture

17.72 x 2.36 diameter

Estimate: \$800

Courtesy of Sommer and Kohl, Berlin

Kara Uzelman discovered the first *Foot Candle* in 2005 during her Backyard Dig, a project where she conducted an extensive and methodical archaeological dig in her yard. She classified the items she found, adapting some and adding her own to create a field of objects that form a speculative narrative, which considers the former use of each object in relation to its shape, material, and location. In Uzelman's words "a beer bottle can be an empty beer bottle, a material to be recycled, a candle holder, or a vessel that contained a Martian beverage for Martians trying to imitate the customs of earth humans." She has recently discovered more *Foot Candles* which she will exhibit as part of her on-going work *The Cavorist Projects* as part of Subvision, Hamburg.

Kara Uzelman is based in both Vancouver and Berlin. Her works have been exhibited at the Vancouver Art Gallery, and the Justina M. Barnicke Gallery, Toronto. She exhibited *The Cavorist Projects* at Sommer & Kohl, Berlin and as part of the group exhibition "Sentimental Journey" at the Contemporary Art Gallery. Most recently, she exhibited *Fire Watcher* at Liste 09, Basel. JP

42



HOLLY WARD

Today and Tomorrow

2007

Graphite on vellum

24.5 x 27.5, framed dimensions

Estimate: \$1200

Courtesy of the artist and Republic Gallery

Holly Ward's interdisciplinary work is influenced by the history and practice of conceptual art, installation art, video and sculpture. Her interest in literature, architecture, revolution and representation of utopia brings her diverse media practice together in unexpected ways. She often creates physical spaces for reflection and reverie where you would least expect to find them.

Since receiving her BFA from the Nova Scotia College of Art & Design in 1999 and her MFA from the University of Guelph in 2006, Ward has had solo exhibitions throughout Canada and has participated in group shows internationally in London, Mexico City, New York, Bergen and Seoul. MK

43



ELIZABETH ZVONAR

Black Spruce Volcano on Pic Lake, 1916/1924

2009

Collage

8 x 6.75

Estimate: \$800

Courtesy of the artist

Black Spruce Volcano on Pic Island, 1916/1924 is part of a series of hand-cut collages that use Canadian landscape paintings to question the stability of collective cultural experience. Materially layering and juxtaposing differing perspectives of genre, scale, history and cultural value, the collage process also metaphorically levels the hierarchies of their cultural associations. This particular work uses Tom Thomson's *Black Spruce In Autumn* from 1916 collaged over Lawren Harris' *Pic Island* from 1924. The stark clash of aesthetics is highlighted by the intricately cut paper layered against the palpable difference in painting styles.

Zvonar has exhibited internationally in New York, Japan, Belgium and Australia and has shown widely across Vancouver including the group shows "Concrete Language" at the CAG; "Exponential Future" at the Belkin Gallery and solo shows at The Western Front and Artspeak. She will have a solo show at the CAG in 2009. HH

44

MC & AUCTIONEER – JOHN G. BOEHME

John G. Boehme's work often incorporates the vocabulary of sculpture, painting, performance, photography, video, digital technology, and installation. Over the past thirteen years John has developed an extensive exhibition record both nationally and internationally. John teaches at Brentwood College, the University of Victoria and Camosun College.

In his work, John presents aspects of labor, leisure and sport as facets of the same unconsidered compulsion to fulfill societal expectations. John is described as a "trans-disciplinary" artist, as his work is not constrained to any particular mode, rather, he utilizes integrated approaches to realize work through many disciplines. From full Brazilian waxes in Chile to surfing in Newfoundland and from golfing in a Gdansk shipyard to selling cheap goods from a hole in the ground of Minsk, Boehme has participated in events, screenings and exhibitions across the world.

John's work is durational and interactive – meaning is created for live audiences through physical involvement in the most thorough and embodied way. Although there is no alternative to the durational aspect of performance per se, he also remains interested in the question of representation of performance, the very clear and obvious problem of making the ephemeral available to a larger audience at a different time. JM

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THANKS!

Thank You to all of the wonderful people who contributed to tonight's festivities. My warmest appreciation goes to our organizing committee, our emcee, the volunteers who've given their time and energy, and those who have graciously provided goods and services for this occasion.

Under the leadership of Ross Hill, the auction committee has worked hard to make this a memorable experience. I am especially grateful to the CAG's staff, and to the staff of the Vancouver Club, for the smooth operations of this event. BrandLive and Catherine Runnels have coordinated it all with professional panache.

Our emcee and auctioneer, John Boehme, has a unique set of qualifications that make him just right for this event. He is both a practicing artist and a trained auctioneer, with an unerring sense of fun. We are indebted to him for his enthusiastic embrace of the spirit of giving that enlivens this evening.

The success of this event depends entirely upon the artists who so generously donate their work to the CAG. We couldn't do it without them and we salute their dedication to our mission. Many of them are with us tonight thanks to individual donors who have sponsored tickets for them. My thanks to all of you.

Finally, thank you to all of the art enthusiasts who have bought tickets to tonight's event and bid on the wonderful array of art work on offer. All of the proceeds will go directly to support the CAG's exhibitions and programs. Thanks and praise for your support of the CAG.

Christina Ritchie

Director

Printing: Benwell
Design: Carley Hodgkinson

Photo credits: Intro page 4-5 (Elspeth Pratt); lot #s 6, 9, 14, 17, 20, 22, 24, 25, 27, 30, 33, 36, 37, 39, 40, 42, 43, Scott Massey, Site Art Services. All other images courtesy of the artists and their galleries.



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