



Contemporary Art Gallery

Vancouver, BC

Opening reception
Thursday, June 27, 7-10pm

Monika Sosnowska

June 28 to August 25, 2013
B. C. Binning Gallery

Itee Pootoogook

June 28 to August 25, 2013
Alvin Balkind Gallery and off-site

Kay Rosen

June 28 to November 3, 2013
Window Spaces



Monika Sosnowska

June 28 to August 25, 2013
B. C. Binning Gallery

The Contemporary Art Gallery presents the first exhibition of work by Polish artist Monika Sosnowska in Canada. Best known for her ambitious architectural and sculptural installations which simultaneously embrace and resist the spaces they occupy, Sosnowska's exhibition will obliquely reference her hometown of Warsaw and the economic shift that has occurred since the collapse of communism in 1989 to the present day.

Characteristically the artist's sculptures recall familiar objects transformed in some way — dysfunctional stairways that join one floor to the other yet serving no purpose or large-scale metal cubes and girder structures twisted and wedged into existing gallery spaces. At the Contemporary Art Gallery we present a series of new painted steel sculptures, redolent of broken market vendor stands, referencing actual forms salvaged from Jarmark Europa Stadium, originally the site of a large market that sold everything from imitation Nike training shoes to pirated CDs and DVDs. The market opened with the onset of capitalism and ended last year when the stadium was destroyed to make way for a new national stadium that was built in time to host Euro 2012.

For the Polish Pavilion at the 2009 Venice Biennale, *1:1* comprised a metal frame structurally based on the elementary building principles common to much of the post-war tenement housing in Poland. Built to scale within the confines of the 1930 exhibition space, this massive frame was visually crushed to fit within the pavilion building. The black metal structure echoed the formal values of the existing architecture, while its twisted and bent form drew attention to the confines of the room creating unexpected configurations that challenged our perception of the space overall.

Monika Sosnowska (b. 1972 in Ryki, Poland) currently lives and works in Warsaw. Sosnowska has participated in major exhibitions on an international scale, including *The Power of Fantasy: Imagination at Work*, Palais des Beaux-Arts, Brussels (2011); *ILLUMInations*, Arsenale, Venice Biennale (2011); *elles@centrepompidou*, Centre Pompidou, Paris (2010); *Monika Sosnowska / Andrea Zittel*, Schaulager, Munchenstein, Basel (2008) and *W Polsce; Czyli gdzie? / In Poland, That is Where?* Center for Contemporary Art Zamek Ujazdowski, Warsaw (2006). Her solo exhibitions include *Fire Escape*, Tamayo Museum, Mexico City (2011); *Stairway*, Herzliya Museum of Contemporary Art, Herzliya, Israel (2010); *Monika Sosnowska*, Modern Institute, Glasgow (2008) and *Projects 83: Monika Sosnowska*, Museum of Modern Art, New York (2006). She was the recipient of the Bâloise Prize at Art Basel in 2003, as well as the Polityka's Passport Award and shortlisted for the prestigious Hugo Boss Prize in 2012.

This exhibition is presented in collaboration with the Southern Alberta Art Gallery, Lethbridge, to be shown there from September 28 to November 24, 2013.

Sosnowska is represented by Galerie Gisela Capitain, Cologne; Hauser and Wirth, Zurich, London and New York; Kurimanzutto, Mexico City and The Modern Institute, Glasgow.



Above
Monika Sosnowska
Untitled (2012)
Steel and lacquer
Photograph © Lothar Schnepf, Cologne
Courtesy of the artist
and Gisela Capitain, Cologne

Opposite
Monika Sosnowska
Untitled (2012)
Steel and lacquer
Photograph © Lothar Schnepf, Cologne
Commissioned by the Flick Collection
Courtesy of the artist
and Gisela Capitain, Cologne

Even though Sosnowska's work is often physically and conceptually tied to the condition of architecture it still retains its object-like quality. *The Garden* (2011) is a series of objects that exemplify this very nature: one sculpture built from a twist of metal pipes, another of bent aluminum cut and curled into a form resembling an industrial fan. In contrast to her larger-scale pieces these works, like the new forms comprising the exhibition at the Contemporary Art Gallery, collectively evoke a sense of architecture through absence and suggest that as with all social structures, it is subject to change over time. For example, a tilted cross extruding from a block of concrete appears to have been ripped from an existing structure, a larger whole; another, through its folds of metal mesh, recalls debris torn from a demolished building. The objects exist as autonomous wholes, but each appears to have been severed from an already existing structure, retaining a physical link to a larger formal system.

Itee Pootoogook

Buildings and Land

June 28 to August 25, 2013

Alvin Balkind Gallery and off-site



Itee Pootoogook (born 1951, Kimmirut on Southern Baffin Island) is from the third generation of a famed family of Cape Dorset Nunavut artists. He currently lives and works in Cape Dorset and is actively involved with Kinngait Studios. Pootoogook's first solo show *An Arctic Lens* was held in 2010 at Fehelley Fine Arts in Toronto. Recent exhibitions include: *Nunanguag: In the Likeness of the Earth*, McMichael Canadian Art Collection, Kleinburg, Ontario (2009); *Inuit Modern: The Samuel and Esther Sarick Collection*, Art Gallery of Ontario, Toronto (2011); *Slow Sight: Itee Pootoogook and Tim Zuck*, MacLaren Art Centre, Barrie, Ontario (2012); *ON VIEW: Looking at Looking with Itee Pootoogook*, Marion Scott / Kardosh Projects, Vancouver (2012). His drawings are held in public collections at the Art Gallery of Ontario, Toronto and the National Gallery of Canada, Ottawa. He is represented by Marion Scott Gallery / Kardosh Projects, Vancouver and Fehelley Fine Arts, Toronto.

The project at Yaletown-Roundhouse Station, Canada Line is presented in partnership with the Canada Line Public Art Program – IntransitBC.

The Contemporary Art Gallery presents the first solo exhibition in a public institution of work by Canadian artist Itee Pootoogook. A resident of Cape Dorset, Nunavut, he belongs to a generation of Inuit artists who are transforming and reshaping the creative traditions that were successfully pioneered by their parents and grandparents during the second half of the twentieth century. In his large-scale graphite and coloured pencil drawings, Pootoogook shows us an image of modern northern life quite different from the one we are accustomed to seeing both historically and in much Inuit work. In this vast and often inhospitable region, instead of traditional subjects we are shown an everyday world, one made up of recognizable contemporary accoutrements.

Pootoogook makes images of places, people and things, observed with prosaic intimacy. Here at the Contemporary Art Gallery we focus not on works involving portraits of family and friends but on those images that picture the things which structure daily routine in this part of Canada — buildings, landscape and the means to travel to other parts of the country. Working from photographs, Pootoogook's drawings appear to be situated within a documentary tradition, yet despite their overall 'snapshot' composition, the transformation of media results in an ambiguity to these notionally familiar scenes. That the drawings themselves are often a composite of several source photographs further underlines the constructed nature of the images.

While the artist's training as a carpenter may account in part for the attention to line, edges and planes, there is an economy to the work which defies such simple reasoning. Blocks of pure colour, palette shifts away from the merely naturalistic, areas of paper left raw, and expanses of flattened space, all combine to create an abstraction which recalls a range of Western art historical references. The apparent sophistication of Pootoogook's images causes them to transcend any attempt to label or classify within generic assumption and thereby thoroughly resist our impulse to conveniently locate them within conventional aboriginal practice. While focusing on the commonplace, the artist's work shifts our perception of the factual; understated, deliberate restraint foiling any tendency toward the grandiose or heroic.

The exhibition features a number of images representing northern architecture, a theme that is especially important to Pootoogook. Works such as *Burnt Garage* (2011) show modern structures in barren northern landscapes. These drawings testify to daily human resilience with a straightforwardness that counters any possibility of romantic reading. In other works, Pootoogook focuses on the rectangular forms of doors, steps and exterior walls, revelling in their formal clarity and abstract elegance. *Through the Window (a) Low Hill Could Be* (2008), *Apartment #342* (2010) and *Reflections* (2011) present images of



windows, at once smart and knowing in their pictorial reference to surface, framing, viewing and the picture plane itself. Simultaneously they convince as actual representations of glass, wood and metal.

First Air, The Airline of the North (2011), *Calm Weather* and *3 Ribs of Whale* (both 2012), all similarly depict forms in the landscape, their shapes emerging from the white or black of the paper itself as a material suggestion of snow and rock. Respectively these drawings show the fin of an airplane, the horizon of sea and land, and skeletal remains, and yet each hovers between the figuration suggested by their titles, a depiction of light and shadow, and a formal series of marks and gestures on the paper ground.

There is stillness to much of Pootoogook's drawing that suspends any sense of time despite the clearly contemporary nature of the imagery. The notion of a captured moment can be seen in pieces such as *Long After Midnight* (2010) the transitional nature of the world in which we all live suggested by the cabin, perhaps abandoned, against the evening sky. The artist's work can be seen to evoke a time passing, the day's turning, retrieving it for generations to come but signifying a continual state of flux, a fundamental understanding of the inevitability that the structures we inhabit and the lives we lead will undoubtedly be outstripped by the landscape that surrounds us.

Off-site a specially printed version of a drawing of the landscape will be presented large-scale at Yaletown-Roundhouse Station, its physicality altering as light changes throughout the day, its imagery deliberately playing with and gaining meaning from the specificity of the site.

Opposite
Itee Pootoogook
Burnt Garage (2011)
Coloured pencil on paper
Collection of Christopher Bredt and Jamie Cameron

Above
Itee Pootoogook
First Air, The Airline of the North (2011)
Coloured pencil on paper
Collection of John and Joyce Price

Right
Itee Pootoogook
Long After Midnight (2010)
Coloured pencil on paper
Collection of Christopher Bredt and Jamie Cameron



Kay Rosen

June 28 to November 3, 2013
Window Spaces

This will be the first solo institutional exhibition of work by American artist Kay Rosen in Canada. Renowned for her text-based works, presented across a range of formats and scales, Rosen uses space and colour to assert the physical property of language and elaborate new meaning from familiar phrases, often with characteristic wry humour. For Rosen words are both subject and material; playing with their visual representations through meticulously considered typography, colour and layout, she employs puns, anagrams and vernacular phrases to create visual connections which examine the structures and mechanisms of language as well as our encounters with it. Before becoming a visual artist, Rosen studied comparative and applied linguistics, a background which continues to inform her thinking.

For this new commission, Rosen has proposed two new works including a large-scale intervention across the front of the building. *CUTOOUT* is just that, a formal play on double meaning that quite literally describes the very action and construction of its making. Letters are reversely cut from sheets of coloured vinyl, using the black appearance of the window glass itself to define their form and enabling the cut out letters to become what they spell. Furthermore, Rosen makes a simple cut into one letter of a word to generate another. Deceptively straightforward, in this way the 'C' from 'cut' was once an 'O' that formed the word 'out.' Both emphasizing and tracing this action, dashed lines mark the area removed.

Rosen often renders something that was once invisible visible. For example, a simple colour change of the two last letters in ABCDEFGHI in the mural *Hi* (1998) exposes a pre-existent word within the systematic order of the first nine letters of the alphabet. This slight shift of emphasis has the potential to affect pronunciation, turning our usual listing of letters into ABCDEFG 'Hi.' Different versions of this work have also used the physical properties of a building to reveal the alphabet's potential to form words through minimal gesture; in this case by segregating 'H' and 'I' from the rest of the letters around an outside corner.

Whereas the poetics in Rosen's work position it within the lineage of Concrete Poetry where linguistic signs form the structure of an object or picture to be perceived rather than a text to be read, her work is equally grounded within conceptual practice. Situated around the corner from *CUTOOUT*, a second work reveals a different aspect of Rosen's practice. Visual presentation is not used to merely emphasize specific meaning, but to articulate formal gestures that unfold spatially over time. Where one piece is focused on 'rescuing words from meaning' the other uses language to generate strong imagery, making evident the social structures that determine its reading.



Opposite
Kay Rosen
Duck in the Muck (aka Exxon Axxident)
(1989/2013)
Proposal for the Contemporary Art Gallery
© 1989/2013 Kay Rosen
Courtesy of the artist and
Sikkema Jenkins & Co., New York

Above
Kay Rosen
Hi (1997-1998)
Highway billboard near Lewisburg, PA, 1998
Artwork © 1998 Kay Rosen
Courtesy of the artist and
Sikkema Jenkins & Co., New York

While a formal syntactical interpretation dominates much of the discourse surrounding Rosen's work, many pieces convey political comment. *Duck in the Muck (aka Exxon Axxident)* from 1989, has been remade in a new version for one of our picture windows. Originally a list of ten different spellings of 'Duck in the Muck' alternating with an equal number of misspelled 'Quacks', for the Contemporary Art Gallery, Rosen has reduced the text, added vibrant layers of colour, and uses the window frame as a means to divide the text into six component parts: one duck in the muck surrounded by variant quacks. Although the title references the Exxon Valdez crude oil spill off the coast of Alaska in 1989, Rosen has chosen the work for its topical relevance to this part of the world. As a vast and extensive system of oil pipelines stretching from Alberta across British Columbia and into the United States are being established, Rosen draws our attention to recent history, and an image of potential dangers to come.



Kay Rosen (born 1949, Corpus Christi, Texas) currently lives in Gary, Indiana and teaches at the School of the Art Institute of Chicago. Her work has been shown extensively, including solo exhibitions at the Aspen Art Museum (2012); the Museum of Fine Arts, Boston (2011); the Dunedin Public Art Gallery, New Zealand (2004); the Museum of Contemporary Art, Los Angeles (1999); the Museum of Contemporary Art, Chicago (1994); the Witte de With Center for Contemporary Art, Rotterdam (1990). She has also been included in notable group exhibitions such as *Ecstatic Alphabets / Heaps of Language*, Museum of Modern Art, New York (2012); *Prospect 1 New Orleans* (2008), and the 2000 *Whitney Biennial*. Her work is included in numerous permanent collections, including the Museum of Modern Art, New York; The Whitney Museum of American Art, New York; the Museum of Contemporary Art Chicago; the Art Institute of Chicago; Museum of Contemporary Art, Los Angeles; and The Sandretto Re Rebaudengo Collection, Turin. She is represented by Sikkema Jenkins & Co., New York and Barbara Krakow Gallery, Boston.

Raymond Boisjoly

Until September, 2013
Off-site: Burrard Marina Fieldhouse
Studio Residency Program

Following on from *As It Comes*, two new commissions presented at the Contemporary Art Gallery and Yaletown-Roundhouse Station at the beginning of this year, we continue to work with Boisjoly as our inaugural artist-in-residence. The artist is working at the Burrard Marina Field House, a studio and place for community engagement, offered in conjunction with the City of Vancouver Fieldhouse Studio Residency Program. Please see below for public events, and refer to our website and blog for upcoming activities.

Raymond Boisjoly (born 1981) is an artist currently based in Vancouver. Recent solo exhibitions include *As It Comes*, The Contemporary Art Gallery; *Catriona Jeffries Gallery*; *(And) Other Echoes*, Simon Fraser University Gallery, Burnaby (all 2012); *The Writing Lesson*, Republic Gallery, Vancouver (2011); *The Ever-Changing Light*, Access Gallery, Vancouver (2010); and *Exercises in Seeing*, Queen's Nail Project, San Francisco (2009). Boisjoly has participated in numerous group exhibitions and projects including *To/From BC Electric Railway 100 Years*, Centre A, Vancouver; *Beat Nation*, Vancouver Art Gallery (2012); *Phantasmagoria*, Presentation House Gallery, North Vancouver (2012); *Tools for Conviviality*, The Power Plant, Toronto (2012); *Studies in Decay*, OR Gallery, Vancouver (2011); *All Things Equal*, Hedreen Gallery, Seattle (2011); and *How Soon Is Now*, Vancouver Art Gallery (2009). Boisjoly was awarded a Fleck Fellowship from the Banff Centre in 2010. He is represented by *Catriona Jeffries Gallery*, Vancouver.

The Field House Studio Residency Program is generously supported by the Vancouver Park Board and the City of Vancouver.

The inaugural residency with Raymond Boisjoly is supported by the Province of British Columbia through the Ministry of Advanced Education, Innovation and Technology.



Public events

All public events are free and suitable for a general audience.

Unless otherwise stated all take place at the Contemporary Art Gallery.

Exhibition openings

Monika Sosnowska, Itee Pootoogook and Kay Rosen
Thursday, June 27, 7–10pm

Join us to celebrate the opening of our new exhibitions.

Artist and curator talks

Lisa Schmidt

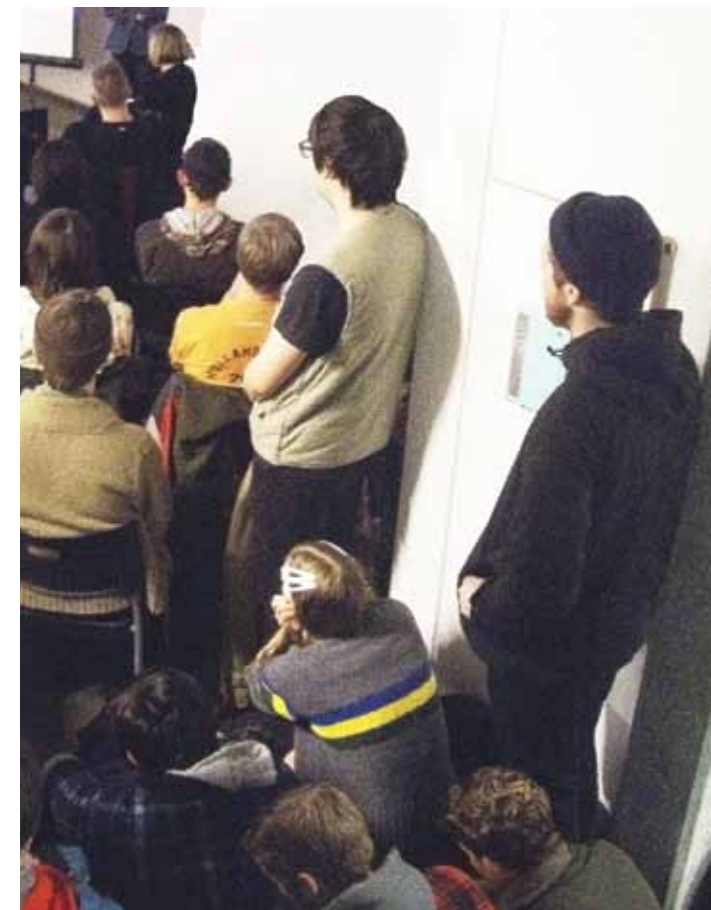
Tuesday, June 18, 7pm

Lisa Schmidt is a curator at Hamburger Bahnhof in Berlin. She worked previously at K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf and with Ute Eskildsen at Museum Folkwang, Essen. Her talk will focus on her most recent exhibition which examines the social and aesthetic implications of playgrounds by the Dutch architect Aldo van Eyck, with contemporary responses by artists Yto Barrada, Nils Norman and Gareth Moore.

Monika Sosnowska

Wednesday, June 26, 7pm

Sosnowska discusses her practice drawing on a range of key recent projects.



Feedback series

This series invites cultural and critical producers to present thoughts and ideas rooted in their own interests and practices, and invites audiences to join in the conversations that will explore relevant contemporary issues, theories, ideas and culture.

Marcia Crosby **Tuesday, July 16, 7pm**

A professor at Vancouver Island University, Marcia Crosby is of Tsimshian and Haida ancestry. She was born and raised in her maternal grandmother's territory, where the city of Prince Rupert now stands. Crosby completed her MA in Cultural History in 1993, focusing on issues of representation of Aboriginal people in the public sphere and Aboriginal title. In addition to teaching literature and history she has worked as a negotiator and researcher reviewing Aboriginal programs in public institutions. Crosby will talk about her ongoing commitment to the recording of more accurate histories of all Native peoples and the way those accounts have intersected with those of Non-Natives.

Kathy Slade **Tuesday, July 23, 7pm**

Kathy Slade works with embroidery, sound, sculpture, books, film and video. She has exhibited internationally with recent exhibitions including *Cue: Artists' Video*, Vancouver Art Gallery, *Die Perfekte Ausstellung*, Heidelberger Kunstverein and a solo project at the Audain Gallery. In 2009 she received the Shadbolt Foundation VIVA Award. Slade is the Founding Editor of the Emily Carr University Press and in 1999 developed READ Books at the Charles H. Scott Gallery. She also runs Publication Studio Vancouver with Keith Higgins. Slade collaborates with Brady Cranfield on their ongoing project *The Music Appreciation Society* and as Cranfield & Slade, whose concept album *12 Sun Songs* was released in 2009 (Or Gallery and Christoph Keller Editions). *10 Riot Songs* is forthcoming.

Karol Sienkiewicz **Tuesday, August 20, 7pm**

Karol Sienkiewicz is a Polish art critic and art historian, currently based in Vancouver. He has contributed essays and reviews to numerous publications, including *dwutygodnik*, *Spike*, *Camera Austria*, *Art Agenda* and more recently *Decoy* and *Canadian Art*. Together with Kasia Redzisz, he has just published *Świadomość (Neue Bierieminnost)*, the group involving artists such as Mirosław Balka active in Warsaw during the 1980s. He is currently working on a new publication focusing on the 'critical artists' in Warsaw in 1990s, placing their work in the context of recent Polish transformation. Sienkiewicz's talk will consider Warsaw's 10th-Anniversary Stadium as seen through the lens of contemporary art, the site serving as a transient symbol of historic changes, economic transformation and social relations and a specific reference for Sosnowska's sculptures exhibited at the Contemporary Art Gallery.

Guided visits

Guided visits are open to the public, providing free opportunities to engage with exhibitions and develop new skills for interpreting contemporary art.

We also encourage visits from primary and secondary schools, ESL groups, university and college students and community groups.

For more information or to book a guided visit for your group, contact learning@contemporaryartgallery.ca or telephone 604 681 2700.

Shaun Dacey
Saturday, June 22, 3pm
CAG Curator of Learning and Public Programs Shaun Dacey will lead a tour of the CAG Fieldhouse at Burrard Marina. The tour will commence at the Fieldhouse.

Shaun Dacey
Saturday, July 13, 3pm
CAG Curator of Learning and Public Programs Shaun Dacey will lead a tour of current exhibitions on display including works by Itee Pootoogook, Monika Sosnowska and Kay Rosen.

Kay Slater
Saturday, July 20, 3pm
A guided visit of the exhibitions on display in French led by CAG volunteer Kay Slater.

Jill Henderson
Saturday, July 27, 3pm
CAG Communications Coordinator Jill Henderson tours the work on display and explores the history of the CAG.

Avelina Crespo
Saturday, August 3, 3pm
A tour of current exhibitions on display in Spanish led by photographer Avelina Crespo.

Tommy Ting
Saturday August 17, 3pm
A tour of the exhibitions on display in Cantonese led by artist Tommy Ting.

Jenifer Pappararo
Saturday August 10, 3pm
CAG Curator, Jenifer Pappararo leads a tour of current exhibitions.

Nigel Prince
Saturday, August 24, 3pm
CAG Director Nigel Prince leads a tour of the current exhibitions on the closing weekend.

Field House Studio at Burrard Marina

1655 Whyte Avenue

The Field House Studio is an off-site artist residency space and community hub organized by the Contemporary Art Gallery. This initiative seeks to support and nurture artists whose practice moves beyond conventional exhibition making, echoing the founding origins of the gallery where artists were offered support toward the production of new work. Our goal in presenting art outside of the boundaries of our exhibition spaces is to reach out to communities, offering new ways for individuals to encounter and connect with art and artists, expanding audiences as well as strengthening our commitment to nurturing artists through example, context and commissioning.

Running parallel to the residency program are an ongoing series of public events for all ages.



Speaker Series: Artists in Public

This summer the CAG launches a new series inviting creative and cultural producers to share their theories, thoughts, and experiences of developing projects in the public realm.

Zoe Kreye and Catherine Grau
Saturday, June 22, 4pm

Field House Studio at Burrard Marina

Collaborators Kreye and Grau are currently working on a public project throughout Vancouver entitled *Unlearning Weekender*. They will discuss this series of workshops inviting the public to create rituals as a means for challenging invisible social structures. They aim to disrupt hierarchies and strengthen community bonds through radical imagination and the celebration of new narratives.

Justin A. Langlois

Saturday, August 17, 4pm

Field House Studio at Burrard Marina

Langlois will discuss his work as co-founder and research director of Broken City Lab, an artist-led interdisciplinary creative research collective and non-profit organization working to explore locality, infrastructures and creative practice leading towards civic change. He is currently an Assistant Professor in the Faculty of Arts and Social Sciences at the University of Windsor. In the fall of 2013, he will join the Faculty of Culture + Community at Emily Carr University of Art & Design.

Family Days

Join us on the Field House Studio balcony for free drop-in art activities for all ages responding to the work of Raymond Boisjoly and our current CAG exhibitions.

Saturday, June 29, 1-4pm

Saturday, July 27, 1-4pm

Saturday, August 24, 1-4pm

For more details regarding Field House Studio events visit www.contemporaryartgallery.ca/events



CAG elsewhere

Kelly Richardson
Legion

February 16 to June 9, 2013

Albright-Knox Art Gallery, Buffalo, USA

This collaborative exhibition is a major mid-career survey of Richardson's audio-visual installation works. Beginning at the Northern Gallery for Contemporary Art in Sunderland, UK, in 2012, differing presentations are then being made at a range of partnering institutions throughout 2013 including the Grundy Art Gallery, Blackpool and the Towner, Eastbourne, UK, arriving at the CAG in 2014–2015.

James Welling

The Mind on Fire

22 March to 16 June 2013

CGAC Santiago de Compostela, Spain

American artist James Welling emerged as an important figure in the 'Pictures Generation', an influential group of artists working in New York in the 1980s, famous for their pioneering use of photography. This exhibition brings together a hundred and fifty of Welling's early, experimental and abstract works from this period. The exhibition will be shown at the Contemporary Art Gallery in November 2013 and is presented in partnership with MK Gallery, Milton Keynes, UK and Centro Galego de Arte Contemporânea in Santiago de Compostela, Spain.

Shimabuku

Something that Floats / Something that Sinks

22 July to 15 September 2013

Ikon Gallery, Birmingham, UK

This first major survey of work by Japanese artist Shimabuku includes installation, video, drawings and performance. As an artist Shimabuku holds a fascination with the natural world and the countless manifestations of human culture within it. The exhibition will be shown at the Contemporary Art Gallery toward the end of 2014 and is developed in collaboration with Ikon Gallery, Birmingham, UK, Kunsthalle Bern, Switzerland and Plug In ICA, Winnipeg.

Contemporary Art Gallery
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www.contemporaryartgallery.ca

Open Tuesday to Sunday 12–6pm
Free admission

To make an appointment to use the
Abraham Rogatnick Resource Library please
email library@contemporaryartgallery.ca

The Contemporary Art Gallery is generously supported by the Canada Council for the Arts, the City of Vancouver and the Province of BC through the BC Arts Council and the BC Gaming Policy and Enforcement Branch. We are also grateful for the support of Vancouver Foundation and our members, donors, and volunteers.

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Cover image
Monika Sosnowska
Untitled (2012)
Steel and lacquer
Photograph © Lothar Schnepf, Cologne
Courtesy of the artist
and Gisela Capitain, Cologne



www.contemporaryartgallery.ca