



Contemporary Art Gallery

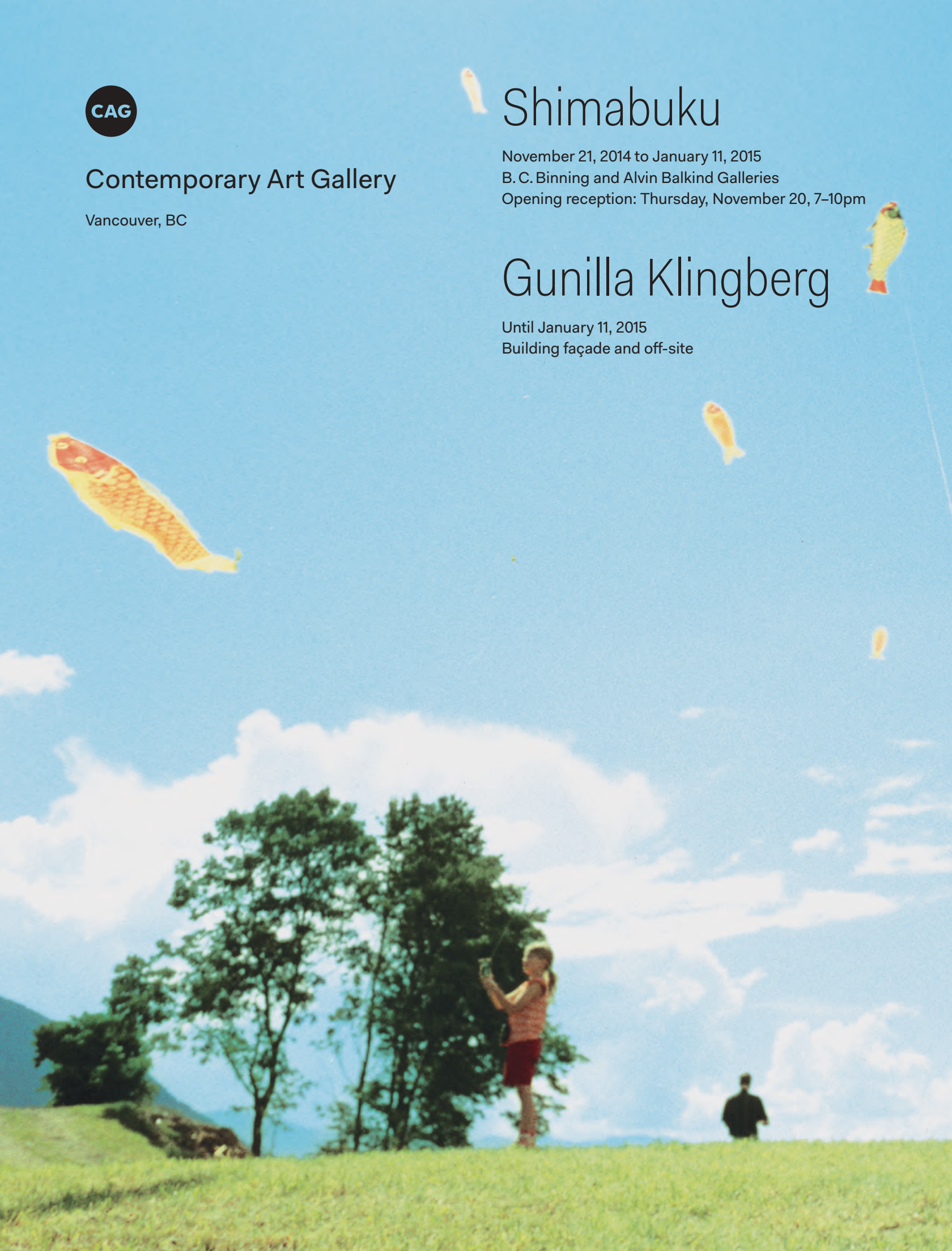
Vancouver, BC

Shimabuku

November 21, 2014 to January 11, 2015
B. C. Binning and Alvin Balkind Galleries
Opening reception: Thursday, November 20, 7-10pm

Gunilla Klingberg

Until January 11, 2015
Building façade and off-site



Shimabuku

When Sky was Sea

November 21, 2014 to January 11, 2015

B. C. Binning and Alvin Balkind Galleries



The Contemporary Art Gallery presents the first large-scale survey exhibition in North America of work by renowned Japanese artist Shimabuku. Demonstrating the breadth of the artist's practice, works reveal an essential correspondence to things elsewhere in a wider world, insisting on our grasp of the continuity that exists between art and (non-art) life. As he travels the world, interacting with strangers, and conversing with nature, Shimabuku instigates moments of poetry, humour and surprise.

Including pieces dating back to the mid-1990s, when he first emerged as an artist in Japan, through to presenting a wide variety of more recent work for which he has since become internationally celebrated, the exhibition exemplifies an extraordinary curiosity and freedom of expression. Shimabuku uses installation, video, photography, drawings, sculpture and events alike to convey his intense fascination with the natural world — equally the animal and vegetable realms — and the countless manifestations of human culture within it. His artistic proposition is essentially one of storytelling and discovery. He encourages us to assume an 'alien' identity whereby we break with established habits of perception and enjoy experiences as if they are happening to us for the first time.

From the beginning, incongruity has characterised much of Shimabuku's work, seen in early performances such as *Tour of Europe with One Eyebrow Shaved* (1991) or *Christmas in the Southern Hemisphere* (1994), the gentle surrealism of the works is compelling. Shimabuku is not so interested in discovering the reasons why, instead preoccupied, through a joyful approach, with unions of myth or mystery and the everyday. This is epitomized by *Something that Floats/Something that Sinks* (2008), a work through which the artist draws our attention to the fact that some pieces of fruit and vegetables float in water or appear to swim, while others sink. It is wonderful and ostensibly miraculous.

Shimabuku (1969, born in Kobe, Japan) lives and works in Berlin. Selected solo exhibitions include: *Sea and Flowers*, Barbara Wien Wilma Lukatsch, Berlin; *City in the sea*, Air de Paris, Paris; *Flying Me*, Kunsthalle Bern, Switzerland (2014); *Something that Floats/Something that Sinks*, Ikon Gallery, Birmingham, UK and Noto, 21st Century Museum of Contemporary Art, Kanazawa, Japan (2013); *Leaves Swim*, Nogueras Blanchard, Barcelona, Spain (2012); *Man should try to avoid contact with alien life forms*, Centre international d'art et du paysage de l'Île de Vassivière, Vassivière, France; *On the water*, CAPC musée d'art contemporain de Bordeaux (2011); The Watari Museum of Contemporary Art, Tokyo (2009); DAAD galerie, Berlin; Wilkinson Gallery (2007); *Swansea Jack Memorial Dog Swimming Competition*, Glynn Vivian Art Gallery, Swansea (2003); *Then, I Decided To Give a Tour of Tokyo To the Octopus From Akashi*, Galerie Yvon Lambert, Paris (2002); *America*, Hiroshima City Museum of Contemporary Art, Japan (1994).



The inversion of the way things are conventionally seen to be is crucial to Shimabuku's practice. He is interested in what is normal being made strange and often picks up the theme of the journey in his work, the means by which difference occurs through translation in both time and space. The photograph *Cucumber Journey* (2000) commemorates a two week performance travelling slowly north on British canals while learning to pickle vegetables. He has stated, "I think cooking and art are similar. They are both about unexpected meetings of far-away ingredients, to create something delicious, something good". In his video *Then, I decided to give a tour of Tokyo to the octopus from Akashi* (2000) we see him with an octopus in a fishtank taking a Shinkansen train to Tokyo. There they make touristic visits to the Tokyo Tower and the famous Tsukiji fish market before getting back on the train for a return trip so that the octopus can be submerged again, back home in the Akashi Sea. The artist refers to this work as his Apollo project, involving as it did an adventure far from the natural habitat of the octopus — the fishtank being the equivalent of a spacecraft — isolated from the surrounding atmosphere so that the octopus could survive its voyage into unfamiliarity. We easily imagine how weird our world must have seemed to the octopus whilst being reminded of how "wonderful" such a creature is from our point of view.

Opposite:

Shimabuku

Catching Octopus with self-made ceramic pots (2003)

Performance / video installation
Courtesy the artist and Air de Paris, Paris

Above:

Shimabuku

Then, I decided to give a tour of Tokyo to the octopus from Akashi (2000)

Performance / video installation
Courtesy the artist and Air de Paris, Paris

Shimabuku has participated in group exhibitions including: *The Great Acceleration*, Taipei Biennial, Taipei Fine Arts Museum (2014); *Aquatopia*, Tate St. Ives and Nottingham Contemporary, UK; *Re: emerge*, Sharjah Biennial 11, UAE (2013); *Mount Fuji does not exist*, Frac Île de France — Le Plateau, Paris (2012); *Impossible Community*, Moscow Museum of Modern Art; *Kaza Ana/Air Hole: Another Conceptualism from Asia*, The National Museum of Art, Osaka, Japan; International Triennale of Contemporary Art, Yokohama (2011); *Eating the Universe: Food in Art*, Kunsthalle Düsseldorf, Germany (2009); *Between Art and Life*, Centre d'Art Contemporain, Genève, Switzerland; *Experimenta FOLKLORE*, Frankfurter Kunstverein, Germany (2008); *Beautiful New World: Contemporary Visual Culture from Japan*, Long March Project, Beijing, China; *How to live together*, MAC: Museo de Arte, Belo Horizonte, Brazil (2007); *How to live together*, 27th Bienal de São Paulo; Berlin-Tokyo Tokyo-Berlin, Neue Nationalgalerie, Berlin; International 06, Liverpool Biennial, Liverpool (2006); Expat-Art Centre, ICA, London + Musée de Art Contemporain, Lyon, France (2004); *Utopia Station*, 50th Venice Biennale, Venice (2003); *Facts of Life*, Hayward Gallery, London (2001); *Elysian Fields*, Centre Georges Pompidou, Paris (2000); *Space*, Witte de With, Rotterdam (1999); *Everyday*, 11th Biennale of Sydney, Australia (1998). Shimabuku is represented by Air de Paris, Paris; Wilkinson, London; Nogueras Blanchard, Barcelona and Madrid; ZERO, Milano; Wien Lukatsch, Berlin; Freedman Fitzpatrick, Los Angeles.

The involvement of others, not only in the consumption but also the production of his work, marks Shimabuku out as a major figure in the recent development of relational art practice. He has produced many events, interventions and performances that are very open to audiences, to the point that they become active participants. *When the Earth Turned to Sea* (2002) requires dozens of volunteers to fly Chinese fish kites, the result is a shoal of fish in the sky — or a flock of fish — and so the world is turned upside down. *Passing through the rubber band* (2000), similarly invites gallery visitors to step through the stretching loops, a simple act of fun and wonder via the most modest of means, as in all of his works the marvellous emerges from the mundane.

The exhibition complements others from earlier this year and is produced in association with Ikon Gallery, Birmingham, UK and Kunsthalle Bern, Switzerland.



Shimabuku
Something that Floats/Something that Sinks (2008) (detail)
Courtesy the artist and Air de Paris, Paris
Photograph by Stuart Whipps



Gunilla Klingberg

Brand New View (Vancouver)
Until January 11, 2015
Building façade and off-site

The façade of the Contemporary Art Gallery is currently wrapped with an ambitious new commission by Swedish artist Gunilla Klingberg, for what is her first solo exhibition in Canada. This large scale mural on the 'now camouflaged' building exterior is accompanied by an additional commission at the Yaletown-Roundhouse Station, Canada Line.

The two murals of seemingly quasi-oriental pattern appear to evoke cosmic mandalas, transforming the individual spaces and enveloping the viewer in light and colour, shifting patterns and reflections. Klingberg's work surrounds us. We are seduced, made part of a special atmosphere, immersed within the work rather than just looking at it. If we look more closely we see that the intricate ornamentation, the symmetrically repeated symbols of these murals, is made up of something much more mainstream, corporate logos from Canadian low cost and high street stores. Concepts are intertwined: while science might appropriate metaphors from mythologies or New-Age ideas borrow from the language of the natural sciences, here spirituality merges with everyday consumer culture. The images are so familiar that we no longer think about them, yet they present a subconscious influence uniting us in a no-man's land between the public and the private.

Gunilla Klingberg
Brand New View (Vancouver) (2014)
Courtesy of the artist and Galerie Nordenhake, Berlin and Stockholm
Photograph by Scott Massey

The exhibition is supported by Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists and presented in partnership with the Canada Line Public Art Program — IntransitBC.

Youth and learning programs



The City in Motion

CAG/Telus Garden Public Art Commission
November 2014 to February 2015

This fall the CAG embarked on a unique public art commission and intensive program for emerging artists ages 17 to 25 years old. Selected to develop a community-based permanent multimedia installation for the TELUS office located in the new TELUS Garden building on West Georgia Street in downtown Vancouver, the CAG has organized *The City in Motion*, an intensive four month program for emerging artists interested in investigating the city through the frame of moving images. Supported by Cineworks Independent Filmmakers Society and led by artist/mentors Josh Hite and Brian Lye, participants will consider how the city is documented and can be pictured through film, video and new media. The young artists will engage with the histories of documentary film and the city archive, interrogating contemporary forms of documentation from smart phones and social media to surveillance recordings. Youth will respond to the ideologies, perceptions and histories of the city, culminating in the production of a new commission for the TELUS Garden building.

This innovative program is an opportunity for youth to experiment with various media, offering training and mentorship on the concepts, documentation tactics and technical logistics for developing video/film/new media work. Through studio and gallery visits, workshops and screenings the group will be connected to Vancouver's cultural community. Cineworks will host a screening of completed works in February 2015.

YCAG 2015

CAG/Emily Carr University Youth Afterschool Program
January to April 2015

Cost: \$300, ages: 16+

YCAG is a bi-weekly afterschool program enabling youth interested in contemporary art, visual culture and exhibition-making to work closely with leading artists, curators, gallery staff and educators. YCAG will offer a behind-the-scenes look into art institutions, through gallery, studio and facility visits. Students will engage in discussions focusing on contemporary cultural issues; gain experience producing and documenting art and participate in the production of publications and events. The program will culminate in a print publication developed collaboratively.

For information and applications visit teens.ecuad.ca
Emily Carr Continuing Studies tel: 604 844 3856
teens@ecuad.ca

Artist residency



This residency is supported by and made possible through the generous funding provided by the First Peoples' Cultural Council, British Columbia Arts Council, and the Nisga'a Nation through the Nisga'a Lisims Government. Additional generous support from Budget Car and Truck Rental Terrace.

Krista Belle Stewart is a member of Okanagan/Upper Nicola Band, living and working in Vancouver. Recent exhibition/performance includes *Music from the New Wilderness*, The Western Front; *Shelved*, the Burnaby Art Gallery (with Rebecca Belmore) and *Fiction/Non-fiction*, The Esker Foundation, Calgary. Stewart's work examines First Nations identity, particularly through individuals and groups who have no direct links to North American Native culture other than through romanticized/fetishized concerns, for example, health products that tap into the wisdom of the elders to help relieve carpal tunnel syndrome; sculptures and trinkets that depict proud, ideal figures, or phenomena such as the German Indianer Klub, where members don elaborate buckskin outfits while interpreting Native American song and dance. Creating a dialogue between past and present, the romantic and the real, and raising an awareness of the implications of misrepresentation, stereotypes, and racism, her work engages the complexities of intention and interpretation.

Most recently, Stewart was commissioned by the City of Vancouver as part of the Year of Reconciliation. The Granville and Georgia Street entrance of the City Centre Station, the Canada Line, hosted Stewart's *Her Story*, a large photo mural and video work derived from the 1967 CBC documentary *Seraphine: Her Own Story*, which detailed her mother, the first Aboriginal public health nurse in BC. The images reflect the complexities of personal and institutional histories, while touching on the young woman's journey from residential school to UBC and the city.



Krista Belle Stewart

Nisga'a Museum New Visions Artist Residency

This fall, in partnership with the Nisga'a Museum, the Contemporary Art Gallery launched a collaborative artist-in-residence project. Vancouver based Okanagan/Upper-Nicola artist Krista Belle Stewart travelled to Nisga'a in late October to mid-November to develop new work that will be exhibited at the Nisga'a Museum. A key component to this residency is community engagement and participation with youth.

Stewart's project is centered on narrative and storytelling. She is curious to explore, learn about and listen to the stories/oral histories of Nisga'a people, their life and connection to the land. While in residence Stewart engaged with youth and elders throughout Nisga'a's Nass Valley through visits, talks, workshops and the sharing of stories. Investigating how these stories are being preserved in the community, how they are shared and how community members talk about the past, are critical components to the research and period of development. Through such community engagement Stewart will develop new video work, approaching mediation and storytelling to unfold the interplay between personal and institutionalized history.

In January the CAG will host an evening screening of the work she produced in Nisga'a at the Western Front Grand Luxe Hall.

Above, left:

Nisga'a Museum, BC

Right:

Krista Belle Stewart

Her Story (2014)

Digital video, courtesy the artist

Public events

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

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

For more information about public programs at the CAG visit the learning section of our website:
www.contemporaryartgallery.ca

Exhibition openings and receptions

Opening reception: Thursday, November 20, 7–10pm
Join us to celebrate the opening of our new exhibition.

Artist talks

Shimabuku
Friday, November 21, 6.30pm

Fluid Frames: Filmmakers Series

Ben Russell
Sunday, November 23, 7pm
Off-site: Burrard Marina Field House
1655 Whyte Avenue

In partnership with Cineworks Independent Filmmakers Society, CAG presents a weekend of events with American experimental filmmaker Ben Russell. A 2008 Guggenheim Fellowship and 2010 FIPRESCI award recipient, Russell's films, installations, and performances foster a deep engagement with the history and semiotics of the moving image. He has toured worldwide with solo screenings and exhibitions at the Centre Georges Pompidou, Paris; the Museum of Contemporary Art Chicago, the Rotterdam Film Festival, the Wexner Center for the Arts, the Viennale, and the Museum of Modern Art, New York and was named by Cinemascope in 2012 as one of the '50 Best Filmmakers Under 50'.

Russell will host a free Film Social, screening Renzo Martens' *Episode III: Enjoy Poverty*, followed by an open conversation. This will be followed by two events at Cineworks' Howe Street studio on Monday November 24: a daytime master class on subject and frame in moving-image arts, followed by an artist talk and free public screening of *A Spell to Ward Off the Darkness*, a feature-length film collaboration between Ben Russell and Ben Rivers (UK). Places for both free events and the master class will be limited and will require booking. More information at www.cineworks.ca and www.contemporaryartgallery.ca.

Fluid Frames is an ongoing series of screenings, socials and workshops with internationally renowned filmmakers co-organized by Cineworks and the CAG.

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.

Carmen Papalia
Tuesday, December 2, 7pm

Vancouver based artist Carmen Papalia will host a talk/workshop exploring non-visual methods of knowing and interpretation. He designs experiences that invite participants to expand their perceptual mobility and each walking tour, workshop, collaborative performance, public intervention, museum project and art object, forms a gesture that contributes to a productive understanding of accessibility. Papalia's work has been featured in exhibitions at the Whitney Museum of American Art, the Guggenheim Museum, the Museum of Modern Art, New York; Columbus Museum of Art, Portland Art Museum, Vancouver Art Gallery, Gallery Gachet and the Purple Thistle Center, Vancouver. In early 2015 Papalia will embark on a three month residency at the Victoria and Albert Museum in London as the recipient of the 2014 Adam Reynolds Memorial Bursary.

Makiko Hara
Tuesday, December 9, 7pm

Makiko Hara is an independent curator and writer from Tokyo and was the co-founder of TOKYO ART SPEAK, an art-collective that organized monthly informal, bilingual, roundtable discussions (1993-2006). She served as project coordinator for the Yokohama Triennale (2001/ 2005) and the Echigo Tsumari Art Triennale (2003). From 2007 to 2013, she was the curator of Centre A — Vancouver International Centre for Contemporary Asian Art. Recent solo exhibitions include: Kyohei Sakaguchi, Koki Tanaka, Lida Abdul, Sharmila Samant, Louise Noguchi, Noriko Sunayama, Yoshihiro Suda, Masashi Ogura & Paul de Guzman, Garry Neil Kennedy & Cathy Busby, Lani Maestro, Howie Tsui, YOUNG HAE CHANG HEAVY INDUSTRIES, Nobuo Kubota and Li Yilin. Hara was recently appointed Guest Curator at Koganecho Bazaar 2014 and AIR Yonago 2014.

Family Days

Saturdays, November 29 and December 27
12–3pm

On the last Saturday of every month, the CAG invites all ages to drop-in for short exhibition tours and free art making activities that respond to our current exhibitions. This new initiative is presented in collaboration with *ArtStarts on Saturdays*. We acknowledge the generous support of the Hamber Foundation for our Family Day program. For more information visit www.artstarts.com/weekend



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.

Downtown Gallery Tours

Saturday, November 22, 1 pm

Join us for an afternoon of guided tours at Audain Gallery, SFU; Satellite Gallery and Contemporary Art Gallery. Meet us at Audain Gallery at 1 pm for a tour of Ricardo Basbaum's *The Production of the Artist as a Collective Conversation* led by curator Amy Kazymierchyk and SCA Assistant Professor Sabine Bitter; 2 pm at Satellite Gallery for a tour of *The Port*, led by curator Cate Rimmer, and 3pm at Contemporary Art Gallery for a tour of exhibitions by Shimabuku and Gunilla Klingberg led by CAG Curator, Learning and Public Programs Shaun Dacey.

Jaclyn Bruneau

Saturday, November 29, 3pm

CAG Visitor Assistant, Jaclyn Bruneau leads a tour of current exhibitions.

SFU Philosophers Café: Art Salon

Saturday, December 6, 3–5pm

In the spirit of social gatherings that provide forums for discussion, SFU Philosophers' Café will run two art salons in collaboration with the Contemporary Art Gallery. The café will start with a guided tour of the Shimabuku exhibition with Director Nigel Prince, followed by an open discussion with CAG Visitor Assistant Jaclyn Bruneau.

Jill Henderson

Sunday, December 14, 3pm

CAG Communications Coordinator, Jill Henderson tours the works on display and explores the history of the CAG.

Olivia Qiu

Saturday, December 20, 3pm

A guided visit of the exhibitions on display in Mandarin led by artist Olivia Qiu.

Makiko Hara

Sunday, January 4, 3pm

A tour of the Shimabuku exhibition in Japanese led by curator Makiko Hara.

Avelina Crespo

Saturday, January 10, 3pm

A tour of current exhibitions on display in Spanish led by artist Avelina Crespo.

Lindsay Lachance

Sunday, January 11, 3pm

A guided visit of the exhibitions on display in French led by Lindsay Lachance.

Contemporary Art Gallery
555 Nelson Street, Vancouver
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Tel. 00 1 604 681 2700
contact@contemporaryartgallery.ca
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.

We acknowledge the generous multi-year support from BMO Financial Group.

Education and Outreach founding sponsor Connor, Clark & Lunn Investment Management Ltd.

Opening reception sponsors:
Kronenbourg 1664 and E J Gallo Winery.

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ISBN: 978-1-897302-71-2



Cover image:

Shimabuku
When Sky was Sea (2002)
Performance / photo work
Courtesy the artist and Air de Paris, Paris

CAG elsewhere

Julia Dault *Color Me Badd*

The Power Plant, Toronto

September 20, 2014 to January 4, 2015

This exhibition forms the first half of two complementary presentations of recent work by New York based, Canadian artist Julia Dault. These major exhibitions will be accompanied by an extensive monograph co-published by CAG with The Power Plant and Black Dog Publishing.



Grace Schwindt

Only A Free Individual Can Create A Free Society

Badischer Kunstverein, Karlsruhe

September 26 to November 23, 2014

The Showroom, London

October 7 to November 29, 2014

Commissioned by FLAMIN Productions through Film London Artists' Moving Image Network, with Eastside Projects, Birmingham; The Showroom, London; Badischer Kunstverein; Contemporary Art Gallery, Vancouver; Site Gallery, Sheffield; Tramway, Glasgow; ICIA, University of Bath; and Zeno X Gallery, Antwerp.



Aurélien Froment *Fröbel Fröbeled*

Frac Île de France — Le Plateau, Paris

October 1 to December 21, 2014

In collaboration with Villa Arson, Nice; Spike Island, Bristol, UK; Frac Île de France — Le Plateau, Paris; Heidelberger Kunstverein, Germany. A publication will be developed in 2015 bringing together this new body of work and the various presentations in the tour.



Ryan Gander *Make every show like it's your last*

CCA, Derry~Londonderry

October 4 to November 29, 2014

Organized by the Contemporary Art Gallery, the exhibition and publication is produced in collaboration with Frac Île de France— Le Plateau, Paris; Manchester Art Gallery, UK; CCA, Derry~Londonderry, Northern Ireland; OK Offenes Kulturhaus/Center for Contemporary Art, Linz, Austria; Aspen Art Museum, Aspen, Colorado and Musée d'art contemporain de Montréal.

Mike Nelson

Eighty Circles Through Canada (the last possessions of an Orcadian mountain man)

Tramway, Glasgow

November 15, 2014 to January 11, 2015

Produced by the Contemporary Art Gallery in association with the Walter Phillips Gallery in Banff, restaged in partnership with the Pier Arts Centre, Orkney.

Ryan Gander

Magnus Opus (2013)

Courtesy the artist and Lisson Gallery, London

Photograph by Martin Argyroglo

www.contemporaryartgallery.ca