Contemporary Art Gallery
Vancouver, BC
Opening reception:
Thursday, February 26, 7–10pm

Jeremy Shaw
February 27 to April 19, 2015
B. C. Binning, Alvin Balkind Galleries and window spaces

Shannon Bool
Until April 19, 2015
Off-site: Yaletown-Roundhouse Station, Canada Line
The Contemporary Art Gallery presents Medium-Based Time by Berlin-based Canadian artist Jeremy Shaw, featuring a black and white 16mm film of transgender voguer Leiomy Maldonado, and an HD video installation that reworks archival ethnographic film into a dystopian science fiction narrative, and a new series of light-activated UV prints in the windows of our street façade.

The exhibition centres on Variation FQ (2011–2013), in which Shaw worked with legendary voguer Leiomy to produce a film that explores aspects of subculture, dance, gender, power and special effects. ‘Vogue’ is a primarily black and latino, gay subculture that evolved out of the drag balls of New York in the 1980s and includes a fluid, yet raw dance style based around miming the poses of models from high fashion magazines.

The film sets Leiomy starkly lit against a black void performing her signature freestyle dance teetering between elegance and violence. As the film progresses, Shaw introduces step-and-repeat style visual effects, originally created by Canadian animator Norman McLaren in his 1968 ballet film Pas de deux. In Pas de deux, this optical printing technique embellishes the seduction between a male and female ballerina as typically choreographed for the stage. In Variation FQ, the use of special effects creates a ghostly layering and repetition of Leiomy’s image in her most virtuosic gestures and extends the experience of abandon evident in the consequences on her human body. Leiomy’s performance is accompanied by Shaw’s original soundtrack that combines a minimalist piano score with contemporary chopped and pitched audio techniques. This merging of classical composition with manipulated pop a cappella MP3s is emblematic of Shaw’s fascination of the interdependence between high and low taste cultures.

Shaw’s practice amplifies conceptual strategies within the transcendence-seeking experiences of popular culture, as well as in the speculative nature of scientific mapping of these phenomena. In keeping with this ongoing interest in and around altered states, we premiere Quickeners (2014), a pseudo-documentary that puts the role of truth telling into crisis.

Set five hundred years in the future, Quickeners tells the story of Human Atavism Syndrome (H.A.S.), an obscure disorder afflicting a tiny portion of the Quantum Human population to desire and feel as their Human Being predecessors once did. A species wirelessly interconnected to The Hive, Quantum Humans have evolved to operate solely on pure rational thought and they have achieved immortality. Quickeners is set against a cinéma vérité aesthetic, reworking archival documentary footage from a gathering of Pentecostal Christian snake handlers to illustrate the story. As the film unfolds, an authoritative Quantum Human narrator comments on what we

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Shannon Bool
The Flight of the Medici Mamluk (2014)
Yaletown-Roundhouse Station, Canada Line Photograph by Scott Massey

Presented in partnership with the Canada Line Public Art Program — IntransitBC.

This project forms part of the Capture Photography Festival, April 2 to 29.

The Contemporary Art Gallery presents an ambitious new commission at the Yaletown-Roundhouse Station by Canadian artist Shannon Bool. Bool typically references a wide variety of historical and monumental objects in her work, commenting on the role of decorative arts within art history, as well as on the change in meaning that occurs through the replication and alteration of significant cultural forms.

For the Yaletown-Roundhouse Station, Bool has worked with a photographer to document the sixteenth century Egyptian Medici Mamluk carpet, recently rediscovered stored in the Palazzo Pitti in Florence, Italy. Unusual due to its gigantic size and pristine condition, Bool has painstakingly pieced together individual images to reproduce the whole carpet at exact scale across the glass façade of the building. Suspended in the everyday space of the station and titled as if aloft, the work shows some of the mathematical and geometrical sensibilities that are seldom acknowledged but directly influenced renaissance thought. Amazing in its detail and intricacy, literally and metaphorically the image records both the patterns and passages of time, in much the same way as the busy station is itself an embodiment of a space of people passing through.

This will be the first new commission by Bool with the Contemporary Art Gallery during 2015, a second project to evolve for late spring.


**Studio Residency Program**

**Burrard Marina Field House**
1615 Whyte Avenue

**Studio Residency Program**

For more details about the Field House Studio Program, forthcoming residencies and associated events visit www.contemporaryartgallery.ca

**Fletcher** has produced a variety of socially engaged collaborative and interdisciplinary projects since the early 1990s. His work has been shown at SFMoMA, de Young Museum,CCA Wattis Institute for Contemporary Arts,

Yerba Buena Center, all in San Francisco; Berkeley Art Museum; The Drawing Center,
Socrates Sculpture Park, and The Sculpture Center, all in New York; PICA, Portland; The Seattle Art Museum; Signal, Malmö, Sweden; Domain de Kerguehennec, France; Tate Modern, London and the National Gallery of Victoria, Melbourne, Australia. His work was included in the 2004 Whitney Biennial and was the 2005 recipient of the Alpert Award in Visual Arts. From 2002 to 2009 Fletcher co-produced Learning To Love You More, a participatory website with Miranda July. His 2005 exhibition The American War originated at ArtPlace in San Antonio, travelling to Solvent Space, Richmond, VA; White Columns, NYC; The Center For Advanced Visual Studies, MT; Boston; PICA, Portland and LAXART, Los Angeles among other locations. Fletcher is an Associate Professor of Art and Participation at Portland State University, Oregon.

Throughout spring 2015 the CAG is hosting a series of artists-in-residence, each continuing research toward participatory projects to be realized throughout 2015–2016. The Field House Studio is an off-site artist residency space and community hub organized by the Contemporary Art Gallery. This program moves beyond conventional exhibition making, echoing the founding origins of the gallery where artists were offered support toward the production of new work, while reaching out to communities and offering new ways for individuals to encounter and connect with art and artists. Running parallel to the residency program are an ongoing series of public events for all ages.

**Harrell Fletcher**  
March 2015

Fletcher will develop research rooted in his recent walking projects toward a new piece for Vancouver. In 2013, at the Exploratorium in San Francisco, he developed a four day walk with a group of museum staff, scientists and members of the public. Over forty miles, from the museum across the Bay to Emeryville and the top of Mt Diablo, each participant presented topics related to the areas they were travelling through. Each day featured several official stops while countless unofficial observations added to the experience, additional members of the public connected with the core group at more than a dozen points along the path. By extending the museum’s curiosity-based learning into the surrounding landscape, the project aimed to transform the everyday world into an open classroom, working toward a greater integration of the cultural institution within its surrounding community. Fletcher will be hosting a walk in Vancouver on March 21 as preliminary research for an expanded project in 2016.

In 2013, de Souza developed projects for the 5th Auckland Triennial, 5th Jakarta Biennale and the 4A Centre for Contemporary Asian Art, Sydney. More recently, at the Delfina Foundation, London, she hosted a series of picnics held inside an inflatable tent installation designed to fit within the gallery space. Notably “traditional” English food such as cucumber sandwiches, Cornish pasties and Ploughman’s Lunches were made linking to specific cultural histories as a way to discuss class, privilege, space and colonialism. As picnickers ate and spoke, de Souza mapped the discussion on the floor creating a giant cartography of the conversation. Also in 2014 she completed a residency with KUNCI Cultural Studies Center in Yogyakarta, Indonesia working closely with community organizers and residents of Kampung Ratmakan to create an inflatable ghost house and a film featuring drawings by local children working closely with various local urban farmers, food security activists and community members to explore the food politics within the city as both evidence of and a metaphor for urban displacement through gentrification. Continuing this research de Souza will host a public picnic in April.

Keg de Souza  
April 2015

Australian artist de Souza investigates the politics of space informed through a formal training in architecture combined with her experiences such as squatting in Redfern, Sydney. De Souza’s work emphasises participation and reciprocity, and often involves the process of learning new skills and fostering relationships to create site and situation-specific projects. For over ten years she has self-published her hand-bound books and ‘zines under the name All Thumbs Press.

In Vancouver, De Souza will develop a series of community-based workshops throughout 2015-16 engaging participants in a critical dialogue regarding local food production. De Souza is working closely with various local urban farmers, food security activists and community members to explore the food politics within the city as both evidence of and a metaphor for urban displacement through gentrification. Continuing this research de Souza will host a public picnic in April.

**Keg de Souza**  
*Rumah Hantu (2014)*

Inflatable ghost house, UV torches, smoke machine, woven mats, blowers, sound.  
Courtesy the artist

The interior of the inflatable ghost house features embroidered images created through drawing workshops with the local resident children of their own personal ghost stories.
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, February 26, 7-10pm
Join us to celebrate the opening of our new exhibition.

Canadian Art Foundation Vancouver Gallery Hop and Canadian Art Magazine launch
Saturday, April 11
Time and further details to be confirmed
Join us for the launch of this year’s gallery hop.

Talks

Jeremy Shaw in conversation with Caitlin Jones
Emily Carr University of Art + Design
Room 301, 1399 Johnston Street, Vancouver
Monday, March 2, 6pm

David Balzer
Curationism: How Curating Took Over the Art World and Everything Else
Friday, April 10, 7pm
In conjunction with the Canadian Art Foundation Vancouver Gallery Hop, the CAG is hosting a talk by Canadian Art associate editor David Balzer based on his latest book Curationism: How Curating Took Over the Art World and Everything Else.

In his incisive and original study, Balzer travels through art history and around the globe to explore the cult of curation — where it began, how it came to dominate museums and galleries, and how it was co-opted at the turn of the millennium as the dominant mode of organizing. At the centre of the book is a paradox: curation is institutionalized and expertise-driven like never before, yet the first independent curators were not formally trained, and any act of choosing has become ‘curating’. Is the professional curator an oxymoron? Has curation reached a sort of endgame, where its widespread fetishization has led to its own demise?

David Balzer is a Toronto-based critic, editor and teacher. He has written for The Globe and Mail, Modern Painters, Camera Austria, artforum.com, The Believer and others, and is the author of two books, the short-fiction collection Contrivances (Joyland/ECW Press) and the non-fiction study Curationism: How Curating Took Over the Art World and Everything Else (Coach House Press/Pluto Press).

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.

Feedback Reading Group: Jeremy Shaw
Tuesday, March 24, 7pm
Expanding the format of the Feedback Series, CAG will host its first Feedback Reading Group. Responding to Shaw’s Variation FQ which features iconic trans voguer Leiomy Maldonado, CAG has invited the artist, local curators and writers to select texts to discuss in relation to the exhibition and focusing on the representation of black and queer bodies in contemporary art. Readings will be posted on the CAG website upon the opening of the exhibition.

Family Days

Saturday, February 28 and March 28
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. For more information visit: www.artstarts.com/weekend

We acknowledge the generous support of the Hamber Foundation for our Family Day program.

Night School II

March to July 2014
This spring the Contemporary Art Gallery launches its second instalment of Night School. This comprises a program of lectures, studio visits and field trips for new collectors and contemporary art enthusiasts. Rooted in a curriculum built from the history of exhibitions at the CAG, participants will learn about common themes in recent visual arts and ways in which they are interpreted and discussed.

Cost is $350 or can be split into four monthly payments and includes a complimentary CAG membership. Space is limited with only 20 seats available for this semester. For further details and to enrol contact Kristen Cheung on 604 681 2700 or k.cheung@contemporaryartgallery.ca.
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, March 7, 3pm
CAG Curator, Learning and Public Programs, Shaun Dacey leads a tour of current exhibitions.

Avelina Crespo
Saturday, March 14, 3pm
A tour of current exhibitions on display in Spanish led by artist Avelina Crespo.

Jaclyn Bruneau
Saturday, March 21, 3pm
CAG Visitor Assistant, Jaclyn Bruneau leads a tour of current exhibitions.

Mike Bourscheid
Saturday, April 4, 3pm
A guided visit of the exhibitions in French led by Mike Bourscheid.

Jas Lally
Saturday, April 18, 3pm
CAG Programs Assistant, Jas Lally leads a tour of current exhibitions.

Jill Henderson
Sunday, April 19, 3pm
CAG Communications Coordinator, Jill Henderson tours the works on display and explores the history of the CAG.

SFU Philosphers Café Art Salon

Saturday, April 11, 3pm
Participate in an in-depth guided tour and conversation of current exhibitions with CAG Director Nigel Prince.
CAG elsewhere

Grace Schwindt
*Only A Free Individual Can Create A Free Society*
Site Gallery, Sheffield
**January 9 to March 1, 2015**
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.

Ryan Gander
*Make every show like it’s your last*
OK Offenes Kulturhaus/Center for Contemporary Art, Linz
**February 13 to April 28, 2015**
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.

Patrick Staff
*The Foundation*
Chisenhale Gallery, London
**February 27 to April 12, 2015**
Comprising a major new installation by UK artist Staff filmed at the Tom of Finland Foundation in Los Angeles, it is co-commissioned by Chisenhale Gallery, London; Spike Island, Bristol; Institute of Modern Art, Brisbane; and Contemporary Art Gallery, Vancouver. Produced by Chisenhale Gallery, London and Spike Island, Bristol.

Aurélien Froment
*Fröbel Fröbeled*
Heidelberger Kunstverein, Germany
**April 23 to June 28, 2015**
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.