



Contemporary Art Gallery

Vancouver, BC

Opening reception:
Thursday, January 12, 7–9pm

Haroon Mirza

January 13 to March 19, 2017
B. C. Binning and Alvin Balkind Galleries

Erdem Taşdelen

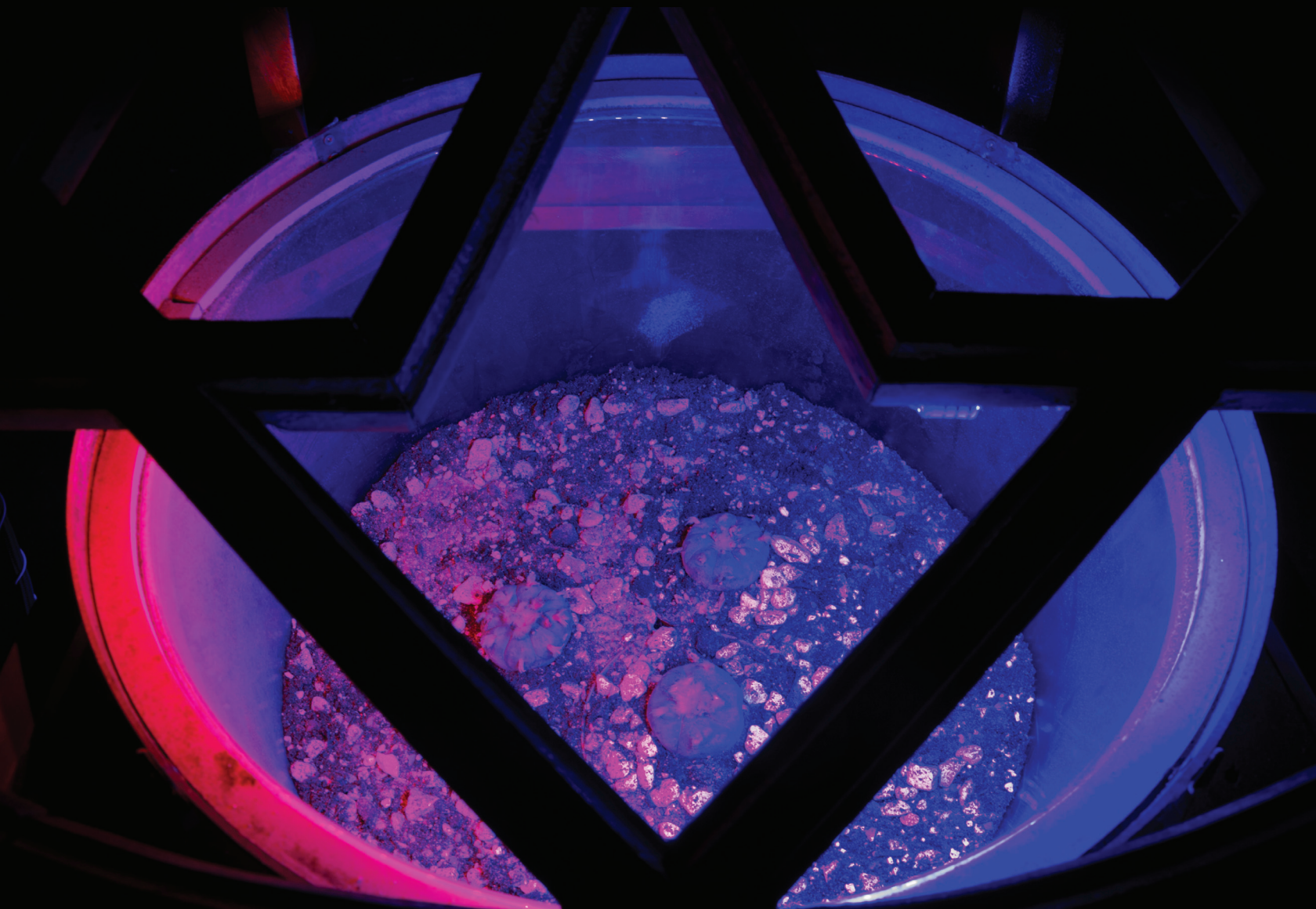
January 13 to March 19, 2017
Events Room and Window Spaces

Diane Borsato

Saturday, March 25, 2017, 6–9pm
B. C. Binning Gallery

Derya Akay

February to April, 2017
Burrard Marina Field House Studio



Haroon Mirza

Entheogens

January 13 to March 19, 2017

B. C. Binning and Alvin Balkind Galleries



Above:

Haroon Mirza

ããã (2016)

Installation view Pivô, Brazil

Courtesy hrm199 and Pivô

Photograph by Everton

Opposite:

Haroon Mirza

Five Liberty Caps (Solar Powered LED Circuit Composition 25) (2015)

Courtesy of hrm199 and Ghebaly Gallery,
Los Angeles

Photograph by Jeff McLane

Cover:

Haroon Mirza

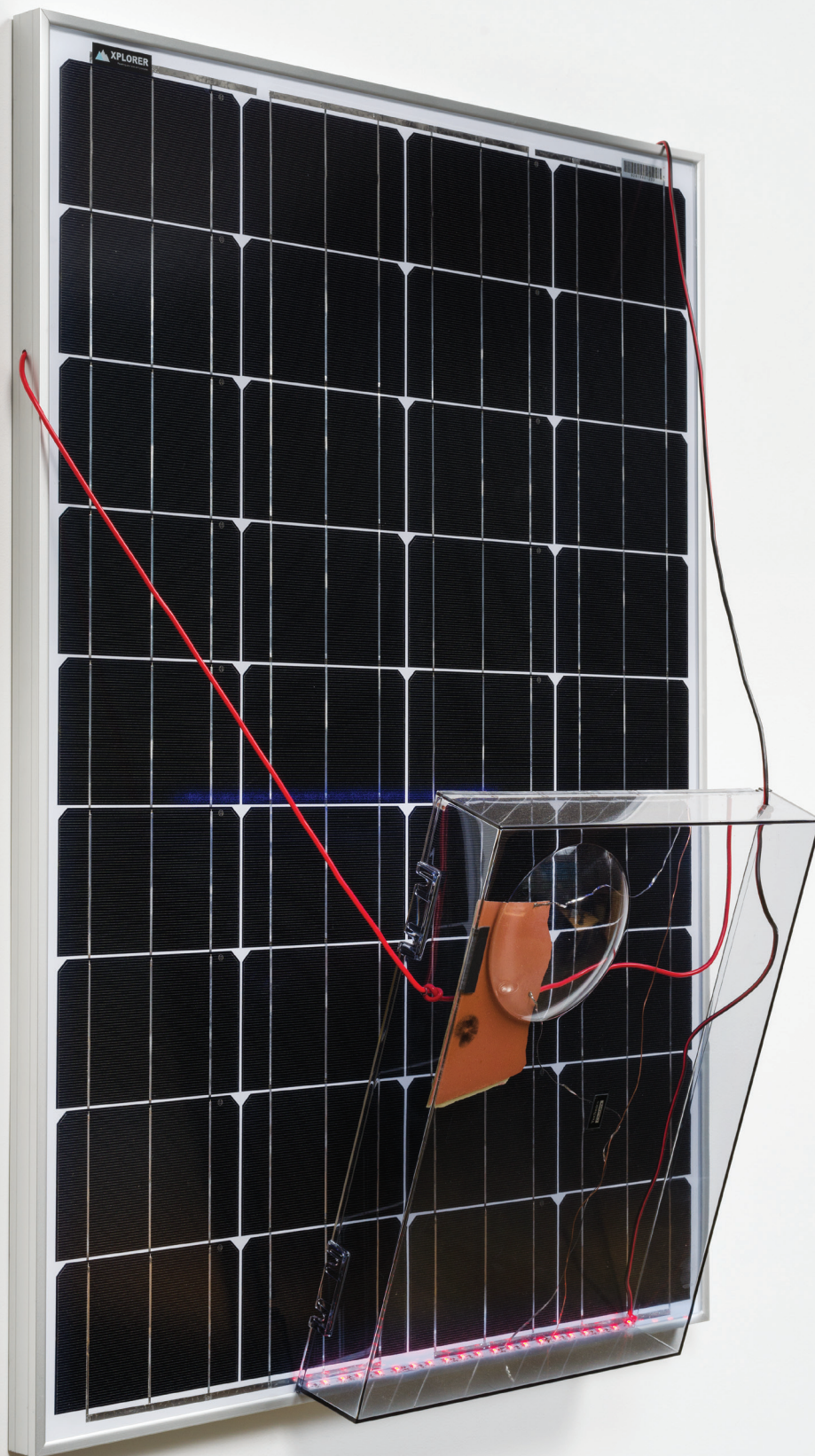
Lamp for Williamsii (2016) (detail)

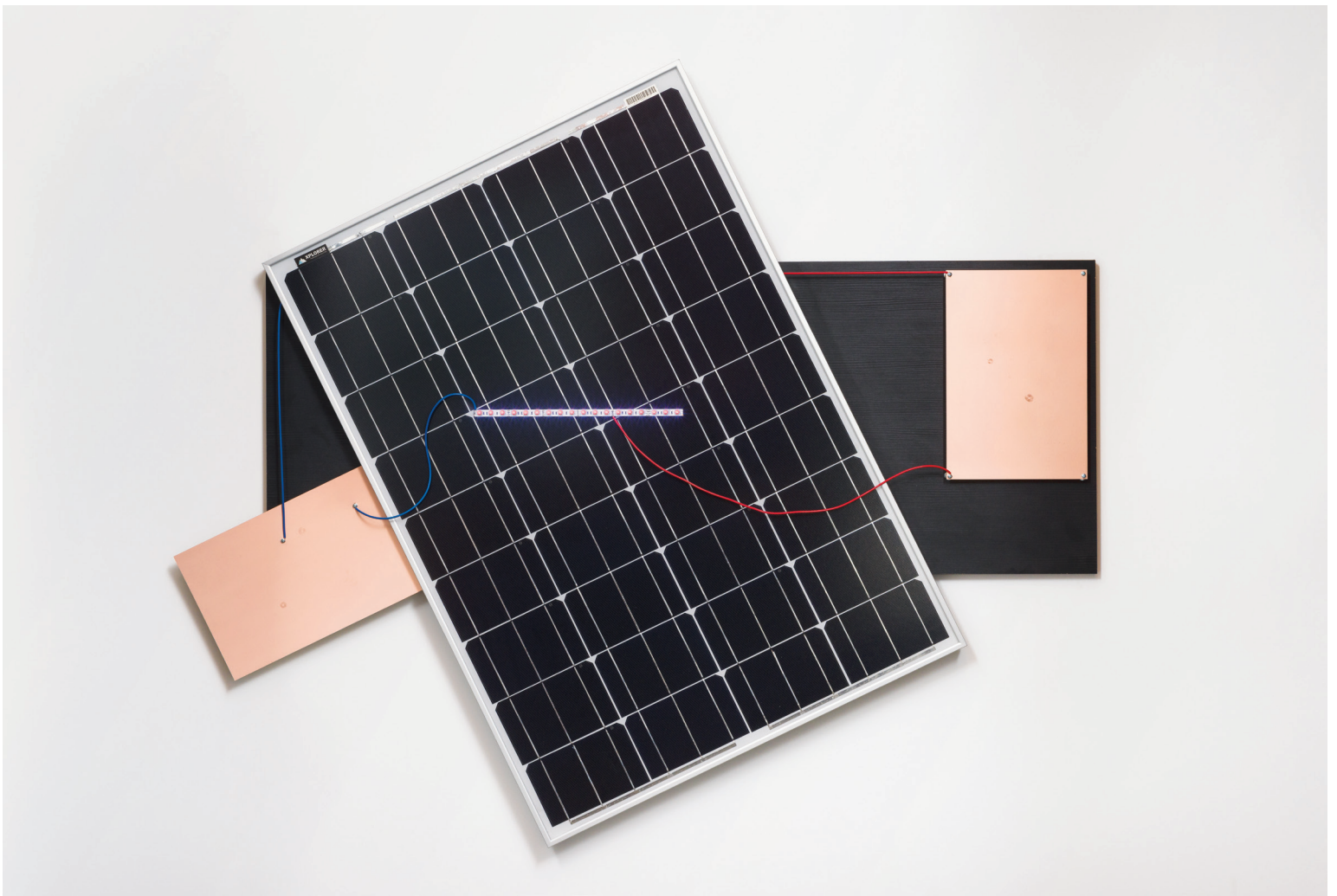
Courtesy hrm199

The Contemporary Art Gallery presents the first solo exhibition in Canada by British artist Haroon Mirza. Mirza has received international acclaim for work that tests the interplay and friction between sound and light waves and electric current. Kinetic sculptures, performances and immersive installations purposefully cross wired. An advocate of interference (in the sense of electro-acoustic or radio disruption), he creates situations in which he describes his role as a composer, manipulating electricity, alive, invisible and volatile phenomenon calling on instruments as varied as household electronics, vinyl and turntables, LEDs, furniture, video footage and existing artworks by other artists to behave differently.

The exhibition will centre on a series of new and recent works linked to various plants such as *Lophophora williamsii*, (Peyote), *Psilocybe* (mushrooms) and *Echinopsis pachanoi* (San Pedro cactus) known worldwide as supplements to various transcendence practices through their psychotropic qualities, and used for spiritual purposes including meditation and psychedelic psychotherapy. As such the exhibition invites us to consider perceptual shifts, disorientating environments and displacements of light and sound that create delirious moments as we unwittingly interfere with altering signals and appearances.

First made for PIVO in Brazil in May to July 2016, *ããã* takes over much of our B. C. Binning Gallery. Developed during a two-month residency in São Paulo, captured images and sounds from the city combine as four videos and eight channels of electric signal visualised through strips of LED light and heard via an array of speakers all in synchronization. The videos reflect on a heady mix of the current political climate in Brazil, the local culture of music, entheogens (plants that have psychedelic properties like the ones used in Ayahuasca) and developments in physics and cosmology, while the overall experience of the work collectively creates a mesmerizing visual and aural effect. Alongside this installation are a series of new pieces consisting of framed copper plates printed and acid etched using various methods including passing an electrical current through plant forms such as *Psilocybe cubensis*, *Amanita muscaria*, resting atop the plates. *Amanita*, for example, is a mushroom genus noted for its hallucinogenic properties, with its main psychoactive constituent being the compound muscimol. The mushroom was used as an intoxicant and entheogen by the peoples of Siberia and has a religious significance in these cultures. There has been much speculation on the possible traditional use of this mushroom as an intoxicant in other places; in the works, the phantom-like images are indelibly fixed into the metal surface, akin so some kind of vision or half-remembered experience.





Above:

Haroon Mirza *Liberty Cap (Solar Powered LED Circuit Composition 27)* (2015)
 Courtesy hrm199 and
 Ghebaly Gallery, Los Angeles
 Photograph by Jeff McLane

Opposite:

Haroon Mirza
Lamp for Williamsii (2016) (detail)
 Courtesy hrm199

The copper in these pieces, normally the raw material in the manufacture of printed circuit boards (PCB), also appears along with commercial solar panels in the relief works presented in our Balkind Gallery. Powered by energy from our gallery lights, both *Five Liberty Caps (Solar Powered LED Circuit Composition 25)* (2015) and *Liberty Cap (Solar Powered LED Circuit Composition 27)* (2015) comprise *Psilocybe semilanceata* imprinted copper plates used to complete the circuit, with the solar panels powering the LEDs. As part of their composition, therefore, these wall works involve the mushroom, commonly known as the liberty cap, a psychedelic (or “magic”) mushroom that contains the psychoactive compounds psilocybin, baeocystin and phenylethylamine. Of the world’s psilocybin mushrooms, it is both one of the most widely distributed in nature, and one of the most potent.

Haroon Mirza lives and works in London. Recent solo exhibitions include *ããã*, Pivô, São Paulo, Brazil (2016); Nam June Paik Center, Seoul, South Korea; Matadero, Madrid, Spain; Museum Tinguely, Basel, Switzerland (all 2015); Museum Haus Konstruktiv, Zurich, Switzerland; Le Corbusier's Villa Savoye, Poissy, France; IMMA, Dublin, Ireland; Le Grand Palais, Saint-Nazaire, France (all 2014); The Hepworth, Wakefield, UK; MIMA, Middlesbrough, UK (2013); The New Museum, New York, USA; Kunst Halle Sankt Gallen, St Gallen, Switzerland; University of Michigan Museum of Art, Ann Arbor, USA (all 2012); Camden Arts Centre, London and Spike Island, Bristol (2011) and A-Foundation, Liverpool, UK (2009). His work was included in the 7th Shenzhen Sculpture Biennale, China (2012) and the 54th Venice Biennale, Italy (2011), where he was awarded the Silver Lion. He was awarded the Northern Art Prize in 2011, the DAIWA Foundation Art Prize in 2012, the Zurich Art Prize in 2013, the Nam June Paik Art Center Prize in 2014 and the Calder Art Prize in 2015.

The exhibition is generously supported by Brigitte and Henning Freybe.

Together with these are other new works combining recycled furniture, solar panels, lights and various plant forms that have also have psychotropic qualities. For example, *Lophophora williamsii* or peyote is a small, spineless cactus containing psychoactive alkaloids, particularly mescaline and is one of the sacred and sought after cactus is known to have been used for shamanic ceremonies for over five thousands of years. *LED Circuit Composition 18 (Self-Transforming Machine)* (2016) references Terence McKenna, an American ethnobotanist, mystic, psychonaut and author, and advocate for the responsible use of naturally occurring psychedelic plants. His experiments with hallucinogens are linked to the experience of viewing the work, named after the supernatural entities encountered during his Dimethyltryptamine (DMT) experiences.

Lamp for Williamsii (2016) is a sculptural assemblage involving a speaker from The National pavilion of Then and Now, a chair, a plastic cover for a civil aviation authority lamp from Emley Moor radio tower, cable, circuit board, Moroccan antique wooden door arch with Iraqi stained glass, and three Big Bend Peyotes. It is designed to provide the perfect lighting conditions for the plant to grow requiring certain frequencies of light which are visible to the human eye along with blue and red light. More blue light is required than red so Mirza has created a sequence to calibrate the LED lights to the correct ratio using various electronic processes such as pulse width modulation. Such processes were also used in early electronic instruments and as the electrical signal from the LEDs is also amplified through a triangular speaker incorporated as a plinth, the electricity can be heard. The sound composition is therefore dictated by the lighting requirements of the plant.

Changing light conditions in the LEDs and the movement of visitors to the gallery will cause fluctuations in the light signals received by the solar panels across all of these pieces, a metaphor for the transformative properties that can occur through ingesting the plant forms. Processes are left exposed and sounds will occupy space in an unruly way, testing codes of conduct and charging the atmosphere whereby Mirza asks us to reconsider the perceptual distinctions between noise, sound and music and draws into question the categorization of cultural forms. The exhibition presents a truly hypnotic and transformative experience.





Erdem Taşdelen

Wild Child

and *The Quantified Self Poems*

January 13 to March 19, 2017

Events Room and Window Spaces

Erdem Taşdelen lives and works in Toronto. His multidisciplinary practice involves a range of media including installation, video, drawing, sculpture, sound and artist books. He has shown extensively internationally and across Canada, including exhibitions at Burrard Arts Foundation, Vancouver; Museum für Neue Kunst, Freiburg (2016); Stacion Center for Contemporary Art, Kosovo; Sakip Sabanci Museum, Istanbul (2015); Galeri NON, Istanbul; Western Front, Vancouver; Kunstverein Hannover; Biennial of the Americas, Denver; ARTER, Istanbul; Haus Konstruktiv, Zurich; MAK, Vienna (2013); 221A, Vancouver and Oakville Galleries (2012).

Above:

Erdem Taşdelen

Wild Child (2015)

Two HD videos, 42 minutes 5 seconds
and 20 minutes 59 seconds

Courtesy the artist

The Contemporary Art Gallery presents two new works by Toronto-based Turkish artist Erdem Taşdelen. Commissioned by CAG in partnership with Cineworks, *Wild Child* is an ambitious two-part video installation which takes as its starting point, *An Historical Account of the Discovery and Education of a Savage Man* by Jean Marc Gaspard Itard, a physician who decided to care for a feral boy found in Aveyron, France in 1798. Convinced that he could “civilize” the boy by teaching him language, Itard was left frustrated in his attempts to make the boy transcend his so-called savagery when he proved incapable of learning to speak.

In *Wild Child* Taşdelen adapts this story, this time set in contemporary British Columbia and presented through two distinct elements. One video depicts preparations for an imagined filmed documentary, featuring twelve actors as they audition for the roles of its main characters. This is accompanied by a second piece, a sequence of images of a forest depicting “nature” in a supposedly unmediated manner. Devoid of any human activity, it provides the viewer with a space of contemplation in contrast to the interactions portrayed between performers, crew and writer/director.

Opposite:

Erdem Taşdelen

The Quantified Self Poems (2016)

Series of 12 silkscreen prints

Courtesy the artist

Everything Opened

Everything references the abject bikers left
To inconvenience the amphibian, its ocean
Dance

Locusts are aflame,
Hues who don't
Alarm necessarily

Rusty illusion, it kisses
Over the pose,
Rotting your halogens

This is what flashlight
Shade beggars don't
Disappear

But my duty
Cools the sparrow,
Toiling a dry cough

Layer quickly
The youth safely stack,
Raining before the ice

*Poem #5 generated between
2016-07-01 16:15:54 -0400
and
2016-07-15 23:26:35 -0400*



Wild Child is commissioned by CAG in partnership with Cineworks and is supported by BC Arts Council.

The Quantified Self Poems is supported by the Canada Council for the Arts and produced with thanks to Daniel Zomparelli and Ali Bilgin Arslan.

Above:

Erdem Taşdelen
Wild Child (2015)
 Two HD videos, 42 minutes 5 seconds
 and 20 minutes 59 seconds
 Courtesy the artist

Presented in our windows is *The Quantified Self Poems*, a new series of twelve screen prints. Over a period of three months in the summer of 2016, Taşdelen reported his moods approximately three times a day on “Emotion Sense”, a self-improvement smartphone app developed by researchers at the University of Cambridge, UK. As he answered a series of questions the artist’s feelings were numerically encoded as data, effectively quantifying the unquantifiable. Working with programmer Ali Bilgin Arslan, Taşdelen developed an algorithm that translated this information into words drawn from a unique dictionary created by Vancouver-based poet Daniel Zomparelli. Unusual sentences emerge from which we attempt to make some kind of sense.

Each work exposes the dynamics at play through differing representations of human nature. Notionally objective realities conflate with fiction in a self-referential manner that deliberately befuddles the viewer; the familiar made compelling strange.

Diane Borsato

*The Moon Is Often Referred To As A
Dead, Barren World, But I Think This Is
Not Necessarily The Case*
Saturday, March 25, 6–9pm
B. C. Binning Gallery



Diane Borsato has established an international reputation for her social and interventionist practices, performance, video, photography, and sculpture. She was twice nominated for the Sobey Art Award and was the winner of the Victor Martyn-Lynch Staunton Award for her work in the Inter-Arts category from the Canada Council for the Arts. She has exhibited and performed at major Canadian institutions including the Art Gallery of Ontario, The Power Plant, the Art Gallery of York University, MOCCA (Toronto), Vancouver Art Gallery, National Art Centre (Ottawa) and galleries and museums in the US, France, Mexico, Taiwan and Japan.

The project is generously supported by The Vancouver Foundation. With thanks to the Nikkei National Museum and Cultural Centre.

Above:

Diane Borsato

Study for *The Moon Is Often Referred To As A Dead, Barren World, But I Think This Is Not Necessarily The Case* (2016)
Courtesy the artist

The Contemporary Art Gallery presents a unique one-night installation by Toronto-based artist Diane Borsato. Evolving from a research visit to Vancouver in summer 2016 as part of our Burrard Marina Field House Studio Residency Program, Borsato will work with members Judie Glick, Kuniko Yamamoto and Naomi Sawada of the Japanese flower arranging (Ikebana) community in Vancouver to develop *The Moon Is Often Referred To As a Dead, Barren World, But I Think This Is Not Necessarily The Case*.

Taking its title from a statement made by the modern sculptor and Sogetsu founder Teshigahara Sofu in *Kadensho: Book of Flowers* the work echoes ideas found in the publication in which he imagines making arrangements in another, very different world.

Typical of her practice, Borsato often works with amateur organizations — mycologists, astronomers, beekeepers — in projects that examine social and sensorial modes of knowing. She has been practicing and researching Sogetsu Ikebana for several years.

For CAG, Borsato invites several Ikebana masters from the modern Sogetsu School to participate in a collaborative workshop and installation. The practitioners will work with seasonal materials, objects, supplies and the space of the gallery building itself to provide a conceptual framework for materializing a dialogue between the worlds of Ikebana — often a highly technical, rule-based traditional cultural practice and contemporary art — with its own unmistakable tropes and cultural specificities.



Sameer Farooq and Mirjam Linschooten
Bear Claws Salad Hands (2016)
 Photograph by SITE photography

Sameer Farooq and Mirjam Linschooten

Bear Claws Salad Hands

Until March 19, 2017

Off-site: Yaletown-Roundhouse Station,
 Canada Line

Sameer Farooq (Canada) and Mirjam Linschooten (Netherlands) have exhibited in various countries, including Belgium, Canada, China, Egypt, France, Montenegro, Morocco, Netherlands, Serbia, Spain, Switzerland and Turkey. Recent projects include *The Figure in the Carpet*, Blackwood Gallery, Toronto (2015); *Faux Guide*, Trankat, Morocco (2014); *The Museum of Found Objects*, Art Gallery of Ontario, Toronto (2011); *The Museum of Found Objects*, Sanat Limani, Istanbul (2010) and *Something old, something new, something borrowed and something blue*, Artellewa, Cairo (2014).

The project is generously supported by the BC Arts Council Innovations Program, the Mondriaan Fund and the Hamber Foundation.

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

Continuing at Yaletown-Roundhouse Station is a new commission by collaborators Dutch artist Mirjam Linschooten and Canadian artist Sameer Farooq, interrogating the ways in which cultural diversity is narrated and represented. Working together for over a decade, the duo's interdisciplinary practice creates community-based models of participation in order to reimagine a material record of the present, often through examining various forms of collecting, interpretation and display. The result is work that reveals how institutions speak about our lives, evoking an archeology of the present existing beyond the framework of the gallery. Throughout 2016 Farooq and Linschooten undertook a series of cumulative research trips via the Burrard Marina Field House Studio Residency Program toward the development of installations at CAG and the Yaletown-Roundhouse Station.

In *Bear Claws Salad Hands*, Farooq and Linschooten re-purpose found language from local souvenir shops highlighting the city's active commodification of culture. Through the simple act of reproducing the language of the store's inventory list and applying the names of a selection of items directly onto the station windows, the Canada Line facade becomes a set of adverts exaggerating the wholesale co-opting of culture as currency. This re-appropriation of found language developed into public installation exaggerates and subverts the ethnographic strategies of representation and implicate such practices into larger systems used to propagate cultural hierarchy, difference and discrimination.

The Field House Studio Residency Program is generously supported by Vancouver Park Board and the City of Vancouver, along with many private and individual donors. Please visit our website for a full list of supporters. For further details about the program, all forthcoming residencies and associated events visit our website at www.contemporaryartgallery.ca and the blog at www.burrardmarinafieldhouse.blog

For 2016–2019 we acknowledge the generous support of the Field House Studio Residency Program by the Vancouver Foundation.

Derya Akay lives and works in Vancouver. He recently received the 2016 Portfolio Prize Emerging Artist Award and was shortlisted for the 2015 RBC Emerging Artists People's Choice Award. Recent exhibitions include Kunstverein, Toronto; Terasaki Gallery, Kofu-shi; SFU Galleries, Vancouver Art Gallery, Access Gallery and Centre A, Vancouver. Upcoming exhibitions in 2017 include Campbell River Art Gallery and Del Vaz Projects, Los Angeles.

Derya Akay

Sariye Görgün cooking in her home in Dereköy, Bodrum, Turkey (2014)
Still from research documentation
Courtesy the artist

Studio Residency Program

Burrard Marina Field House
1655 Whyte Avenue

Throughout 2017 CAG is hosting a series of artists-in-residence, each working toward participatory projects to be realized throughout 2017–2019. The Field House Studio is an off-site artist residency space and community hub organized by CAG. 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, participate and connect with art and artists.

Derya Akay

February to April, 2017

The Contemporary Art Gallery welcomes Vancouver-based artist Derya Akay as the Burrard Marina Field House resident this winter. Expanding on recent projects, Akay will explore and collate local and diasporic culinary traditions through a series of workshops and communal meals with a multigenerational and cultural range of invited community members. The Field House will slowly evolve into a communal space for shared meals and conversation throughout the winter months. Check CAG website for event details.



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 events visit
www.contemporaryartgallery.ca

Exhibition openings and events

Haroon Mirza and Erdem Taşdelen

B. C. Binning and Alvin Balkind Galleries

Opening reception: Thursday, January 12, 7–9pm

Join us to celebrate the opening of our new exhibitions.

Happy Hour:

Collaborative Poetry reading with Daniel Zomparelli

Thursday, February 16, 6pm

In response to Erdem Taşdelen's *The Quantified Self Poems*, poet Daniel Zomparelli will speak about his work with Taşdelen and the central role collaboration plays in his creative practice. Zomparelli and frequent collaborator Dina Del Bucchia will follow with a reading from recent work.

Zomparelli is editor-in-chief of *Poetry is Dead* magazine, co-podcaster of *Can't Lit* and co-editor of *After You*, a collaborative poetry project. His first book of poems *Davie Street Translations* and *Rom Com* a collaborative book with Dina Del Bucchia are published by Talonbooks. His first collection of short stories *Everything is Awful and You're a Terrible Person* will be published by Arsenal Pulp Press in Spring 2017.

Artist talks

Haroon Mirza

Friday, January 13, 6pm

MoCap Studio 285e

Emily Carr University of Art + Design, North Building

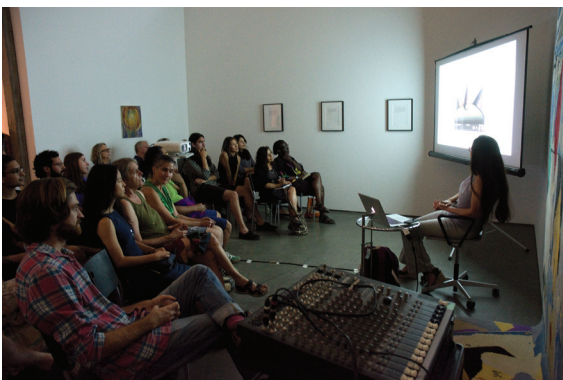
1399 Johnson Street, Granville Island

Mirza is an internationally acclaimed UK-based artist who 'composes' with light and sound waves and electric current. In his talk he will discuss his practice and recent work, devising kinetic sculptural works and immersive installations. Presented in partnership with Visual Art Forums and the Audain Faculty of Visual Art and Material Practice.

Erdem Taşdelen

Thursday, January 19, 6.30pm

Taşdelen will discuss his multidisciplinary practice involving video, installation, sculpture, drawing and artist books along with recent works on view at CAG.



Family Days

Presented in collaboration with ArtStarts on Saturdays. For more details visit: www.artstarts.com/weekend

We acknowledge the generous support of the Peter Szeto Investment Group for our Family Day program.

On the last Saturday of each month, the CAG invites all ages to drop-in for short exhibition tours and free art-making activities that respond to our current exhibitions.

Saturday, January 28

Short Circuits

Inspired by Haroon Mirza's media installation create a pop-up drawing with a small circuit and LED lights. Try our glow in the dark drawing experience in the gallery.

Saturday, February 25

Poetry Cut-Up

Responding to Erdem Taşdelen's *The Quantified Self Poems*, you will receive an envelope of secret words to create a poetry collage and self-portrait.



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.

Lunch hour tours

First Thursday every month with Maddy Tranter

February 2 and March 2, 12.15–12.45pm

Join CAG Visitor Assistant Maddy Tranter for a midday tour of current exhibitions.

Sunday afternoon tours

Last Sunday of every month with Jocelyn Statia

January 29 and February 26, 3pm

Join CAG Visitor Coordinator, Jocelyn Statia for a tour of the current exhibitions.

Curatorial tours

Nigel Prince

Saturday, March 4, 2pm

Join CAG Director, Nigel Prince for a guided tour of the Haroon Mirza exhibition as part of the downtown galleries tour with Audain Gallery at 3pm and Artspeak at 4pm.

Jas Lally

Thursday, February 16, 6.30pm

Assistant Curator, Jas Lally offers an evening behind-the-scenes guided tour of the current exhibition *Entheogens* by Haroon Mirza.

Jas Lally

Thursday, March 9, 6.30pm

Assistant Curator, Jas Lally offers an evening behind-the-scenes guided tour of the current exhibitions by Erdem Taşdelen.

Multilingual tours

Tommy Ting

Sunday, January 22, 3pm

Join artist Tommy Ting for a tour of the current exhibitions in Mandarin.

Guadalupe Martinez

Saturday, February 11, 3pm

Join local artist Guadalupe Martinez for a tour of the current exhibitions in Spanish.

Kay Slater

Sunday, March 12, 3pm

Join artist Kay Slater for a guided tour in French.



Contemporary Art Gallery
555 Nelson Street, Vancouver
British Columbia, Canada V6B 6R5

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
contact@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: Jameson Whiskey,
Four Winds Brewing and Hester Creek Winery.

We are delighted to partner with Aesop and thank
them for their generosity.

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by Trasi Jang and family day photograph by
Khara Deurhof.

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vancouver
foundation



Canada Council
for the Arts

Conseil des Arts
du Canada



CAG elsewhere

Camille Norment
Montreal Biennale
October 19, 2016 to January 15, 2017

Liz Magor
you you you
Migros Museum für Gegenwartskunst, Zürich
February 18 to May 7, 2017

The exhibition at the Migros Museum für Gegenwartskunst was conceived in close cooperation with Kunstverein in Hamburg and realized in partnership with Contemporary Art Gallery and Musée d'art contemporain de Montréal.

Join the CAG

Become a CAG member today and receive invites to special previews, happy hour events, artist talks and discounts on publications and editions. Members are a mix of artists, cultural taste makers and patrons of the arts who are interested in developing a dynamic cultural scene. Join today and be part of CAG. Your support helps keep our exhibitions and programs free of charge. To join call 604 681 2700, visit us at the gallery or online at www.contemporaryartgallery.ca/join-give

www.contemporaryartgallery.ca



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