

CAG

Contemporary Art Gallery

Vancouver, BC

Louise Hervé and Chloé Maillet

January 26 to February 3, 2013
B.C. Binning Gallery

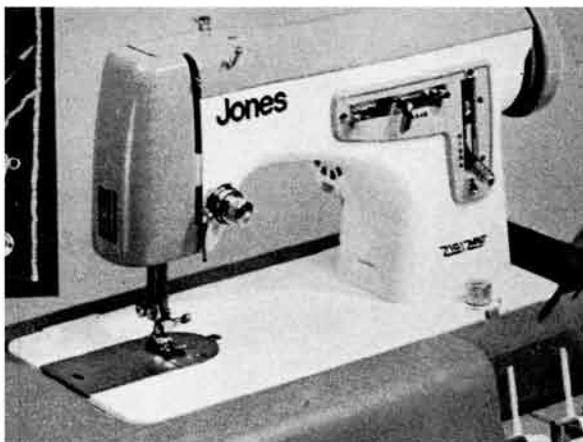
Ciprian Mureşan

February 8 to April 7, 2013
B.C. Binning and Alvin Balkind Galleries

Raymond Boisjoly

February 8 to April 7, 2013
Window Spaces and off-site

Opening reception:
Thursday February 7, 2013, 7–10 pm



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Louise Hervé and Chloé Maillet

Scholar's Rock
January 26 to February 3, 2013
B.C. Binning Gallery

Louise Hervé (born 1981, Chauny, France) and Chloé Maillet (born 1981, Loudun, France), live and work in Paris. They have made performances and solo exhibitions in a number of museums and galleries, most recently *L'un de nous doit disparaître – Discours pour les presse-papiers*, Le Crédac, Ivry-sur-Seine, France; *Pythagoras and the Monsters*, Kunstverein Braunschweig, Germany; *Attraction étrange*, Synagogue de Delme, France and *The Exoteric Wall*, Kunsthause Glarus, Switzerland (2012); *où l'on incendie le diorama*, FRAC Champagne-Ardenne, Reims, France (2011). Selected recent group exhibitions include *La Triennale*, Palais de Tokyo, Paris; *Read, Look! We promise it's not dangerous*, Emily Harvey Foundation, New York, USA, (2012); *Spirales, Fragments d'une mémoire collective autour de Chris Marker*, Centre d'art Contemporain de Genève, Switzerland; *Skepticism from a sofa*, Moscow Biennale; *Revisiting time*, FRAC Nord Pas de Calais, Dunkirk, France, (2011); *September, 1899*, Benaki Museum, Athens; *A recess and a reconstruction, performance – lecture*, Raven Row, London; *Dynasty, L'homme le plus fort du monde (reconstitution 1^e et 2^e)*, Palais de Tokyo and Musée d'Art Moderne de la ville de Paris; *Un projet important (la Comédie Musicale)*, part of the *Hors pistesfestival*, Centre Georges Pompidou, Paris, (2010). In 2012 they were shortlisted for the prestigious 14th Prix Fondation d'entreprise Ricard, Paris. They are represented by Marcelle Alix, Paris.

Generously supported by Institut Français and the Consulat général de France à Vancouver, and presented with PuSh International Performing Arts Festival.

Based on ideas suggested in a visit to the Dr. Sun Yat-Sen Classical Chinese garden in Vancouver, for their first performance in Canada, French artists Hervé and Maillet will bring a humble object into the gallery — a *gongshi* — a form redolent of or somehow manifest as a 'scholar's stone', a repository of information and knowledge. Traditionally *gongshi* are not very big, you can transport them easily. They are not made by man, but by natural elements, yet they can appear artificial, and at the same time sum up the passing of time and the actions of nature. They could be considered to resemble the wandering of the mind.

Hervé and Maillet are currently investigating different forms of preservation through water, in literature, cinema, and in archaeological remains. Historic objects soaked in water are often completely unspoiled; decay only setting in once removed from this source. In science-fiction films, the idea is the same, where whole civilizations are 'preserved' because they are under water, such as the people of Atlantis in *Warlords of Atlantis* (Kevin Connor, 1978). In contemporary times people gather to benefit from the life-sustaining qualities of thermal waters, here in British Columbia at places like Ainsworth or Radium Hot Springs.

For their presentation at the Contemporary Art Gallery Hervé and Maillet will introduce a contemporary signifier of such potential to the gallery, a reverse osmosis machine, an object used to filter and desalinate sea water on ships or to concentrate maple syrup during its production process. It will provide the central and metaphorical focal point for a performance weaving together local histories and traditions of west coast Canada with the ongoing propositions of their practice — the promotion and circulation of knowledge, and its possible transference between disciplines.

The performance will be generated through an intensive week of rehearsals leading up to the actual event with Hervé and Maillet working closely with a team of local participants who will assist in presenting the work to the visitors and audience.

In writing a script, *Scholar's Rock* will bring together history, popular culture, literature and various facts in the style of a guided tour; a series of short lectures delivered to visitors to the gallery. Their method of working combines that of investigation and inventory, intersecting personal commentary and scientific discourse. Mixing fact with fiction, parallel explorations, deductions, and digressions will create a sequence of intertwining stories centred on the presence of their *gongshi*, the filtration machine.



Louise Hervé and Chloé Maillet
Le mur qui saigne, conférence performée lors de l'exposition «Les prisonniers du soleil» (2010)
Courtesy Marcelle Alix, Paris

Ciprian Mureşan

Recycled Playground

February 8 to April 7, 2013

B.C. Binning and Alvin Balkind Galleries

Ciprian Muresan was born in Dej, Romania and lives and works in Cluj-Napoca. Recent solo exhibitions include Galerie Hussenot, Paris; Centre d'Art Contemporain, Geneva (2012); FRAC Champagne-Ardenne; David Nolan Gallery, New York (2011); *Incorrigeable Believers*, Neuer Berliner Kunstverein, Berlin; *The Unbelonging*, Prometeogallery, Lucca and Milano; *How I Wonder What You Are*, Plan B, Berlin, and Wilkinson Gallery, London (2010). Group exhibitions include *Six Lines of Flight: Shifting Geographies in Contemporary Art*, San Francisco Museum of Modern Art; *European Travellers*, Mucsarnok Kunsthalle, Budapest, Hungary; *Never odd or even – a text spaced exhibition*, Museet for Samtidiskunst / Museum of Contemporary Art, Roskilde, Denmark (all 2012); *Rearview Mirror: New Art from Central and Eastern Europe*, Art Gallery of Alberta, Edmonton and The Power Plant, Toronto (2011–2012); *Rewriting Worlds: Dada Moscow*, The 4th Moscow Biennale of Contemporary Art, Moscow (2011); *After the Fall*, Hudson Valley Center for Contemporary Art, Peekskill, New York; *The Seductiveness of the Interval*, The Renaissance Society, Chicago; *17th Sydney Biennale* (2010); *The Generational: Younger Than Jesus*, The New Museum, New York; *The 53rd Venice Biennale* (2009); *Where the East Ends*, Nassauischer Kunstverein, Wiesbaden; *Monument to Transformation, Fragment #7: Communism Never Happened/Vocabulary*, Tranzit, Bratislava; *Dada East? Romanian Context of Dadaism*, Zacheta – National Gallery of Art, Warsaw; *Signals: A Video Showcase – Mash Up*, Orange County Museum of Art, Newport Beach; *Fusion // Confusion*, Museum Folkwang Essen, Germany (2008).

He is represented by Plan B, Cluj / Berlin; Andreiana Mihail Gallery, Bucharest; Nicodim Gallery, Los Angeles and David Nolan Gallery, New York.

This exhibition has been organized in collaboration with FRAC Champagne-Ardenne, France and the Centre d'Art Contemporain, Geneva, Switzerland.

The Contemporary Art Gallery presents the first solo institutional exhibition in North America for Romanian artist Ciprian Mureşan.

Artistic and literary works are the starting point for Mureşan who appropriates them in a reflective project that intersects with the recent history of Romania and other Eastern European countries and, more generally, ponders the realities of the contemporary world. Included in the show are two newly commissioned pieces by the Contemporary Art Gallery with our partners FRAC Champagne-Ardenne and Centre d'Art Contemporain, Geneva: an installation, *Recycled Playground*, which gives the exhibition its title and overarching tone, and a companion video *Protesting Against Myself*. A selection of other significant works is also presented. Juggling humour and critique, the artist highlights the structures and processes of all forms of power.

Mureşan's videos, drawings and installations often reuse iconic works of art or literature, re-contextualized to present an ironic take on the governing ideologies and power structures at large, whether political, social or economic. Through characteristic dark humour, Mureşan evokes the realities of present day societies, their ambivalence toward recent history and political change with consequent loss of traditions and local products, and a broader Eastern European fascination with the cultures of the West. *Protesting Against Myself* (2011) is a 30 minute video compiled from short scenes filmed in a dumpster which improvises as a stage for a puppet show. While the conversation between the two characters centres on revolt and protest in the very specific context of Romania since the fall of Ceauşescu, its implications on the current state of global politics are all too easily understood.

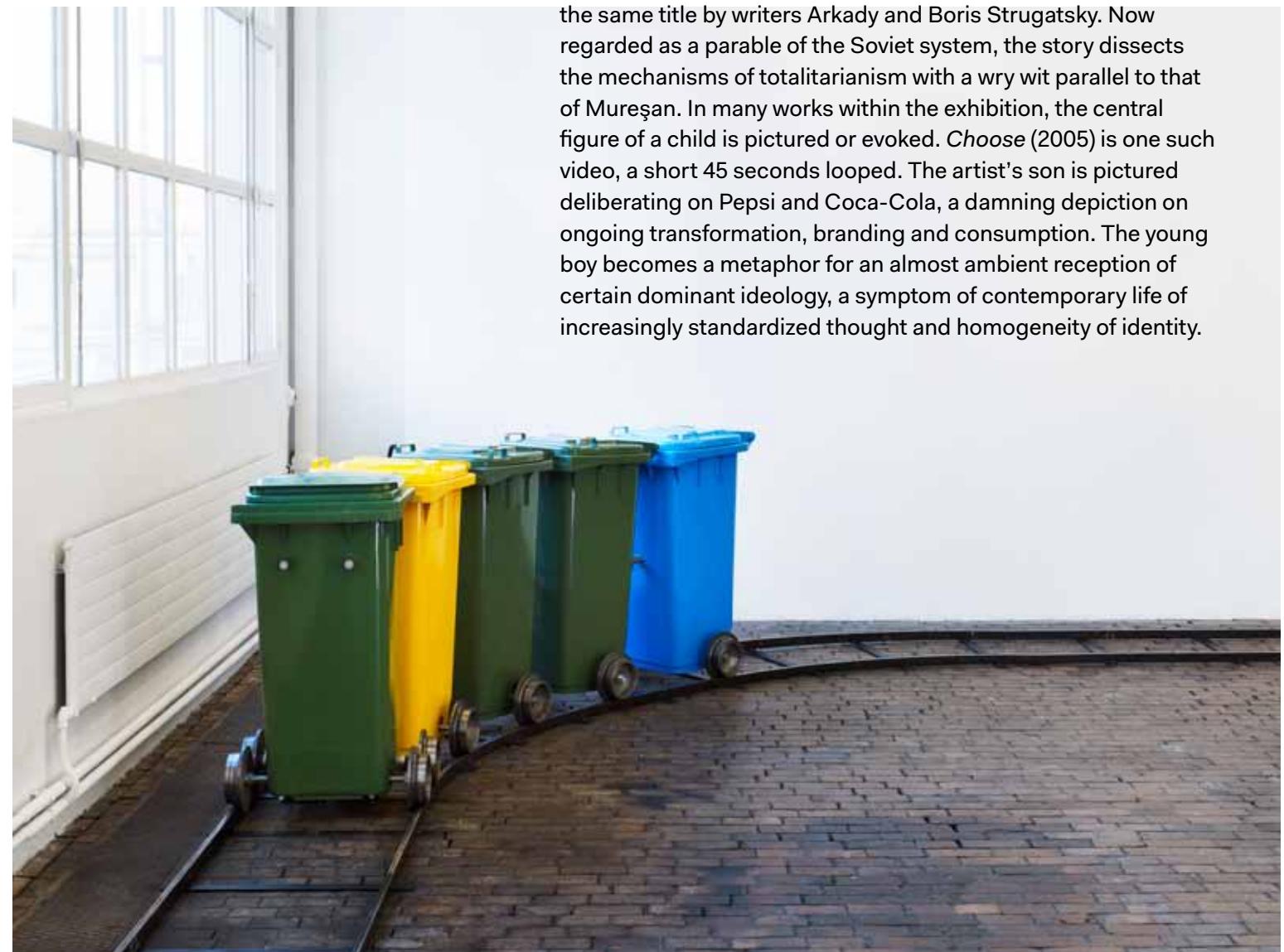


Opposite and below:

Ciprian Mureşan
Recycled Playground (2012)
Centre d'Art Contemporain Genève
Photographs by David Gagnebin-de Bons

Recycled Playground (2011) was inspired by the rusting remains of a train the artist saw daily in an abandoned park in Cluj-Napoca where he lives and works. Here the piece conjures a childhood fantasy to create a train set which is at once disenchanted and tinged with melancholy comprising as it does three garbage cans trundling around the gallery room. Similarly suggestive of an end to optimism is the photograph, *Leap into the Void, After Three Seconds* (2004), a remake of Yves Klein's *Saut dans le vide* (1960). However instead of showing Klein mid-air, arms outstretched, Mureşan's version shows the artist lying flat on the ground in a Cluj street.

While the actual situation in Eastern European countries is a starting point, it is one that forms a far-ranging reflection on a contemporary world characterized by a demise of utopian thinking and the domination of models of entertainment — a consensual, globalized culture of consumption. With reference to such forms, humour and play become the vehicles for the propositions within Mureşan's work. *The Second Invasion from Mars* (2010) comprises a table of 21 books by authors such as Homer, Artaud, Kafka and Kundera. Inserted into each book is a drawing inspired by the science fiction story from 1967 of the same title by writers Arkady and Boris Strugatsky. Now regarded as a parable of the Soviet system, the story dissects the mechanisms of totalitarianism with a wry wit parallel to that of Mureşan. In many works within the exhibition, the central figure of a child is pictured or evoked. *Choose* (2005) is one such video, a short 45 seconds looped. The artist's son is pictured deliberating on Pepsi and Coca-Cola, a damning depiction on ongoing transformation, branding and consumption. The young boy becomes a metaphor for an almost ambient reception of certain dominant ideology, a symptom of contemporary life of increasingly standardized thought and homogeneity of identity.



Raymond Boisjoly

As It Comes
February 8 to April 7, 2013
Window Spaces and off-site at
Yaletown-Roundhouse Station, Canada
Line and Fieldhouse Studio Residency
Program

In partnership with the City of Vancouver Fieldhouse Studio Residency Program, the Contemporary Art Gallery presents Canadian artist Raymond Boisjoly as our inaugural resident artist. For six months he will occupy the Burrard Marina Field House, using it as a studio and a place for community engagement, coinciding with the launch of *As It Comes*, two new interrelated public works.

The title appears at the Yaletown-Roundhouse Station as a discrete piece, humorously foreboding, and more comic than terrifying, presented in brightly coloured vinyl like a credit from a B-list horror film. Linked to the text in the gallery windows, Boisjoly removes all suggestions of the past, not to deny what has become history, but with the intent to restore belief systems that are still intact.

The colloquial use and structure of the written or spoken word figure prominently in Boisjoly's work. He often transforms the meaning and significance of language by rendering phrases indecipherable or by reordering clichéd aphorisms and mixing metaphors. Vernacular materials such as Christmas lights or plastic tarpaulin may be used equating their physical properties to the direct meaning of words, or other devices are employed to abstract language whereby it can only be read as form. For example, in *The Writing Lesson* Boisjoly transcribed the original names of First Nations lands into typefaces derived from Norwegian black metal. Appearing as mere pattern, the texts reached a point of illegibility. While referencing an anti-Christian politic in an attempt to re-evaluate aspects of indigenous spirituality, Boisjoly inversely uses it to obscure names that symbolize belief systems while signaling their near invisibility in our contemporary society.

Raymond Boisjoly (born 1981) is an artist of Haida and Québécois descent from Chilliwack, BC, currently based in Vancouver. Recent solo exhibitions include *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 inaugural residency with Raymond Boisjoly is generously supported by the City of Vancouver through its Fieldhouse Studio Residency Program and by the Province of British Columbia through the Ministry of Advanced Education, Innovation and Technology.

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

Coinciding with his residency and projects with the Contemporary Art Gallery, Raymond Boisjoly will present a solo exhibition at Catriona Jeffries Gallery, February 28 to April 6, 2013.

Below:
Raymond Boisjoly
As It Comes (2012)
Proposal for the Yaletown-Roundhouse Station,
Canada Line

others by indigenous peoples not simply to critique the mix of cultural authorship, but in an attempt to redefine their value by examining their complex narrative structures and setting them within a literary precedent.

In the gallery's window spaces, Boisjoly draws attention to each narrator's indirect use of language by focusing on how they communicate without being explicit — intentionally not naming an object but describing its properties and mixing the future tense while speaking in the present. The selections from the texts do not create a narrative, but instead emphasize process and experience, and thus suggest a continuum between futures past and a contemporary sense of self. As well as changes in syntax the positioning of phrases shifts on the page, Boisjoly configuring quotes into a continuous sentence that runs across multiple pieces of paper pinned together to form words. It is as if the artist dropped the pages on the ground then quickly compiled them into formulated sentences, letters breaking across individual sheets placed in different positions. Yet the work is highly ordered, deceptively complex and tightly structured.

The deliberate contrast between the casualness of the execution and its intensive planning is tied to a desire to negotiate the past in articulating something of the present. The switching of tense inverses that which is typical in such autobiographical narratives of First Nations people, as Boisjoly observes, 'They emerge out of immense historical change, but restrict their subjects to an imagined past that shrinks in comparison to modernity.' *As It Comes* anticipates a future always approaching, denying any possibility of the action having passed.



As It Comes re-assembles passages taken from three North American First Nations autobiographies: *Black Elk Speaks*, *Yellow Wolf His Own Story* and *During My Time* by Florence Edenshaw Davidson, Boisjoly's great grandmother. All of the texts tell of the legislation of indigenous rights amidst the coming of modernity, with each written as a personal account yet authored by and credited to someone else. Black Elk's story is told by American poet John G. Neihardt, Yellow Wolf's by Lucullus Virgil McWhorter and Edenshaw's by Margaret B. Blackman. Many other individuals too were involved in their construction, producing a further remove from the direct account — Black Elk's son interpreted for his father who didn't speak English and the poet's daughter transcribed his story for example — and offering their versions of particular events. These numerous voices suggest a self-reflexivity, signifying that singular opinion may be fallible and subjective, and understanding that one person cannot represent the whole. Boisjoly uses these autobiographies as emblematic of

Mariano Pensotti

Sometimes I think, I can see you

January 18–20, January 25–27 and
February 1–3, 12–4 pm

Vancouver Public Library,
Central Branch Atrium
and Vancouver Art Gallery, Lobby



Mariano Pensotti

Sometimes I think, I can see you (2010–2011)
Photograph by Tanja Dorendorf, T+T Fotografie

What stories simmer just beneath the surface of the public spaces that we dwell in? What characters are the strangers we brush shoulders with? What characters are we?

Argentinean artist Mariano Pensotti's ingeniously voyeuristic work *Sometimes I think, I can see you* places writers in public spaces and uses them as literary surveillance cameras. Over the three weekends of the 2013 PuSh Festival, a group of Vancouver writers including Michael Turner, Lisa C. Ravensbergen, Adrienne Wong, Kay Slater, Charles Demers, Anakana Schofield, OZ12 and Caitlin Chaisson, will be stationed in the lobby of the Vancouver Art Gallery and the atrium of the Vancouver Public Library Central Branch equipped with laptops connected to projection screens. Their directive? To write a live account of whatever it is they see — or imagine they see — in these urban surroundings. Through the eyes and minds of these various writers, speculations unfold, narratives are woven, and the anonymous individuals around us become implicated in a series of beautifully spontaneous fictions.

Mariano Pensotti is known internationally as one of the foremost directors in contemporary theatre. His work *El pasado es un animal grotesco* was presented on a revolving stage in the Fei and Milton Wong Experimental Theatre at PuSh 2012, and his work *La Marea* presented outdoors in the streets of Gastown at PuSh 2011.

Presented with PuSh International Performing Arts Festival, The Playwrights Theatre Centre and Vancouver Art Gallery, and supported by Vancouver Public Library.

Produced with Ciudades Paralelas, a coproduction between HAU Berlin and Schauspielhaus Zürich, in collaboration with Goethe-Institute Warschau and Teatr Nowy.

John Smith

Shorts

The Cinematheque

January 23, 2013, 7pm

Duration: approximately 115 minutes

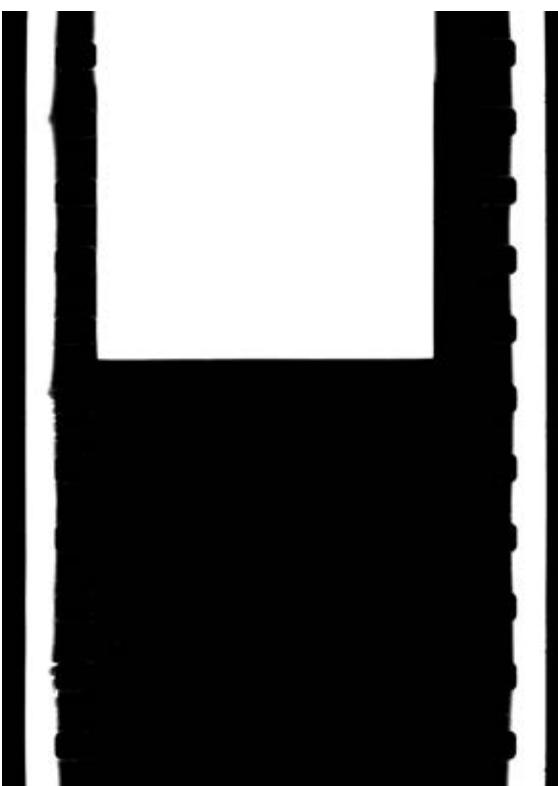
Józef Robakowski

My Own Cinema

The Cinematheque

January 28, 2013, 7pm

Duration: approximately 70 minutes



Józef Robakowski

Test II (1971)
35 mm film, 1 minute 58 seconds
Courtesy of the artist

Presented by the Contemporary Art Gallery and the PuSh International Performing Arts Festival, and supported by The Cinematheque.



John Smith and Graeme Miller

Lost Sound (1998–2001)
Video, 28 minutes
Courtesy of LUX, London

The screenings of work by Smith and Robakowski bring together two filmmakers who interrogate the language and mechanics of film itself. They share an interest in the world unfolding around them and in front of the camera, examining occasions and incidents with a humour which undercuts the rigorous nature of their work. Both reveal the narrative potential within the everyday while simultaneously making us aware of the actual and constructed nature of the images we are viewing.

British filmmaker Smith's work is associated with 'structural film', an experimental and analytical approach focused on the illusionary nature of the media itself, specifically looking at its 'material' qualities such as the projected light, the film strip and the projection apparatus. The series of films shown here from the 1970s and 1980s including his iconic *The Girl Chewing Gum* (1975), demonstrate how Smith expands on the concerns of structuralist practice through new means, including the use of narrative structure, the relationship between sound and image, humour and a close engagement with popular culture.

Józef Robakowski is a pioneer of independent Polish film. From the early 1970s he interrogated the language, material and mechanics of film, combined with a long-standing interest in conceptualist avant-garde traditions filtered through an insistence on authenticity and personal identity. Presented are a series of pieces produced between 1970 and 2009 including *From My Window, 1978–1999* (2000) shot from Robakowski's apartment. By filming the world around him and narrating everyday events in his own, often wryly humorous voice, he deployed a kind of personal resistance to the political situation imposed upon him.

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

Louise Hervé and Chloé Maillet
Scholar's Rock

Ciprian Mureşan
Recycled Playground

Raymond Boisjoly
As It Comes

Opening reception: Thursday February 7, 7-10 pm
Join us to celebrate the opening of our new exhibitions.



Raymond Boisjoly
The Writing Lesson: Massett (2011)
Sunlight, construction paper, acrylic and glass

Raymond Boisjoly

Monday, March 4, 7 pm

Emily Carr University of Art + Design

Room 301, 1399 Johnston Street, Granville Island

Boisjoly is an Aboriginal artist of Haida and Québécois descent based in Vancouver, BC. His practice engages the representation of Aboriginality through vernacular materials, photography and especially text-based work combining contemporary craft, pop references and street art with various cultural signifiers of traditional Northwest Coast imagery. His talk will consider the varied intersections of history, technology, and cultural practice as the central concern of his current work at the beginning of his residency at the Burrard Marina Fieldhouse. Presented in collaboration with Emily Carr University of Art + Design.

Artist talks



Louise Hervé and Chloé Maillet
La Ferme du Buisson, Paris (2010)
Photograph by Aurélien Mole
Courtesy Marcelle Alix, Paris

Louise Hervé and Chloé Maillet

Thursday, January 24, 7 pm

Emily Carr University of Art + Design

Room 301, 1399 Johnston Street, Granville Island

Hervé and Maillet create performance-lectures that blend and draw from multiple sources, including science fiction, genre movies, autonomous objects, academic discourse, and anecdotes. In this talk they will discuss their practice encompassing performance and filmmaking alongside their work as the I.I.I.I. (International Institute for Important Items). Presented in collaboration with Emily Carr University of Art + Design.

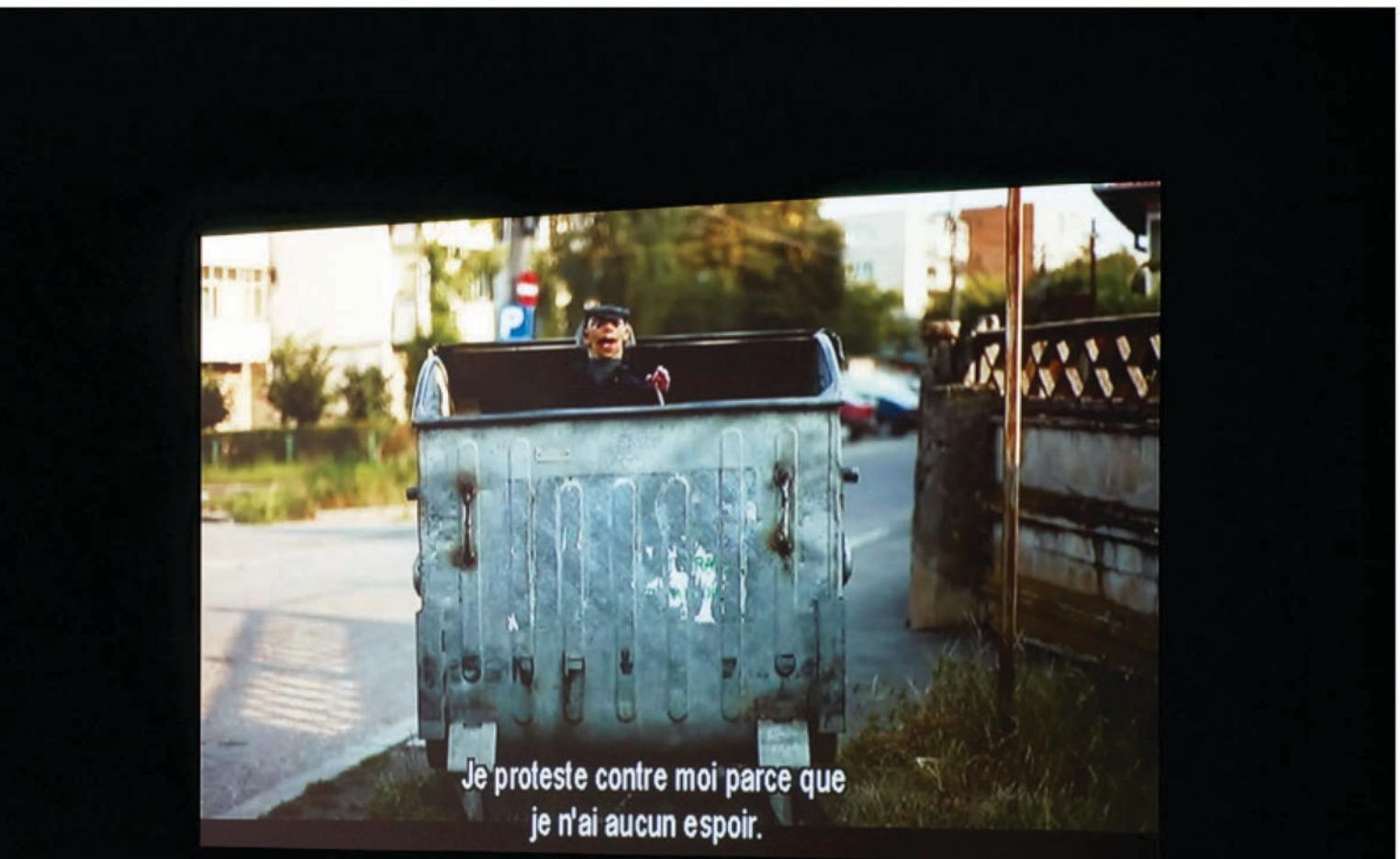
Ciprian Mureşan

Wednesday, February 6, 7.30 pm

Emily Carr University of Art + Design

Room 301, 1399 Johnston Street, Granville Island

Mureşan, and the rest of the 'Cluj Generation' with which he is loosely affiliated, came of age in post-communist Romania. Through drawing, film and installation he questions with characteristic humour, the connections between economic, social and political structures. In his talk he will discuss the major themes and propositions in his work which grow out of an examination of this context in which East meets West, and new and old systems of belief come into contact with each other. Presented in collaboration with Emily Carr University of Art + Design.



Opposite:

Ciprian Mureşan
Protesting Against Myself (2011)

HD video, 30 minutes

Centre d'Art Contemporain Genève

Photographs by David Gagnébin-de Bons

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.

Colin Browne: Readings and Talk

Tuesday, February 26, 7 pm

Colin Browne's most recent book of poems, *The Properties* (Talonbooks, 2012), is the prompt for this special Feedback evening. Readings and discussion points from Colin Browne will lead an inquiry into the idea of 'documentary' in relationship to the works on display. Colin Browne is a filmmaker, writer, film historian, a professor of film in the School for the Contemporary Arts at Simon Fraser University, and a poet who has been nominated for the Governor-General's Award for Poetry.

Dominic McIver Lopes: Acquired Taste: What's the Point?

Tuesday, March 12, 7 pm

Dominic McIver Lopes is a Professor in the Department of Philosophy at UBC, President of the American Society for Aesthetics, a member of the British Society of Aesthetics, and a member of the editorial board of the *Journal of Aesthetics and Art Criticism*. He is also co-editor (with Berys Gaut) of Wiley-Blackwell's *New Directions in Aesthetics*. His work focuses on pictorial representation and perception; the aesthetic and epistemic value of pictures, and the ontology of art. He is working on two books entitled *Beyond Art* and *Four Arts of Photography*. Tonight he explores taste and suggests new ways of thinking about contemporary art practices.

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.

Jenifer Papararo

Saturday, February 16, 3pm

CAG Curator, Jenifer Papararo gives a tour of the newly commissioned works by artist Raymond Boisjoly presented across the window spaces of the gallery building and off-site at the Yaletown-Roundhouse Station.

Nigel Prince

Saturday, February 23, 3pm

CAG Director Nigel Prince gives a tour of current exhibitions including works by Ciprian Mureşan and Raymond Boisjoly.

Kay Slater

Saturday, March 16, 3pm

A guided visit of the exhibitions on display in French led by CAG volunteer Kay Slater.

Jill Henderson

Saturday, March 23, 3pm

CAG Gallery Coordinator Jill Henderson tours the work on display and explores the history of the CAG.

Nigel Prince

Saturday, April 6, 3pm

CAG Director Nigel Prince gives a tour of the current exhibitions on the closing weekend.

Audience at a Feedback Series talk
Photograph by Maria Fedorova



CAG elsewhere



Erin Shirreff
Moon (2010)
Video, 32 minutes
Courtesy Lisa Cooley Gallery, New York

Mariano Pensotti

Sometimes I think, I can see you

Vancouver Public Library, Central Branch Atrium
and Vancouver Art Gallery, Lobby

January 18–20, January 25–27 and February 1–3, 12–4 pm

John Smith

Shorts

The Cinematheque, 1131 Howe Street, Vancouver

January 23, 7pm, free admission

Józef Robakowski

My Own Cinema

The Cinematheque, 1131 Howe Street, Vancouver

January 28, 7pm, free admission

Erin Shirreff: Available Light

22 September 2012 to 27 January 2013

Agnes Etherington Art Centre, Kingston, Ontario

This is the first solo exhibition in Canada of Kelowna-born artist Erin Shirreff, now based in New York City. Shirreff's conceptually rich work in video, photography and sculpture fuses rigorously refined technique with a lush sense of history. Showing at the CAG in April 2013, the exhibition is presented in collaboration with Carleton University Art Gallery and Agnes Etherington Art Centre. Each venue presents unique exhibitions, drawing out varied strands in her rich body of work, and have come together to produce her first monograph.

Talkback and Q&A with Nigel Prince

Thursday, March 7, 9.30pm (*Terminus* performance from 8pm)

Performance Works, Granville Island

Presented by Pi Theatre, on the occasion of the performances of *Terminus* by Irish playwright Mark O'Rowe, CAG director Nigel Prince joins director Richard Wolfe, the set and sound designers and Parjad Sharifi, commissioned for a special light projection, to discuss the challenges and interpretation of the piece in the context of its tough and demanding thematic narratives.

Contemporary Art Gallery
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Canada V6B 6R5

Tel. 001 604 681 2700

info@contemporaryartgallery.ca

www.contemporaryartgallery.ca

Open Tuesday to Sunday 12 to 6pm

Free admission

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

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

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

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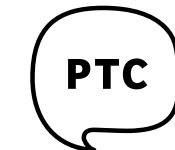
Opening reception sponsor: Kronenbourg 1664.

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Cover image:
John Smith *Associations* (1975)
16mm film transferred to HD Video, 7 minutes
Courtesy of LUX, London



Vancouver
Artgallery



Vancouver Public Library
www.vpl.ca



Consulat général de France

à Vancouver

INSTITUT
FRANÇAIS

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CENTRE D'ART CONTEMPORAIN
GENÈVE



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