



Contemporary Art Gallery

Vancouver, BC

Opening reception:
Friday, December 4, 7-10pm

RBC Canadian Painting Competition

November 13 to 29, 2015
B. C. Binning and Alvin Balkind Galleries

Kim Beom

December 5, 2015 to January 17, 2016
B. C. Binning and Alvin Balkind Galleries

Ryan Gander

November 13, 2015 to January 31, 2016
Window Spaces

Walter K. Scott

November 13, 2015 to January 31, 2016
Off-site: Yaletown-Roundhouse Station, Canada Line

Fabiola Carranza

November, 2015 to April, 2016
Burrard Marina Field House Studio



RBC Canadian Painting Competition

November 13 to 29, 2015

B. C. Binning and Alvin Balkind Galleries

The exhibition will be closed on
November 16, 17 and 19

The winners will be announced at the
CAG on November 18, 2015

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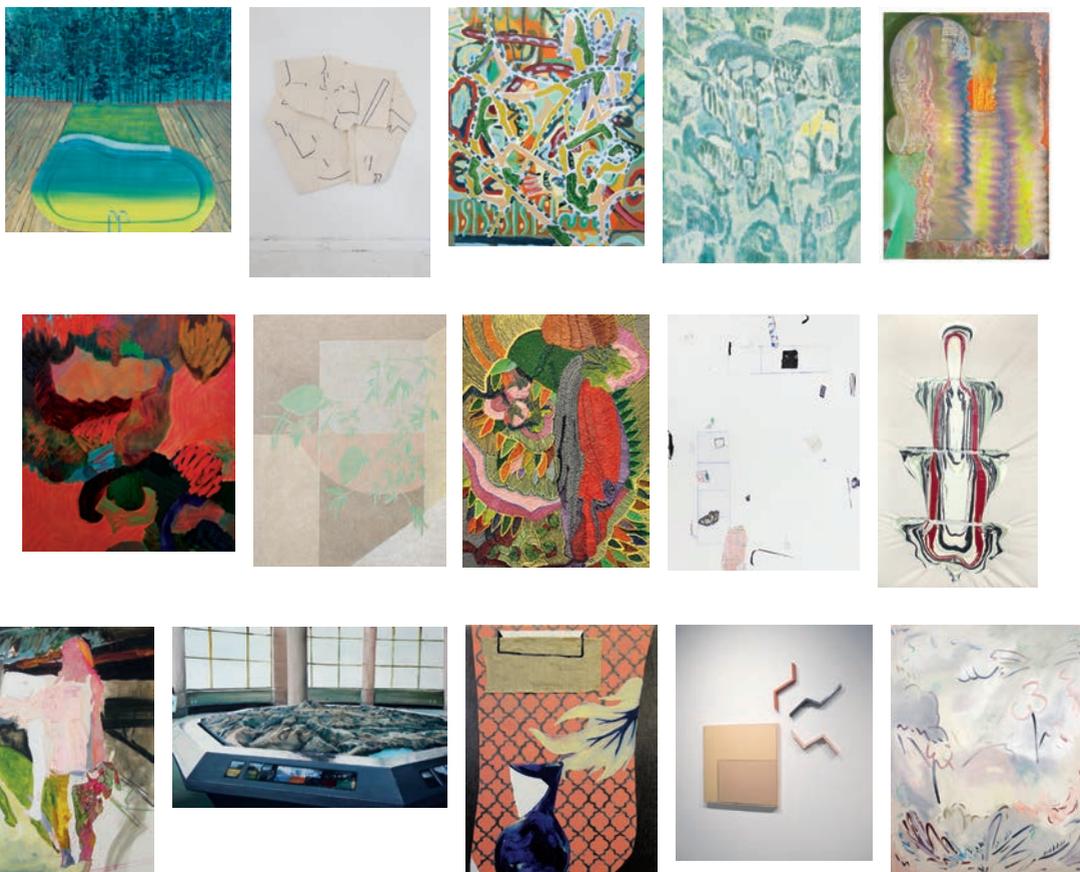
RBC Canadian Painting Competition 2015
finalists, alphabetically from left to right

For more information, visit
www.rbc.com/paintingcompetition

The Contemporary Art Gallery is delighted to host this year's RBC Canadian Painting Competition which since 1999, with the support of the Canadian Art Foundation, has been a unique initiative, helping bridge the gap from emerging to established artists.

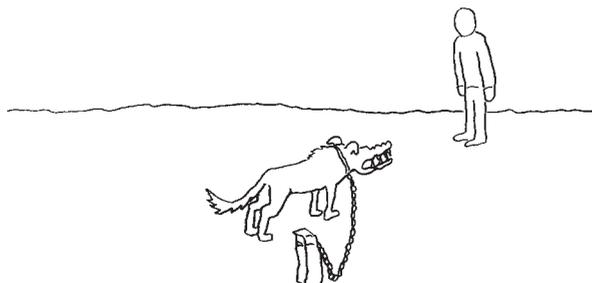
This year's selected finalists are from Eastern Canada: Hangama Amiri (Halifax, NS); Andrew Maize (Lunenburg, NS); Paul Hardy, Cindy Phenix and John Player (Montreal, QC); from Central Canada: Jessica Bell (Ottawa, ON); Patrick Cruz (Guelph, ON); Hanna Hur, Caroline Larsen, and Claire Scherzinger (Toronto, ON); and from Western Canada: Robert Taite (Winnipeg, MB); Simon de Brée, Megan Hepburn, Russell Leng and Tristan Unrau (Vancouver, BC).

The jury panel consists of: Hugues Charbonneau — Director, Galerie Hugues Charbonneau, Montreal; Melanie Colosimo — Director, Anna Leonowens Gallery, NSCAD University, Halifax; John Zeppetelli — Director and Chief Curator, Musée d'art contemporain de Montréal, Montréal; Iga Janik — Curator, Cambridge Galleries, Cambridge; Georgiana Uhlyarik — Associate Curator, Canadian Art, Art Gallery of Ontario, Toronto; Jinny Yu — artist and Associate Professor, Department of Visual Arts, University of Ottawa, Ottawa; Eli Bornowsky — artist, RBC Canadian Painting Competition Finalist Alumni (2007, 2008, 2010), Vancouver; Garry Neil Kennedy — Senior Artist, Vancouver; and Lisa Kehler — Director, Lisa Kehler Art + Projects, Winnipeg.



Kim Beom

December 5, 2015 to January 17, 2016
B. C. Binning and Alvin Balkind Galleries



The Contemporary Art Gallery presents the first solo exhibition in Canada of work by Korean artist Kim Beom. Comprising a survey of work spanning over twenty years and made across a range of material and form, the exhibition presents characteristically humorous and inquisitive takes on the way we come to see and know things.

Kim is a key figure of his generation in South Korea, his ideas based in the shift created when image-making moves from language to physical form. He fundamentally resists any singular definition, partly through the eclecticism of media — drawing, video, sculpture, performance — as well as taking on seemingly disparate subjects encompassing such things as the entire body of work of a modernist Korean poet or the domestication of dogs. Regularly recalling moments in popular culture and often visualizing wordplay or puns that tip language into the absurd or create comic forms, works such as the untitled series of drawings and related video from 1991–1996 are as refreshingly intriguing as they are disarming in their charm and curiosity with the world that surrounds us.

Visitors to the exhibition are welcomed by a modest canvas into which has been cut a short text. *Greeting* (2007) may appear almost straightforward in its appeal, captivating in the openness of its invitation, and yet it suggests the impending experience of the exhibition as an open field where the viewer can apply or should determine their own impressions.

Perception and illusion are key to Kim's practice. While much of his work is figurative in the sense that there are recognizable representational components depicted, this lack of ambiguity is called into question whereby the stability of image or language and its ability to communicate are set in motion. In speaking about his paintings, many of which are raw canvases that have been cut into, Kim talks about this blankness as acting like "a screen for the imagery in the viewer's mind." In *Man Standing* (1995), two footprints in metal rings are attached to the surface of the work displayed flat on the floor. Here we are asked to complete the image, conjuring the subject, imagining ourselves in the space of the piece itself.

This idea of fluid meaning can also be seen in other works that involve a notional transformation in some way — be it functional, a tautology between image to object, or a perceptual shift in the mind of the viewer. Such inventive changes may be considered witty or surreal, and achieved via the most economical of means. *An Iron in the Form of a Radio, a Kettle in the Form of an Iron, and a Radio in the Form of a Kettle* (2002) brings together the three household items which retain their familiarity of form and yet, as described in the title, change their function. As objects they retain their base characteristics but nonetheless are



Above:

Kim Beom

Risk from 10 Animated Drawings (2007)
10 episodes of 1 channel animation, 3 minutes
10 seconds
Courtesy of the artist
Collection of Maeil Dairies Co., Ltd.

Kim Beom

An Iron in the form of a Radio, a Kettle in the form of an Iron, and a Radio in the form of a Kettle (2002)
Mixed media, dimensions variable
Courtesy of the artist
Collection of National Museum of Modern and Contemporary Art, South Korea

Kim Beom, born in 1963 lives and works in South Korea. Solo exhibitions include: *Kim Beom: The School of Inversion*, Hayward Gallery, London (2012); *Kim Beom: Animalia*, REDCAT Gallery, Los Angeles (2011); *Objects Being Taught They Are Nothing But Tools*, The Cleveland Museum of Art, Cleveland, (2010); *Kim Beom*, Artsonje Center, Seoul (2010); *Beom Kim*, Sun Gallery, Seoul (2007); *Flower*, Trans Hudson Gallery, New York (2000); *Utility Objects*, Trans Hudson Gallery, New York (1997). Group exhibitions include: 2013 California Pacific Triennial, Orange County Museum of Art, Newport Beach (2013); *Time Mutations*, UB Art Galleries, University of Buffalo, Buffalo (2013); *Tireless Refrain*, Nam June Paik Art Center, Korea (2013); *Unknown Forces*, MSGSU Tophabe-I Amire Culture and Arts Center, Istanbul (2013); *(Im)Possible Landscape*, PLATEAU, Samsung Museum of Art, Seoul (2013); *Media City Seoul*, Seoul Museum of Art (2012); *City Within the City*, Gertrude Contemporary Art Spaces, Melbourne (2012); *Tell me, Tell me: Australian and Korean Art 1976–2011*, Museum of Contemporary Art, Sydney (2011); *A Rock That Was Taught It Was A Bird*, Artspace, Auckland (2010); *The Malady of Writing*, MACBA, Barcelona (2009); *Your Bright Future: 12 Contemporary Artists from Korea*, Los Angeles County Museum of Art, Los Angeles (2009); *The Demon of Comparisons*, Stedelijk Museum Bureau, Amsterdam (2009); *The Cover of a Book is the Beginning of a Journey*, Arnolfini, Bristol (2008); *Always a Little Further*, 51st Venice Biennale, Venice (2005); 8th International Istanbul Biennale, Istanbul (2003); *Under Construction: New Dimensions of Asian Art*, Tokyo Opera City Art Gallery, Tokyo (2002); *Beyond Landscape*, Artsonje Center, Seoul (1999). Work is in the collections of the Museum of Fine Arts, Houston; the Cleveland Museum of Art; and the Walker Art Center, Minneapolis in the United States; the Museum für Kommunikation in Bern, Switzerland; and the Seoul Museum of Art, the Ho-Am Art Museum, Artsonje Center, and the Horim Museum in Seoul, and the National Museum of Modern and Contemporary Art, in Gwachun, South Korea.

Above:

Kim Beom

Objects being taught they are nothing but tools (2010) (detail)

Everyday objects, wooden chairs, black board with fluorescent light, wooden tables, single channel video, 21 minutes, 8 seconds

Courtesy the artist

Collection of samuso: space for contemporary art, South Korea



simultaneously something else, becoming other than, or more than, that which they appear to exclusively exemplify.

Such improbable transformation in both the imagination of the artist and by extension the audience can be seen in *Untitled (Plants from the Places)* series (2007– ongoing). Here Kim cuts photographic images of plants from magazines and newspapers sticking them together to form new “plants” that continue to grow by the addition of other pieces of green paper. Through this reusing the artist completes the cycle — trees are cut down, made into pulp which then becomes paper and is returned to being a plant. In other works, this cultivation of change is suggested by Kim with a mix of both humour and unease.

How meaning is made, who constructs it and for whom it is intended is seen more directly in works such as *A Rock that was taught it was a Bird* (2010) in which an absurdist gesture has an actor attempting to teach a rock to fly, unperturbed by its seeming lack of response. Yet by soaking up this instruction is the rock not altered in some way? *Objects being taught they are nothing but tools* (2010), is a large scale sculptural work that has common household objects placed on model chairs facing a blackboard in a familiar classroom-like setting. The objects are assembled in front of a pre-recorded, televised lecture in which the teacher’s head is cut off and his voice dubbed so that in a speeded up, squeaky voice, the orator emphatically and gravely iterates the utility of “students” and, therefore, the futility of attempting to become anything more. Tools do not go to the hospital to see doctors, the voice points out, as humans do. They are instead serviced and fixed, or simply replaced. So it goes for the student. Education is a process that involves some notional form of change: knowledge is imparted and one’s identity and views on the world around us are (in)formed. Conventional structures of learning are undermined and replaced by questioning the fabric of our collective and individual perceptions.

Ryan Gander

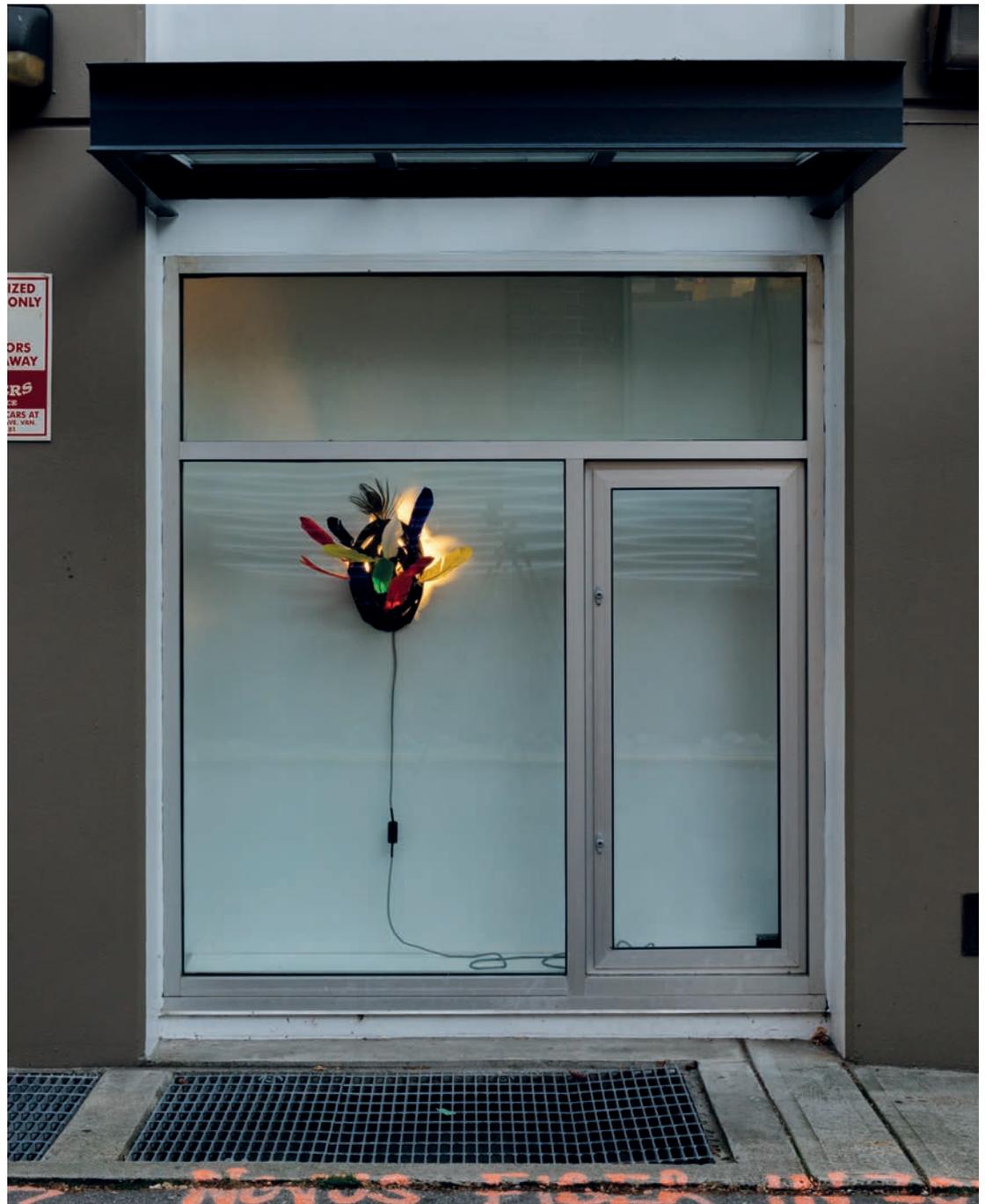
A lamp made by the artist for his wife
November 13, 2015 to January 31, 2016
Window Spaces

Below:

Ryan Gander

A lamp made by the artist for his wife
(fifty sixth attempt) (2015)
Met cycling helmet, feathers and various
electrical components
Photograph by SITE photography
Courtesy of the artist and Esther Schipper/
Johnen Galerie, Berlin

Continuing in our window vitrines are a new set of eight sculptures by British artist Ryan Gander, part of the ongoing series *A lamp made by the artist for his wife*. Made from ingenious combinations of everyday objects they evince a smart way with the art of storytelling in an immensely complex yet subtly coherent body of work which in its blend of the personal with the historical, delivers an emotional pull that is not only intellectually arresting, but also affecting in its humour. We take delight in these assemblages of disparate objects, that while provoking a myriad of associations, function as a collection of innovative lighting designs.





Walter K. Scott

A Home Underground (Excerpt II)

November 13, 2015 to January 31, 2016

Off-site:

Yaletown-Roundhouse Station

Canada Line

Scott currently lives and works in Montréal. For the Images Festival 2015, Scott produced *Wendy Live!* where a cast of English, Japanese and Mohawk-speaking performers enacted the newest *Wendy* book before its 2016 North American English-language release. Alongside his comic work, Scott produces work involving printmaking and sculpture and is represented by Macaulay & Co. Fine Art, Vancouver. He recently completed a residency at the Koganecho Bazaar, Yokohama, Japan.

Above:

Walter K. Scott

Proposal for Yaletown-Roundhouse Station,
Canada Line (2015)

Courtesy the artist

Scott is an interdisciplinary artist working across writing, illustration, performance and sculpture. In 2011, he began a comic book series, *Wendy*, the story of a fictional young woman living in an urban centre, who aspires to global success and art stardom but whose dreams are perpetually derailed. The position of the underdog, outsider and shape shifter is central to this body of work and the influence of feminist icons such as Elle Woods in *Legally Blonde* or artist, punk poet, experimental novelist and filmmaker Kathy Acker lingers.

Scott's two panel installation at Yaletown-Roundhouse Station, *A Home Underground (Excerpt II)* (2015) evolves from a new *Wendy* volume in which the eponymous character moves to Vancouver. Evoking the malaise of urban life, we see *Wendy* pictured moving through the city, a foil or reflection of the daily commuter passing through the station. Considering the two possible viewing positions for the work, inside the station descending the stairs or outside walking by, Scott has developed a recto-verso installation referencing the alter-ego/duality *Wendy* embodies, and the antagonism between mind and body. In this case, *Wendy* navigates Yaletown on her smart phone, juxtaposed with her inner self drilling head first into Vancouver's sub terrain — a representation of existential frustration.

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

Studio Residency Program

Burrard Marina Field House
1655 Whyte Avenue

The Field House Studio is an off-site artist residency space and community hub organized by the CAG. Running parallel to the residency program are an ongoing series of public events for all ages.

The Field House Studio Residency Program is generously supported by the Vancouver Park Board and the City of Vancouver. We gratefully acknowledge the generosity of many private and individual donors toward this program. Please visit our website for a full list of supporters.

For more details about the Field House Studio Program, all forthcoming residencies and associated events visit our website at www.contemporaryartgallery.ca and follow the Field House blog at www.burrardmarinafieldhouse.wordpress.com

Fabiola Carranza

November, 2015 to April, 2016

This fall CAG launches a six-month independent study residency with locally based artist, Fabiola Carranza. Considering the intertwining of art practice, community organization and public programming, Carranza will use the Burrard Marina Field House as a studio space from where to conduct her own research and to collaborate with CAG on a series of public programs. The artist's multi-faceted practice focuses on issues that arise from the historical and cultural specificities of her source materials, be it photographs, poems or found objects, whereby she attempts to draw out humour and pathos through a combination of intuitive experimentation and study.

Using the space as a site to examine open learning and discussion, and as a means to foster her own artistic development, Carranza's programming will extend the use of the field house to the immediate members within her artistic community alongside bi-monthly studio visits with both CAG staff and other artists working with the gallery. Events will see invitations made to a series of artists, poets and musicians, including for example, poetry workshops for visual artists led by local writers Marguerite Pigeon and Christopher Gaudet, and a stream of music/art events coordinated by Sydney Hermant.

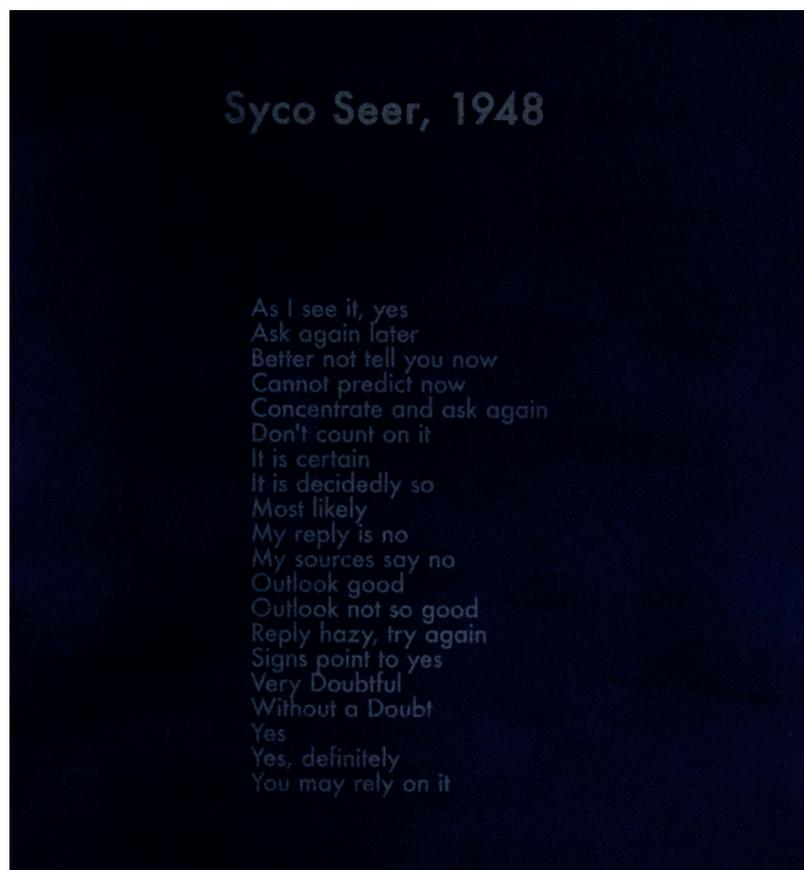
Fabiola Carranza (b. 1983) is a Costa Rican/Canadian artist who has participated in group exhibitions at The National Gallery of Costa Rica, Contemporary Art Gallery, Artspeak, Access Gallery and 221A in Vancouver. Solo exhibitions include *Apocalypse of Solentiname*, Hardscrabble Gallery, Vancouver (2012); *El Hábito de estrofas*, Des Pacio Gallery, San José (2011); *Pale. Pale. Pale. Pale. Pale. Pale. Pale*, The Crying Room, Vancouver (2011); *Foxgloves*, Lucky Gallery, Vancouver (2010) and *Sample Text in Vietnamese*, Lobby Gallery, Vancouver (2007). Carranza studied art and art history in Vancouver, BC and in Vestfold, Norway.

Fabiola Carranza

Syco-Seer, 1948 (2014)

Medium black-toned cyanotype on black printmaking paper

Courtesy of the artist



Re-Visions

Elizabeth Ellis

Bo Ha

Megan Low

Chris Mills

Natalie Murao

Robert Psutka

Diego Romero

Sophia Wolfe

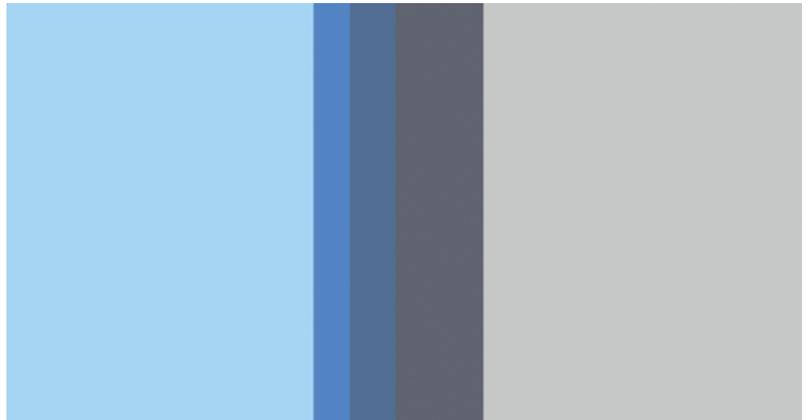
Offsite:

Telus Garden Building

Fourth Floor, 510 West Georgia St.

Open Monday to Friday, 10am–5pm

Commissioned by TELUS, *Re-Visions* is a new permanent, site-specific five-channel media installation developed by eight local emerging artists facilitated by the CAG and Cineworks. Mentored by Jem Noble, Brian Lye and Josh Hite, *Re-Visions* seeks to produce new representations of place through the group's diverse responses to our city in motion. The installation engages with themes of temporal and spatial transformation, the landscape of Vancouver portrayed through constant, yet fluctuating changes in infrastructure, community and communications. Playing with the idea of a contemporary "city symphony" — an experimental documentary genre that mimics city rhythms in an attempt to create a portrait of everyday city life — the installation turns to repetition and abstraction, rather than literal representation.



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

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.

Family Days

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

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

For more details regarding these and all public programs at the Contemporary Art Gallery visit the events page at www.contemporaryartgallery.ca

Exhibition opening

Opening reception: Friday, December 4, 7–10pm
Join us to celebrate the opening of our new exhibition.

Talks and Special Events

Kim Beom in conversation with Paul Kajander
Saturday December 5, 2pm

Kim and Kajander will discuss the ideas and themes present in the exhibition at the CAG.

Panel discussion — *For a New Accessibility*
Sunday, November 22, 11am–1pm

With Amanda Cachia, Carmen Papalia, Margaret Dragu and Cheryl L'Hirondelle. Moderated by Cecily Nicholson.

Howie Tsui

Tuesday, January 12, 7pm

Vancouver-based artist Howie Tsui (Tsui Ho Yan/徐浩恩) was born in Hong Kong and raised in Lagos, Nigeria and Thunder Bay. He holds a BFA from the University of Waterloo and received the Joseph S. Stauffer Prize in 2005. Selected solo exhibitions have been held at: Carleton University Art Gallery, Ottawa; Ace Art Inc., Winnipeg; Montréal, arts interculturels; Centre A, Vancouver; Agnes Etherington Art Centre, Kingston and the Art Gallery of Southwestern Manitoba. Howie Tsui will respond to the work of Kim Beom.

Saturday, November 28 and January 2, 12–3pm

On the last Saturday or 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.

November 28: *Brush Work*

Explore the RBC Painting Competition exhibition, then create your own experimental paintings using a variety of techniques and tools to create lines, shapes, colours and textures.

January 2: *A Dog's Life*

Holiday special New Year Family Day

Responding to Kim Beom's book *Noonchi*, about a dog in search of an owner, you will create your own illustrated story about Noonchi using drawing materials and a small folded paper book.

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.

SFU Philosopher's Café: Art Salons with Shaun Dacey

Saturday, November 28, 4pm

Discussing RBC Painting Competition.

Saturday, December 19, 4pm

Discussing the Kim Beom exhibition.

Jocelyn Statia

Saturday, December 12, 3pm

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

Leah Tan

Saturday, January 2, 3pm

UBC Curatorial Intern Leah Tan leads a tour of the current exhibitions.

Tommy Ting

Sunday, January 3, 3pm

Mandarin tour of the current exhibition with artist Tommy Ting.

Mike Bourscheid

Sunday, January 9, 3pm

A guided visit of the exhibitions on display in French led by artist Mike Bourscheid.

Hyung-Min Yoon

Saturday, January 16, 3pm

A guided visit of the exhibitions on display in Korean led by artist Hyung-Min Yoon.

Fabiola Carranza

Sunday, January 17, 3pm

Artist Fabiola Carranza leads a tour in Spanish of the current exhibitions.

Screening

Traces That Resemble Us

The Cinematheque

1131 Howe Street, Vancouver

Introduction

Thursday, December 10, 8.30pm

Screenings

November 12 to December 17

Exhibition at Monte Clark Gallery

November 21, 2015 to January 30, 2016

Traces That Resemble Us is a screening series and art exhibition that explores the intersections between visual art in Vancouver and cinema. Motivated by Jeff Wall's history as a former film programmer at The Cinematheque, the project invites 12 Vancouver-based artists to each program a film that has been influential to his or her practice, and to exhibit artwork for a corresponding group exhibition at Monte Clark Gallery. Participating artists include Vikky Alexander, Roy Arden, Robert Arndt, Karin Bubaš, Dana Claxton, Stan Douglas, Greg Girard, Rodney Graham, Owen Kydd, Myfanwy MacLeod, Ian Wallace and Jeff Wall. CAG Director Nigel Prince will introduce *GUMMO* (1997, Dir. Harmony Korine), selected by artist Owen Kydd.

For further information and tickets go to

www.thecinematheque.ca/traces-that-resemble-us

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: Kronenbourg 1664,
Backyard Vineyards and Hester Creek Winery.

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

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CAG elsewhere

Jochen Lempert

Field Guide

Cincinnati Art Museum

October 17, 2015 to January 3, 2016

The first major museum exhibition in North America devoted to the celebrated German photographer. Organized with the Cincinnati Art Museum.

Ryan Gander

Make every show like it's your last

Aspen Art Gallery, Colorado, USA

November 28 to February 7, 2016

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.

Liz Magor

Six Ways to Sunday #6

Peep-Hole Art Centre, Milan, Italy

September 23 to November 7, 2015

Continuing in Italy is the exhibition made in partnership with Peep-Hole who is hosting CAG as the final part of their *Six Ways to Sunday #6* initiative. The collaboration continues with Centre d'art contemporain d'Ivry — le Crédac, France where an expanded version will be presented in autumn 2016.

Gordon Bennett

Be Polite

Institute of Modern Art, Brisbane

October 24 to December 20, 2015

After showing at the IMA, the exhibition will evolve and travel to Perth Institute of Contemporary Arts in 2016, and the Contemporary Art Gallery in Vancouver in 2017.