



Contemporary Art Gallery

Vancouver, BC

Opening receptions:
Thursday, April 18, 7-10pm

Erin Shirreff

April 19 to June 16, 2013
B. C. Binning Gallery

Nancy Holt

April 19 to June 16, 2013
Alvin Balkind Gallery and off-site

Raymond Boisjoly

Continues until June 16, 2013
Window Spaces and off-site



Erin Shirreff

Pictures

April 19 to June 16, 2013

B. C. Binning Gallery



Above
Erin Shirreff
Lake (2012)
Colour video still, silent loop

Opposite
Erin Shirreff
UN 2010 (2010)
Colour video still, silent loop

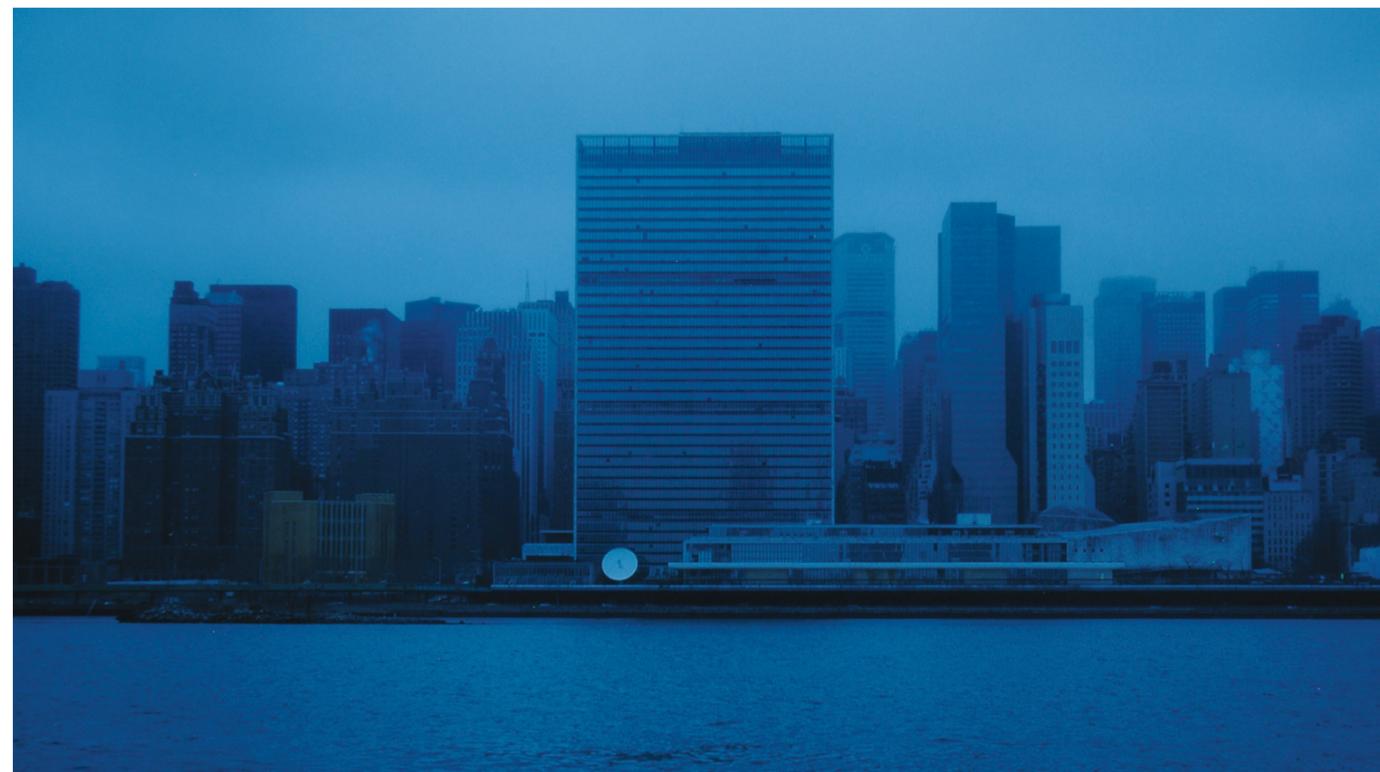
Courtesy Lisa Cooley Gallery, New York

Erin Shirreff's solo exhibition at the Contemporary Art Gallery will be the first presentation dedicated exclusively to the artist's film and video work. It may seem a somewhat unexpected focus given Shirreff's definition of herself as a sculptor. And yet her investigation into the language and perception of materiality has less to do with the presentation of physical objects than specifically to that of our experience of forms — how sharing the same space with a 'thing' varies from looking at its representation.

Shirreff is known for reproducing sculpture as images or making sculpture that distils the essence of a photograph, playing these two elements against one another as a means to prompt and test the viewer's response. In *Knives* (2008) for example, she modeled a variety of knife-like forms from Plasticine, subsequently presenting them as a series of black and white photographs; her most recent sculptures made from ash and cement resemble photographs, their surfaces giving way to reveal themselves as planes an inch thick as we move around them.

Such preoccupation with the properties and potency of sculpture in relation to photographic reproduction grew out of Shirreff's consideration of the work of Tony Smith; *New Piece* from 1966 made from black painted steel, in particular held a fascination, so much so that she made a pilgrimage to see it in person. Her actual experience of the work however revealed an unexpected level of engagement, making her question the limitations of sculpture as well as her own abilities as a viewer. She comments, 'It left me wondering whether the encounter, sharing the same material space as the object, was somehow more difficult, perhaps more intimidating, complicated, or somehow overwhelming, and that I didn't equal it. What was clear was that I wasn't able to let myself be as absorbed into the physical encounter as I was by the experience of the image. That remove offered by the reproduction opened up this contemplative space.'

Each of the four works presented at the Contemporary Art Gallery focus on an image of a building, sculpture or landscape and seek to similarly evoke such a quality. Typically these silent videos are made from subtle combinations of stills or, in the case of *Sculpture Park* (Tony Smith), by the camera panning across a static object. The original images are further transformed by simple means such as the tracking of daylight across their surfaces, by modifications through colour alterations or other such analogue effects. Changes can also play with the illusion of three dimensions as the pieces unfold. *Lake* uses an image of Lake Okanagan in B. C. where Shirreff grew up and her family still lives, the picture taken from an early 1980s tourism magazine. For this work Shirreff re-photographed the original image many times sequencing these as a series of stills, deploying subtle shifts in colour and light to alter the original hand-painted quality.



Erin Shirreff was born in Kelowna, British Columbia, 1975 and currently lives and works in New York. Her work has also been included in numerous solo and group exhibitions such as *Standing Shadows*, Galería Marta Cervera, Madrid (2012); *Science on the back end*, Hauser & Wirth, New York (2012); *Le silence*, *Une fiction*, Nouveau Musée National de Monaco (2012); *Today*, Lisa Cooley, New York (2012); *The Locker Plant*, Chinati Foundation, Marfa (2011); *A Promise is a Cloud*, Public Art Fund, MetroTech Center, Brooklyn (2011); *The Anxiety of Photography*, Aspen Art Museum, Aspen, Colorado (2011); *Still, Flat, and Far*, Institute of Contemporary Art, Philadelphia (2010); *David Musgrave and Erin Shirreff*, Contemporary Art Museum, St. Louis (2010); *Between Here and There: Passages in Contemporary Photography*, The Metropolitan Museum of Art, New York (2010); *Greater New York*, MoMA PS1, Queens (2010); *S-N-W-O*, Drei Raum für Gegenwartskunst, Cologne, Germany (2010); *The Fifth Genre: Considering the Contemporary Still Life*, Galerie Lelong, New York (2010); *I am not so different*, Art Palace Gallery, Austin, Texas (2009); *Dark Fair*, Kölnischer Kunstverein, Cologne, Germany (2009); *Creswell Crags*, Lisa Cooley, New York (2008). Her work is in the collection of the Metropolitan Museum of Art, the Museum of Fine Arts, Houston, Yale University Art Gallery, and the Guggenheim. She is represented by Lisa Cooley, New York.

These nuanced adjustments appear in all of Shirreff's videos. Some modifications highlight the qualities of the original photograph, revealing dust on its surface or illuminating the glossy quality of the paper, reinforcing its status as object. In drawing attention to the material properties of the initial image used, Shirreff builds a tension between the subject and the formal values of its representation. Whether it is a photograph of a Medardo Rosso sculpture from 1896 or the United Nations Building in New York, the thing or scene being represented is no longer the point of focus. Shirreff challenges our understanding of the nature of images themselves, their intrinsic qualities and our encounter with them.

The exhibition is presented in collaboration with Carleton University Art Gallery, Ottawa and Agnes Etherington Art Centre, Kingston, collectively marking the first comprehensive exhibition of Shirreff's work in Canada. Each venue presents unique exhibitions, drawing out varied strands in her rich body of work, and have come together to produce her first monograph. The full colour publication features essays by Sandra Dyck and Jan Allen and an interview with the artist by Jenifer Pappararo priced \$30, special exhibition price \$25.

Nancy Holt

Selected Photo and Film Works

April 19 to June 16, 2013

Alvin Balkind Gallery

Nancy Holt was born in Worcester, Massachusetts in 1938 and currently lives and works in Galisteo, New Mexico. She has received five National Endowment for the Arts Fellowships, two New York Creative Artist Fellowships, a Guggenheim Fellowship and an Honorary Doctorate from the University of South Florida, Tampa.

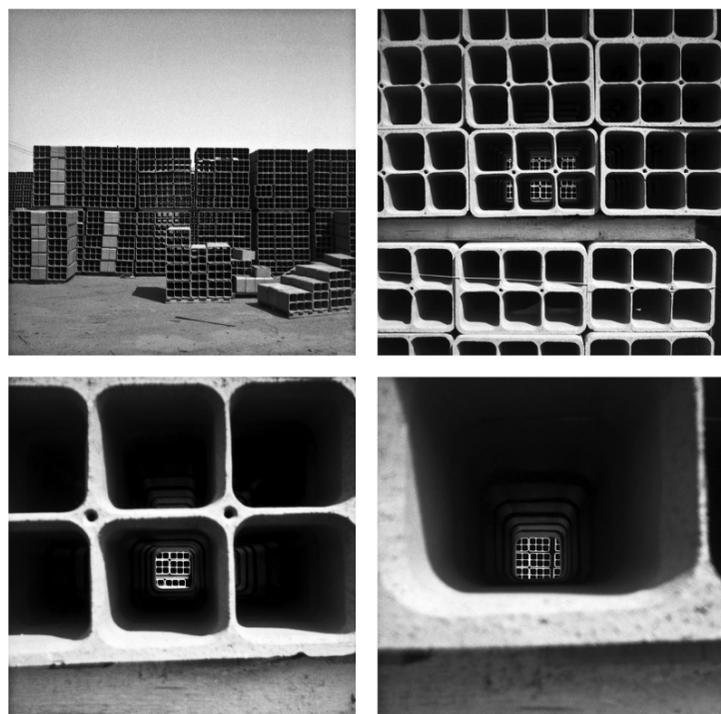
Holt has produced site-specific environmental works in numerous public places around the world including *Sun Tunnels* (1976); *Stone Enclosure (Rock Rings)* in Bellingham, Washington; *Astral Grating* (1987) in a New York City subway station, and *Dark Star Park*, in Arlington, Virginia, among many others. She has also completed large-scale land reclamation projects, including *Sky Mound* (1988) in the New Jersey Meadowlands, and *Up and Under* (1998), in Nokia, Finland. Holt's works, including her films and videos, have been seen in exhibitions at major institutions internationally including the John Weber Gallery, New York; The New Museum of Contemporary Art, New York; The Whitney Museum of American Art, New York; The Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; Tampere Art Museum and Museum of Contemporary Art, Finland; Musée d'Art Moderne de la Ville de Paris; Tate Modern, London; Barbican Centre, London; SFMoMA, San Francisco; Museo Tamayo Arte Contemporáneo, Mexico City; Dia Center for the Arts, New York, and P.S.1 Contemporary Art Center, New York.

In 2010, Columbia University's Miriam and Ira D. Wallach Art Gallery in New York held the major retrospective exhibition *Nancy Holt: Sightlines*. It then travelled throughout 2010–2013 including Badischer Kunstverein, Karlsruhe, Germany; Graham Foundation for Advanced Studies in the Fine Arts, Chicago; Tufts University Art Gallery at The Aidekman Arts Center, Medford, Massachusetts; Santa Fe Arts Institute, Santa Fe; and Utah Museum of Fine Arts, University of Utah, Salt Lake City. The exhibition was accompanied by an extensive monograph of the same name edited by Alena J. Williams.

Nancy Holt is one of the leading artists of her generation and a pioneer in conceptual, site-specific art and film and video work. She is one of a group of important international artists who initiated the Land art movement in the late 1960s. The Contemporary Art Gallery brings together a selection of photographs from 1967 onwards, many seen for the first time, alongside pivotal text and film works.

Holt deals with themes centring on memory, perception, time and space. She uses the natural environment as both medium and subject with a focus on the cyclical time of the universe, the daily axial rotation of our planet Earth and its annual orbit around the sun. Photography has always played a central role within her work, both as a way of engaging with the landscape and as a way of documenting site-specific projects.

This exhibition comprises major photographic pieces which reveal Holt's ongoing sensibilities regarding framing, viewing and picturing through apertures, openings and other structures, including early work such as *Concrete Visions* (1967), the important *Bar None* (1967) made with the artist Robert Smithson; a series of photographs entitled *Light and Shadow Photo-Drawings* (1978) and the film by Holt of her most famous work, *Sun Tunnels* made from 1973–1976, among others. Vancouver itself could not be a more appropriate location for this exhibition, the city renowned for its setting within magnificent natural surroundings, the ongoing photographic legacies of image-making within international visual arts practice, and for also being the site of the seminal *Glue Pour* (1970) by Smithson, Holt's late husband.



Opposite
Nancy Holt
Concrete Visions (1967)
Composite inkjet printed from original
126 format black and white negatives in 2012

Above
Nancy Holt
Light and Shadow Photo-Drawings (15) (1978)
Inkjet printed from original 35mm slides in 2012

Courtesy of the artist and
Haunch of Venison, London



Nancy Holt
Concrete Poem (1968)
 Composite inkjet printed from original
 126 format black and white negatives in 2012

Holt's career began by composing concrete poetry, text based pieces and photographs of various New Jersey sites on trips with Smithson from 1966 to 1969. The photograph *Concrete Poem* (1968) shows a jumble of found black signage letters stacked on steps; typed works such as *The World Through a Circle* (c. 1970) reveal through both the language used and its arrangement on the page, Holt's consistent artistic propositions, similarly seen in the early film *Swamp* (1971) shot from a low camera angle, the screen filled with reeds being pushed aside as Holt moves through the undergrowth, her movements in part suggested and directed by Smithson whose voice is heard off camera.

This involvement with photography and camera optics is what is thought to have influenced some of her key earthworks. Holt creates pieces which focus and frame a carefully selected specific view that also often parallel and navigate positions of the sun, moon, earth and stars. Best known for her large-scale environmental sculptural works, perhaps her most famous being *Sun Tunnels* located in Northern Utah in The Great Basin Desert; people can interact with these pieces and become more aware of the space in which they sit.

Seen in her 1978 film presented as part of a more expansive screening of her films off-site at The Cinematheque, four large concrete tunnels, 18 feet long and 9 feet in diameter, are aligned in pairs along an axis of the rising and setting sun on a summer or winter solstice, the pipes acting as viewing devices for the sky, the surrounding landscape and each other. Cut through the wall in the upper half of each tunnel are holes, which form the constellations of Draco, Perseus, Columba and Capricorn, their diameters differing in relation to the magnitude of the stars to which they correspond. The holes cast spots of daylight in the dark interiors of the tunnels and are continuously changing form, the shapes and positions of the cast light differing at each hour, day and season, relative to the positioning of the sun and moon in the sky.

The viewer's perception of space and scale is questioned as the tunnels sit amongst an unquantifiable panoramic landscape. Looking through the tunnels allow parts of the landscape to become framed and come into focus. Acting as visual reference points, they extend the viewer visually into the landscape, opening up the perceived space. When stood inside of the tunnels, the work becomes enclosed and a frame is given to the landscape. Holt's primary aesthetics and social interests converge in such works as public observatories, reflecting her determination to connect people with the planet earth, to bring 'the sky down to earth' and the vast spaces such as the desert 'back down to human scale.'

A full colour publication, *Nancy Holt Photoworks*, with an essay by Douglas Fogle, is available specially priced at \$25.

Event

Nancy Holt
The Cinematheque
1131 Howe Street
Monday, June 10, 7pm
Duration: approximately 83 minutes

Mono Lake (1968–2004)
 Nancy Holt and Robert Smithson
 19:54 minutes, color, sound
 16 mm film transferred to video

Swamp (1971)
 Nancy Holt and Robert Smithson
 6:00 minutes, colour, sound
 16 mm film transferred to video

Pine Barrens (1975)
 30:24 minutes, colour, sound
 16 mm film transferred to video

Sun Tunnels (1978)
 26:31 minutes, colour, sound
 16 mm film transferred to video

Raymond Boisjoly

As It Comes
 Until June 16, 2013
 Window Spaces, Yaletown-Roundhouse
 Station, Canada Line and Field House
 Studio Residency Program



The Field House Studio Residency Program is generously supported by the Vancouver Park Board and the City of Vancouver. The inaugural residency with Raymond Boisjoly is supported 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.

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.

As It Comes continues in the Contemporary Art Gallery's window spaces and at the Yaletown-Roundhouse Station. Written in 'Schlop' font, the text at the station visually suggests the humour of B-list horror films, its language playfully evocative of a moment about to perpetually arrive. It also provides the title for the second commission sited at the gallery; here eight distinct phrases are presented fragmented across multi-layered sheets of overlapping paper, read perhaps as diaristic declarations or revelatory aphorisms. In separating the title from the work Boisjoly implies that multiple meanings can be derived and that this is a state of ongoing flux and interpretation. While individually valued for their aesthetic merit alone or as poetic turns of phrase, *As It Comes* quotes passages selected by Boisjoly from three North American First Nations autobiographies: *Black Elk Speaks*, *Yellow Wolf His Own Story*, and *During My Time* by Florence Edenshaw Davidson, the artist's great grandmother. Boisjoly used these autobiographies as emblematic of others by indigenous peoples to convey their compound cultural authorship not simply to critique them, but more in an attempt to redefine their value by examining narrative structure and setting them within a literary precedent.

In conjunction with *As It Comes*, the Contemporary Art Gallery has partnered with the City of Vancouver Field House Studio Residency Program, offering Boisjoly the Burrard Marina Field House as a studio and place for community engagement. Please refer to our website and blog for upcoming activities.

Public events

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

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

Artist talks

Nancy Holt

Wednesday, April 17, 7.30pm

Emily Carr University of Art + Design

Room 301, 1399 Johnston Street, Granville Island

Early Land artists, such as Michael Heizer, Richard Long, Walter de Maria and Robert Smithson made revolutionary steps when they began to work outside of the studio or gallery and instead physically made work in the landscape. Holt discusses her practice and place within this seminal group of artists. Presented in collaboration with Emily Carr University of Art + Design.

Erin Shirreff

Friday, June 14, 7pm

Kelowna born Shirreff will present a walking tour of her exhibition discussing her interest in differing encounters between representations of image and object.

Screenings and family workshops

Dal Puri Diaspora

Screening and conversation with filmmaker Richard Fung

Sunday, June 9, 1-4pm

Roundhouse Community Arts & Recreation Centre

181 Roundhouse Mews (Corner of Davie & Pacific)

Fung will present *Dal Puri Diaspora* (2012), an 80 minute film tracing the development of the dal puri roti, a dish originated in eastern India that traveled with South Asian and Caribbean Diasporas to Canada. There will be a post-screening conversation between Fung, Dr. Sneja Gunew (Professor of English and Institute for Gender, Race, Sexuality and Social Justice, UBC) and Michelle Jacques (Chief Curator, Art Gallery of Greater Victoria). Funded by the UBC President's Endowment Fund in partnership with the Roundhouse Community Arts and Recreation Centre and the CAG.

Vancouver Draw Down

Saturday, June 15

CAG and False Creek Community Centre

Granville Island, 1318 Cartwright Street

Free hands-on drawing activities with CAG artist-in-residence Raymond Boisjoly as part of the city wide event.

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.

Randy Lee Cutler: *Crystal Circuits*

Tuesday, April 23, 7pm

Randy Lee Cutler is an Associate Professor in the Faculty of Visual Art + Material Practice at Emily Carr University. As a writer, artist and educator she is invested in the emergence of new cultural forms and expression. In addition to working on an ebook on the metaphor of digestion, Randy is exploring the geological and virtual potential of crystal formations. Drawn from Gilles Deleuze's writing on cinema, crystal circuits suggest a spectacular form for both the making and experiencing of an art object. The crystal — though empty and transparent — is a flashpoint for symbolic intensities. Launching from Erin Shirreff's exhibition, Cutler will share her research into crystals.

Allison Collins

Tuesday, May 21, 7pm

Allison Collins is an independent curator, writer and researcher who lives and works in Vancouver, BC. Her recent curatorial projects have included *Moveable Fracture*, VIVO, Vancouver; *Suspicious Futures: Select Works of Susan Britton*, V tape, Toronto, DIM Cinema, Vancouver and PLATFORM, Winnipeg; *Hold Still Wild Youth: The GINA Show Archive*, Or Gallery and VIVO, Vancouver. In 2011 she produced *ARCLines*, a series of written profiles tracing the inception of Vancouver's artist-run centres which was published on arcpost.ca. Collins currently holds the position of Adult Public Programs Coordinator at the Vancouver Art Gallery and was the Event Manager for *Institutions by Artists: The Convention*, a three-day international conference held in Vancouver in October 2012. Her writing has been published by *C Magazine*, *Fuse*, *ArtSlant*, Or Gallery, V tape and Publication Studio. Prompted by both Erin Shirreff and Nancy Holt's exhibitions, Collins will share her research into the material nature of video and film.

Marian Penner Bancroft

Tuesday, June 4, 7pm

Bancroft has been a practicing artist in Vancouver for over 30 years. National and international exhibitions include those at the Vancouver Art Gallery and at the Centre Culturel Canadien in Paris. She is represented in the collections of the Vancouver Art Gallery, the Canadian Museum of Contemporary Photography (the National Gallery) in Ottawa and the Canada Council Art Bank. In addition to photography, her work has included text, sound, drawing, sculpture and more recently, video. Her current interests are the intersections of the photographic image with history, music and mapping strategies in relation to representations of landscape. Bancroft is an Associate Professor at Emily Carr University, where she has been teaching since 1981. She is a member of the board of Artspeak Gallery and is represented in Vancouver by Republic Gallery.



Exhibition openings

Erin Shirreff and Nancy Holt

Thursday, April 18, 7-10pm

Join us to celebrate the opening of our new exhibitions.



Feedback talk presented by Colin Browne
Photograph by Maria Fedorova

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.

Gallery Hop Vancouver

Saturday, April 27, 3pm

Organized by the Canadian Art Foundation in collaboration with the Contemporary Art Society of Vancouver, the CAG takes part in a schedule of events throughout the city. Join us at the gallery at 3pm when CAG Director, Nigel Prince gives a talk about our current exhibitions on display including works by Erin Shirreff, Nancy Holt and Raymond Boisjoly.

Shaun Dacey

Saturday, May 4, 3pm

CAG Curator of Learning and Public Programs Shaun Dacey gives a tour of current exhibitions on display including works by Nancy Holt, Erin Shirreff, and Raymond Boisjoly. The tour will involve a walk to the Yaletown/Roundhouse Station to view Boisjoly's *As It Comes*.

Kay Slater

Saturday, May 11, 3pm

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

Tommy Ting

Saturday, May 18, 3pm

A tour of the exhibitions on display in Mandarin led by artist Tommy Ting.

Avelina Crespo

Saturday, May 25, 3pm

A tour of the exhibitions on display in Spanish led by photographer Avelina Crespo.

Jill Henderson

Saturday, June 8, 3pm

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

Jenifer Papararo

Saturday, June 15, 3pm

CAG Curator Jenifer Papararo gives a tour of current exhibitions on the closing weekend.

Shaun Dacey

Saturday, June 22, 3pm

CAG Curator of Learning and Public Programs Shaun Dacey gives a tour of the CAG Field House Studio at Burrard Marina. The tour will commence at the Field House.

Cover image

Nancy Holt

Ruin View (1969)

Temple of the Sun, Palenque

Inkjet printed from original 126 format transparency in 2012

Courtesy of the artist and Haunch of Venison, London

Contemporary Art Gallery
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info@contemporaryartgallery.ca
www.contemporaryartgallery.ca

Open Tuesday to Sunday 12–6pm
Free admission

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

The Contemporary Art Gallery is generously supported by the Canada Council for the Arts, the City of Vancouver, and the Province of 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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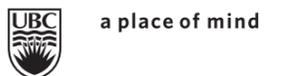
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**Contemporary Art Gallery
Annual General Meeting 2013**

Thursday June 13, 6pm

Meeting of the general membership CAG — Contemporary Art Gallery Society of British Columbia.



CAG elsewhere

Kelly Richardson

Legion

February 16 to June 9, 2013

Albright-Knox Art Gallery, Buffalo, USA

This collaborative exhibition is a major mid-career survey of Richardson's audio-visual installation works. Beginning at the Northern Gallery for Contemporary Art in Sunderland, UK, in 2012, differing presentations are then being made at a range of partnering institutions throughout 2013 including the Grundy Art Gallery, Blackpool and the Towner, Eastbourne, UK, arriving at the CAG in 2014–2015.

Mungo Thomson

Time, People, Money, Crickets

February 23 to May 19, 2013

SITE, Santa Fe, USA

The exhibition consists of a selection of Thomson's recent works in a range of media including film, video, sound, sculpture and installation. To be shown at the CAG in 2014–2015, the exhibition is organized by SITE Santa Fe and the Contemporary Art Gallery, Vancouver and will be accompanied by the first monograph to examine Thomson's practice.

James Welling

The Mind on Fire

22 March to 16 June, 2013

CGAC Santiago de Compostela, Spain

American artist James Welling emerged as an important figure in the 'Pictures Generation', an influential group of artists working in New York in the 1980s, famous for their pioneering use of photography. This exhibition brings together a hundred and fifty of Welling's early, experimental and abstract works from this period. The exhibition will be shown at the Contemporary Art Gallery in November 2013 and is presented in partnership with MK Gallery, Milton Keynes, UK and Centro Galego de Arte Contemporànea in Santiago de Compostela, Spain.