



Contemporary Art Gallery

Vancouver, BC

Opening reception:
Thursday, April 30, 7-10pm

Julia Dault

May 1 to June 28, 2015
B. C. Binning and Alvin Balkind Galleries

Shannon Bool

May 1 to June 28, 2015
Off-site





Julia Dault

Blame It On the Rain
 May 1 to June 28, 2015
 B. C. Binning and
 Alvin Balkind Galleries

Julia Dault lives and works in Brooklyn, New York. She has held solo exhibitions at Marianne Boesky Gallery, New York (2015); The Power Plant, Toronto and China Art Objects Galleries, Los Angeles (2014); Galerie Bob van Orsouw, Zurich and Jessica Bradley Gallery, Toronto (2013); and White Cube Bermondsey, London (2012). She has also participated in group shows which include: *Elevated*, Art Gallery of Ontario, Toronto (2014–2015), *Americana: Selections from the Collection*, Pérez Art Museum, Miami (2013–2014); *Outside the Lines*, Contemporary Arts Museum, Houston (2013–2014); *In the Heart of the Country*, Museum of Modern Art, Warsaw; *Inner Journeys*, Maison Particulière, Brussels (2013); *The Ungovernables*, New Museum, New York; *Roundtable*, the Ninth Gwangju Biennale, South Korea (2012); and *Making Is Thinking*, Witte de With, Rotterdam (2011). Her work is in the collections of the Art Gallery of Ontario, Toronto; Museum of Modern Art, Warsaw; Pérez Art Museum, Miami; Saatchi Gallery, London; and the Solomon R. Guggenheim Museum, New York.

Dault is represented by Marianne Boesky Gallery, New York; Jessica Bradley Gallery, Toronto and China Art Objects Galleries, Los Angeles.

Cover image:

Julia Dault
Drama Queen (2014) (detail)
 Acrylic and oil on canvas

Opposite:

Julia Dault
Chasing Waterfalls (2014)
 Acrylic and oil on canvas, painted wood frame

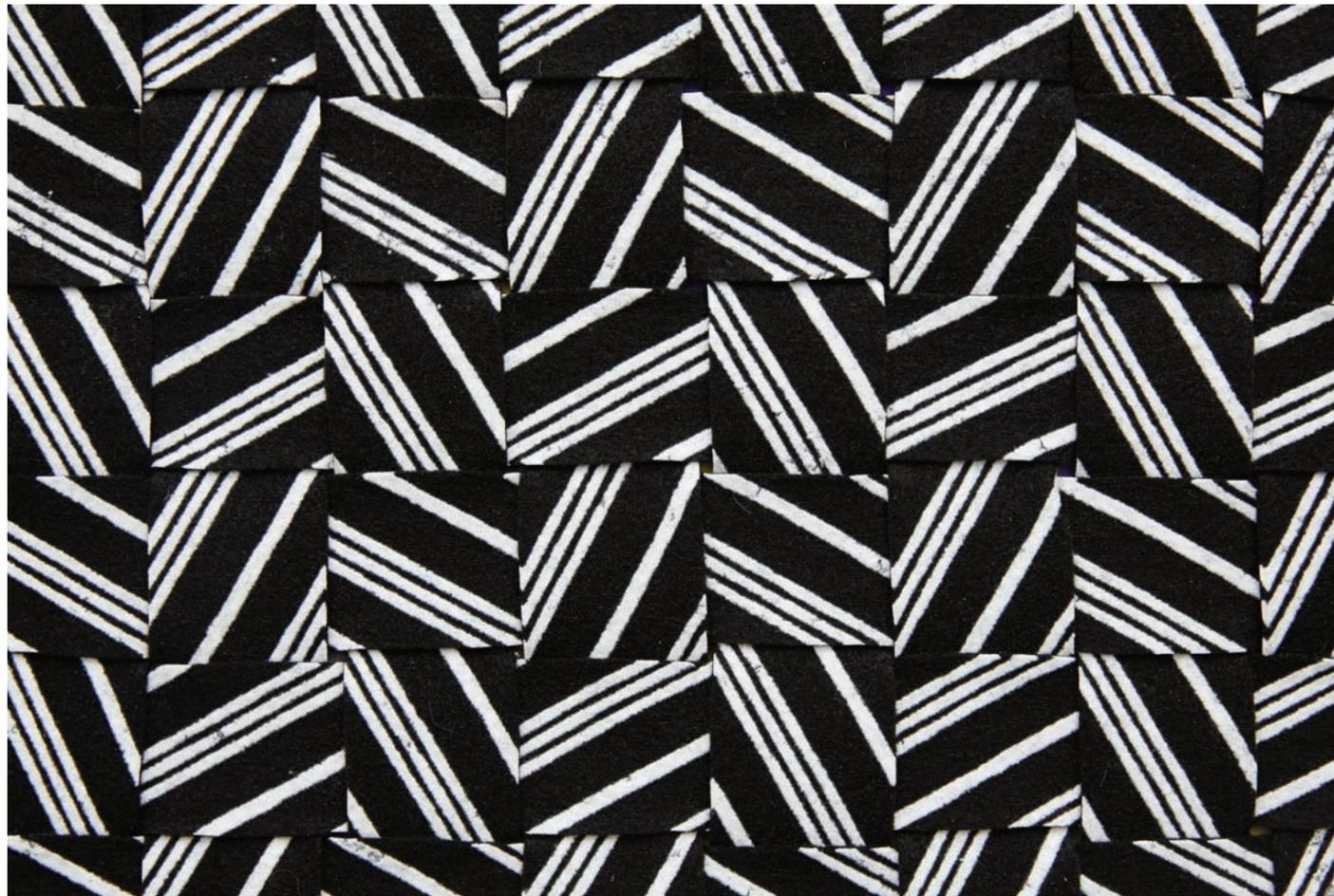
Right:

Julia Dault
Untitled 29, 2:30pm–5:45pm, May 7, 2013 (2013)
 Formica, Plexiglas, Everlast boxing wraps, string
 Photograph by Dawn Blackman

The Contemporary Art Gallery presents a major solo exhibition by Toronto-born, New York-based artist Julia Dault. Through a selection of new and recent works, the exhibition reveals the importance to Dault of balancing spontaneous gesture with responsiveness to rules, logic and the constraints of materials. Physical negotiations are central to Dault's textured paintings and improvised sculptures; both are exhibited in *Blame It On the Rain*.

Dault is interested in 'embodied knowledge' — how making is thinking — and reinserts the artist's hand into a minimal aesthetic primarily interpreted as distanced and industrial. The artist's rule-based painting involves responding to mass-produced elements — patterned silks, pleather, unmixed paint straight from the tube — with unconventional tools, such as squeegees, rubber combs and sea sponges. The limitations of these objects create quasi-standardized gestures that allow Dault to skirt the line between expressive abstraction and cool, machine-like facture. Erasure of her paintings' topmost layers, which allows viewers to 'see into' the painting process, is as important to Dault as paint application.





The exhibition complements *Color Me Badd*, presented at The Power Plant, Toronto, in 2014–2015. The two institutions are working together on the first major monograph of Dault's work, to be published by Black Dog Publishing later in 2015. The publication is made with generous support from the RBC Emerging Artist Project.

Above:

Julia Dault
SkyTrax (2014) (detail)
 Canvas, spandex, acrylic paint on printed cotton, printed felt in painted wood frame

Images courtesy of Marianne Boesky Gallery, New York; Jessica Bradley Gallery, Toronto and China Art Objects Galleries, Los Angeles
 Photographs by Jason Wyche

Exploration of artistic labor recurs in Dault's sculptures. Always improvising on site and working alone, the artist manipulates and coerces Plexiglas, Formica and other industrially produced materials into imposing curved forms, then affixes them to the gallery wall using straps and cords. Dault's efforts can be understood as 'private performances' in which her physical capabilities are juxtaposed with the properties of the materials she employs. Each sculpture is titled with a time stamp that reflects the duration it took to complete the piece. In this gesture, as with her paintings, she hopes to underline the durational nature of the art-making process.

Dault's work fuses the emphasis on process found in both Abstract Expressionist painting and post-Minimal sculpture. One unifying element is the artist's fascination with patterns, and with the slippages and imperfections that reveal the human origins of what appears mechanical. Another is the search for variety within strict limitations. By devising expressive gestures through rules and reasoning indicative of post-Minimal and Conceptual art, Dault is part of a generation of artists acknowledging histories and legacies of art making while revitalizing abstraction today.

Shannon Bool

Michelangelo's Place
 May 1 to June 28, 2015

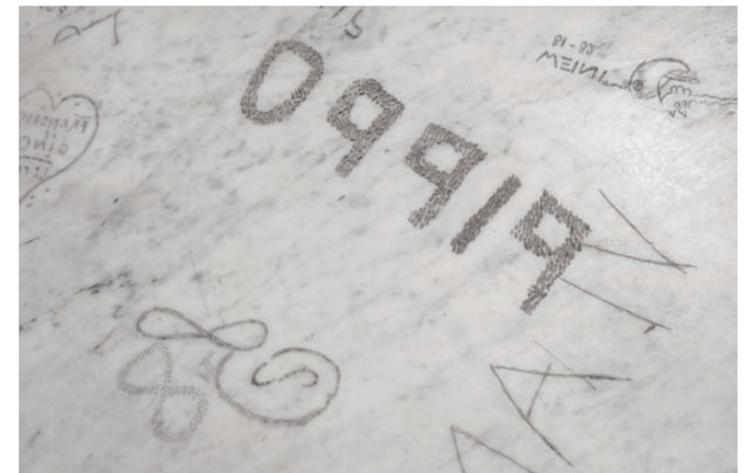
Shannon Bool lives and works in Berlin. Solo exhibitions include: *The Fourth Wall Through the Third Eye*, Galerie Kadel Willborn, Düsseldorf; *Walk Like an Etruscan*, Daniel Faria Gallery, Toronto (2013); *The Inverted Harem II*, Bonner Kunstverein (2011); CRAC Alsace, Altkirch, France; *The Inverted Harem*, GAK-Gesellschaft für Aktuelle Kunst, Bremen (2010); and RMIT Project Space, Melbourne, Australia (2008). Group exhibitions include *MMK2 Boom She Boom, Works from the MMK Collection*, Frankfurt (2015); The Klöntal Triennale, Kunsthaus Glarus, Switzerland (2014); *Soft Pictures*, Fondazione Sandretto Re Rebaugengo, Turin (2013); *Painting Forever!*, KW, Berlin (2013); Justina M. Barnicke Gallery, Toronto (2013); the Sprengel Museum, Hannover (2012); *7x14*, Kunsthalle Baden-Baden; *Rock Opera*, CACP Museum of Contemporary Art, Bordeaux (2009); *Drawing on Sculpture: Graphic Interventions on the Photographic Surface*, Henry Moore Institute, Leeds (2007); *Make Your Move*, Projects Arts Centre, Dublin; *Spiralen der Erinnerung*, Kunstverein in Hamburg; and *Carbonic Anhydride*, Galerie Max Hetzler, Berlin (2006). Work is held in the collections of The National Gallery of Canada; Berlinische Galerie, Berlin; Fondazione Sandretto, Turin; MMK Museum für Modern Kunst, Frankfurt am Main; Lenbachhaus, Munich and Saatchi Collection, London. She is represented by Kadel Willborn Gallery in Düsseldorf and Daniel Faria Gallery, Toronto.

Shannon Bool
Michelangelo's Place (2013) (detail)
 Courtesy Daniel Faria Gallery, Toronto
 Photograph by Jennifer Sciarrino

The Contemporary Art Gallery presents the second part of a new commission in 2015 with Canadian artist Shannon Bool. Bool typically references a wide variety of art historical objects in her work, commenting on the role of decorative arts within art history, as well as on the change in meaning that occurs through the replication and alteration of significant cultural forms. Central to her practice is the paradoxical examination of the depth and psychological weight that surfaces carry, which she underlines in unorthodox material processes.

Located near to the gallery entrance is *Michelangelo's Place*, the final version in a series of marble benches Bool has recently produced. The sculpture references the benches found circling the elevated Piazzale Michelangelo in Florence, built in 1869 to showcase copies of Michelangelo's most famous works and to provide a panoramic view of the city.

At the Contemporary Art Gallery, Bool's sculpture references the benches' scale and appropriates the graffiti that covers them. The graffiti, some of which is over 100 years old and ranges from tourist scribbles, love declarations and Italy's first Labour Party, is mirrored to emphasize its materialization and the artist's handwork. These energetic gestures of incision, gouging and defacing subvert the benches' functionality by drawing attention to the individual experiences of the Piazzale's visitors who chose to leave their own marks instead of consuming the magnificent views of the renaissance. Carrara marble, signifying wealth and high renaissance material values, is subjected instead to the everyday banality of Florentine life and tourism, where the public turns away from its master narrative and carves its own signature.



Performance NURSE

Saturday, April 25
and Sunday, April 26, 12–6pm



The Contemporary Art Gallery presents a weekend of epic sound working with Vancouver based NURSE. Performing two six-hour presentations, this group of tonal alchemists intend to create free improvisational music or Free-Continuum Music. The performances will be ongoing throughout the day, the sound reacting to and in response to the environment as it unfolds over time, a constantly evolving texture throughout the building.

Youth Programs

2015 Summer Intensive: Visual Arts

August 4 to 21

Ages: 14–19

Program fee: \$480

**Tuition subsidies available from the Ken and Anne Woods
Scholarship Fund**

Applications are available at: www.artsumbrella.com

Application deadline: Friday, June 5

This unique and ambitious series of workshops introduces students to Vancouver's art community. Activities include: drawing, printmaking and ceramic exploration with open studio time at Arts Umbrella; exhibition-making and creative writing at CAG; and a large-scale sculpture project at SFU Woodward's. The course has been specially designed for teens with an interest in the visual arts.

Studio Residency Program

Burrard Marina Field House
1655 Whyte Avenue

Throughout spring 2015 the CAG is hosting a series of artists-in-residence, each continuing research toward participatory projects to be realized throughout 2015–2016. The Field House Studio is an off-site artist residency space and community hub organized by the Contemporary Art Gallery. 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

Maddie Leach is an artist based in Wellington, New Zealand. Recent projects include *spaced 2: future recall*, Western Australian Museum, Perth (2015); The Walters Prize 2014, Auckland Art Gallery, nominated for *If you find the good oil let us know* (2012–2014); Spike Island artist in residence, Bristol, UK; and *spaced 2: future recall*, artist in residence, Mandurah, Western Australia, International Art Space, Perth, Australia (both 2014); *Scape 7 Public Art Biennial*, Christchurch, New Zealand; *If you were to live here ...*, The 5th Auckland Triennial, Auckland, New Zealand (2013); and *Evening Echo*, Shalom Park, Cork City, Ireland (2011).

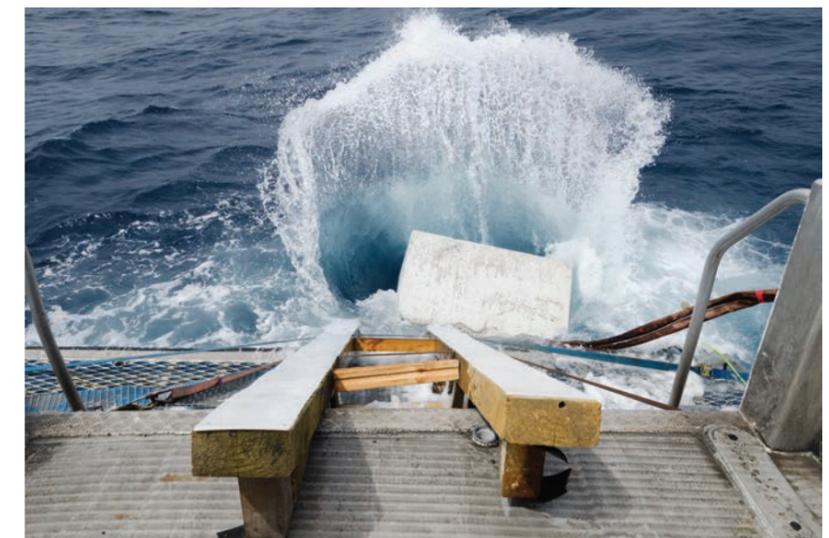
Maddie Leach

If you find the good oil let us know (2012–2014)
New Plymouth, New Zealand
Courtesy of the artist
Photograph by Shaun Waugh

Maddie Leach
June to July, 2015

Taking up residency in June, Maddie Leach will begin research towards a Vancouver-based project. Leach's practice is one that seeks ways of making artworks as a means to interpret and respond to specific context, through a lengthy process of enquiry and social interaction establishing relationships between form, materials, locations, histories, events, individuals and communities.

Leach was nominated for the Walters Prize 2014 for *If you find the good oil let us know* (2012–2014), created during a two year residency at Govett-Brewster Art Gallery in New Plymouth, a town known for its oil and gas exploration on New Zealand's North Island. The project centered on 70 litres of supposed 'whale oil'. With layered and complex associations to whaling from indigenous sustenance to colonial/capitalist industry, whale oil speaks to New Zealand's past and evokes its new economic boom in crude oil exploration. Leach sought to return this mythic substance to the sea, beginning a tangential journey that ended with a cube of cement made from the firing of 70 litres of mineral oil relocated to the seabed several kilometres off the coast. Through such ephemeral aesthetic actions and an unfolding public dialogue, this search for the authenticity of the 'whale oil' connected fragmented industrial and cultural narratives central to the context of New Zealand. Sharing her unfolding research, Leach then invited fourteen individuals to offer written letters as responses to the work, the only stipulation being to begin the letter with 'Dear.' The texts became a series of 'Letters to the Editor' in the *Taranaki Daily News* developing a curious narrative composed by multiple authors, from scientists to sailors, cement workers to oil-industry executives.



Public events

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

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

For more information about public programs at the CAG visit the learning section of our website:

www.contemporaryartgallery.ca

Exhibition openings and receptions

Opening reception: Thursday, April 30, 7–10pm

Join us to celebrate the opening of our new exhibitions.

Talks and Special Events

Shannon Bool

Wednesday, April 22, 7pm

Join us for talk by Canadian artist Shannon Bool. Bool will discuss her recent installation at the Yaletown-Roundhouse Station, *Flight of the Medici Mamluk* and her new CAG commission *Michelangelo's Place* alongside recent projects.

Julia Dault in conversation with Michelle Jacques, chief curator at the Art Gallery of Greater Victoria

Saturday, May 2, 1pm

Meriç Algün Ringborg and Erdem Taşdelen

Investigations on Artistic Subjectivity

Saturday, May 16, 2–4pm

Join us for this reading and book launch to celebrate a new publication, a collaborative project by Turkish artists, Algün Ringborg, who exhibited at the CAG in 2013 and will be included in this year's Venice Biennale, and Vancouver-based Taşdelen.

Maddie Leach

Thursday, June 11, 7pm

Burrard Marina Field House

1655 Whyte Avenue

Burrard Marina Field House artist-in-residence Maddie Leach will present her recent projects including the Walters Prize nominated *If You Find the Good Oil Let Us Know*.

Liz Park

Tuesday, June 16, 7pm

CAG welcomes curator Liz Park who will share recent projects made as Whitney-Lauder Curatorial Fellow at ICA Philadelphia.

Feedback series

This series invites cultural and critical producers to present thoughts and ideas rooted in their own interests and practices, and invites audiences to join in the conversations that will explore relevant contemporary issues, theories, ideas and culture.

Feedback Talk: Close Readings — Julia Dault

Mark DeLong, Richard MacFarlane and Brynn McNab

Tuesday, May 12, 7pm

An invited group of local producers offer responses in the form of readings, images or video, providing diverse and layered conversations on Dault's work.

Tad Hozumi

Saturday, June 6, 13 and 27, 4pm

Hozumi is a Vancouver-based artist and hip hop therapist, involved in local street dance culture and currently working on a body of photo, installation, social intervention and performance work examining the history of struggle as coded in the subversive vocabulary of street style dances. Responding to the pop culture references of Julia Dault's paintings he will select a collection of records, on June 6 and 13 conducting a series of participatory movement workshops. On June 27 Hozumi will give a talk on the practice of crate digging (AKA record collecting) and play a live set.

Vancouver Draw Down

Saturday, June 20, all day

Locations and details to be announced

Vancouverites of all ages are invited to take part in free hands-on drawing workshops, presented across the city in community centres, museums, art galleries and on the street. Workshops, developed and led by professional artists, offer the opportunity to rediscover drawing in everyday life. This day-long, city-wide celebration focuses on the process, pleasure and diversity of drawing, rather than on skill and technical ability. For info on Vancouver Draw Down visit www.vancouverdrawdown.com



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

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.



Saturday, May 30 and June 27, 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.

May 30: *Material Play*

Responding to Dault's sculptures participants will create their own assemblages.

June 27: *No Paint Brushes Allowed*

Based on Dault's experimental painting practice participants will create improvised paintings from unconventional tools such as forks, combs, toothbrushes, cotton balls, etc.

Mike Bourscheid

Saturday, May 9, 1pm

A guided visit in French by artist Mike Bourscheid.

Jas Lally

Saturday, May 9, 3pm

CAG Programs Assistant, Jas Lally leads a tour of current exhibitions.

Kate Dayoung

Sunday, May 17, 3pm

A guided visit of the exhibitions on display in Korean led by Kate Dayoung.

Shaun Dacey

Saturday, May 23, 3pm

CAG Curator, Learning and Public Programs, Shaun Dacey leads a tour of current exhibitions.

SFU Philosopher's Café Art Salon

Saturday, June 6, 3pm

Participate in an in-depth guided tour and conversation of current exhibitions with CAG Director Nigel Prince.

Jaclyn Bruneau

Saturday, June 13, 3pm

CAG Visitor Assistant, Jaclyn Bruneau leads a tour of current exhibitions.

Jill Henderson

Sunday June 28, 3pm

CAG Marketing and Communications, Jill Henderson tours the works on display and explores the history of the CAG.

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 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 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.

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CAG elsewhere

Grace Schwindt

Only A Free Individual Can Create A Free Society

Calgary Contemporary

March 12 to April 19, 2015

Argos, Brussels

March 18 to March 29, 2015

Tramway, Glasgow

May 2 to June 7, 2015

Commissioned by FLAMIN Productions through Film London Artists' Moving Image Network, with Eastside Projects, Birmingham; The Showroom, London; Badischer Kunstverein; Contemporary Art Gallery, Vancouver; Site Gallery, Sheffield; Tramway, Glasgow; ICIA, University of Bath; and Zeno X Gallery, Antwerp.

Ryan Gander

Make every show like it's your last

OK Offenes Kulturhaus/Center for Contemporary Art, Linz

February 13 to April 28, 2015

Organized by the Contemporary Art Gallery, the exhibition and publication is produced in collaboration with Frac Île de France—Le Plateau, Paris; Manchester Art Gallery, UK; CCA, Derry~Londonderry, Northern Ireland; OK Offenes Kulturhaus/Center for Contemporary Art, Linz, Austria; Aspen Art Museum, Aspen, Colorado and Musée d'art contemporain de Montréal.

Aurélien Froment

Fröbel Fröbeled

Heidelberger Kunstverein, Germany

April 23 to June 28, 2015

In collaboration with Villa Arson, Nice; Spike Island, Bristol, UK; Frac Île de France—Le Plateau, Paris; Heidelberger Kunstverein, Germany. A publication will be developed in 2015 bringing together this new body of work and the various presentations in the tour.