



Contemporary Art Gallery

Vancouver, BC

Madiha Aijaz

Memorial for the lost pages

July 24, 2020 to January 3, 2021

Alvin Balkind Gallery and off-site at
Yaletown-Roundhouse Station

Julian Yi-Jong Hou

Grass Drama

July 24, 2020 to January 3, 2021

CAG Façade and Lobby

Althea Thauberger

Pagal Pagal Pagal Pagal Filmy Duniya

July 24, 2020 to January 3, 2021

B.C. Binning Gallery



Madiha Aijaz

Memorial for the lost pages

July 24, 2020 to January 3, 2021

Alvin Balkind Gallery and off-site at
Yaletown-Roundhouse Station

Due to the nature of our current exhibitions—and to accommodate appropriate physical distancing protocols—we are welcoming on-site visitors this season on a timed-entry basis, with visits scheduled each hour on the hour. Space is limited; advanced booking is highly encouraged. Schedule your visit at www.contemporaryartgallery.ca.

Madiha Aijaz was a filmmaker and photographer based in Karachi, Pakistan. Her book on Hindu temples, *Call to Conscience*, was published in 2014. Recent exhibitions include the Karachi Biennale (2017); 10th International Documentary & Short Film Festival of Kerala, Thiruvananthapuram, India (2017); IAWRT Asian Women's Film Festival, New Delhi (2015); and Urban Flux Film Festival, Johannesburg (2012). Aijaz was an Assistant Professor at the Indus Valley School of Art and Architecture and received an MFA in Photography from Parsons with a Fulbright Scholarship.

Zarmeene Shah is an independent curator and critic currently based in Karachi, Pakistan. Focusing on contemporary art and continental and semiotic theory, she is particularly interested in new media, the body and the political in art. Shah attained an undergraduate degree in Fine Art from the Indus Valley School of Art & Architecture in Karachi, followed by an MA in Critical & Curatorial Studies from Columbia University as a Fulbright Scholar (2010). She was Curator-at-Large for the Karachi Biennale in 2017, and also currently serves as Head of the Liberal Arts Program at the Indus Valley School of Art & Architecture.

Co-curated by Kimberly Phillips and Zarmeene Shah

Madiha Aijaz

Cover

A Railway Pilgrimage in Pakistan (detail) (2014)
photograph

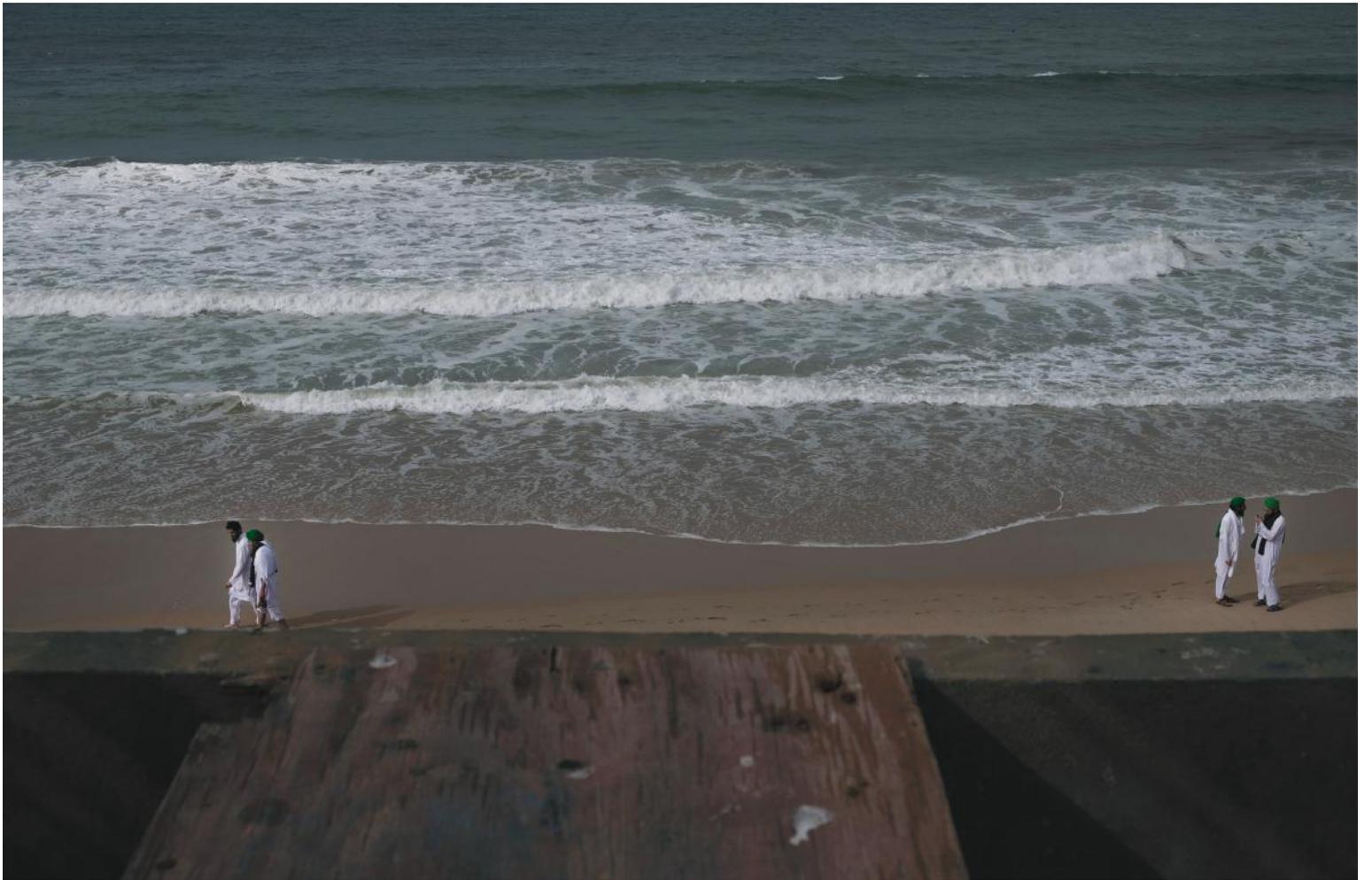
Opposite

From *Death sentence in two languages* (2016)
archival inkjet prints on Legacy Fibre paper

Memorial for the lost pages presents the intimate videos and photographs of Madiha Aijaz in Canada for the first time, bringing together a suite of still and moving image works the artist produced not long before her unexpected death in 2019. Aijaz was based in Karachi, Pakistan's bustling financial and industrial capital. Her work is as complex and layered as the city in which she lived, addressing issues of language and identity, longing and loss, public space and colonial legacies through a visual language rooted in both the mundane and the quietly theatrical. The photographs and videos in this exhibition reveal the strong relationship between the two mediums in Aijaz's practice, particularly evident in her long, lingering camerawork and carefully considered framing.

Aijaz's interest in literature and the politics of language offers a connecting thread between the three different bodies of work in this exhibition. This is perhaps most evident in her recent project exploring Karachi's historic and mostly deserted public libraries, from which the exhibition's three meditative video works—*These Silences Are All the Words* (2018), *Memorial for the lost pages* (2018) and *Brown Sahab and the Pomeranian* (2017)—are drawn. Set in crumbling repositories of traditional knowledge, which the artist frames against the backdrop of the city's rapidly changing landscape, these works offer a nuanced perspective on the modern ambitions of a country navigating the aftermath of colonialism. Aijaz traces this complexity through the marked linguistic shift from Urdu to English, laying bare the deep interconnectedness of language, history, culture and identity. Her camera captures quiet conversations both amongst librarians and library users, as well as impromptu readings of Urdu literature, which suddenly activate these usually idle spaces. The distinctive stillness of Aijaz's videos simultaneously draws her viewers into a space of intimate engagement while gesturing self-referentially towards the importance of the medium of photography on the development of the artist's own filmic language.

These connections can be seen all the more clearly in the juxtaposition of the video works against a selection of photographs from the series *Death sentence in two languages* (2016), first commissioned by the Goethe-Institut Mumbai for the South Asian-German initiative *Poets Translating Poets*. Inspired by a 1990 poem of the same title by contemporary Urdu poet Afzal Ahmed Syed, Aijaz's images examine the tension between awaking desire and admissible sexuality in what she described as "contested, often fractured landscapes."¹ The artist's photographs often evoke an almost reverential quality—a kind of hushed theatricality that imbues their scenes with a poignancy even though the subjects remain within the realm of the mundane. Aijaz's reference to contemporary Urdu poetry again speaks to the loss of a deep-rooted cultural and literary history as Pakistani intellectual expression has shifted to English in recent years.





A similar poignancy pervades the series of enlarged images from *A Railway Pilgrimage in Pakistan* (2014), hosted off-site at the Yaletown-Roundhouse train station. This project arose from a collaboration Aijaz embarked on with the late New York-based Pakistani writer Annie Ali Khan to describe the country's most famous rail line, the Khyber Mail. Aijaz's images (originally published alongside Khan's text) intertwine the perceived romance of train travel with the reality of the Khyber Mail's near-decrepit state. She evokes its gendered spaces, the stories of those that travel on it, as well as the colonial history of the train itself. "The Khyber Mail was called the Frontier Mail in Kipling's time, and it was a shining jewel of British transportation in the subcontinent," Khan writes. "The luxury mail carried servicemen between Bombay and Peshawar. British officers looking out from the cliffs of the northwest envisioned the conquest of Afghanistan and ultimately laying down tracks all the way to London."² Installed in a tight line of images wrapping the façade of the Yaletown-Roundhouse station, this series speaks to a larger narrative of movement and migration, history and culture, inviting conversations that extend far beyond its geography.

Whether physical—as in the train or the public library—or cultural—as in a particular literary and intellectual history—Aijaz's photographs and videos call to our presence a particular suite of shared spaces that appear, on first glance, to be peripheral to contemporary life. As Aijaz reveals, they languish from a neglect that threatens their continued existence, but as the artist's steadfast and often tender camerawork suggests, they might somehow yet survive, either through persistence or providence.

Presented in partnership with Capture Photography Festival. Work at Yaletown-Roundhouse Station is presented in partnership with the Canada Line Public Art Program, InTransit BC.

Madiha Aijaz

Above
Stills from *These Silences Are All the Words* (2018)
single-channel video with sound

¹ Madiha Aijaz, "A Photo Essay on Afzal Ahmed Syed's Poem, کت پت رگا / WENN DU MEINE STIMME NICHT HÖREN KANNST," *Poets Translating Poets*, Goethe-Institut Mumbai, November 25-27, 2016, www.goethe.de/ins/in/lp/prj/ptp/fot/en16014580.htm.

² Annie Ali Khan and Madiha Aijaz, "A Railway Pilgrimage In Pakistan," *Roads and Kingdoms*, 14 January 2015, www.roadsandkingdoms.com/2015/a-railway-pilgrimage-in-pakistan.

Julian Yi-Jong Hou

Grass Drama

July 24, 2020 to January 3, 2021

CAG Façade and Lobby

Due to the nature of our current exhibitions—and to accommodate appropriate physical distancing protocols—we are welcoming on-site visitors this season on a timed-entry basis, with visits scheduled each hour on the hour. Space is limited; advanced booking is highly encouraged. Schedule your visit at www.contemporaryartgallery.ca.

The façade portion of Julian Yi-Jong Hou's exhibition is available to view at all hours without an appointment.

Julian Yi-Jong Hou was born in Edmonton, Alberta, Treaty 6 territory, and currently lives in Vancouver, on the land of the Coast Salish peoples—Sḵwxwú7mesh (Squamish), Stó:lō and Səl'ílwətaʔ/Selilwutlh (Tsleil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations. His work has been the focus of solo and group exhibitions at Soon.tw, Toronto; 8-eleven, Toronto; Artspeak, Vancouver; and the Vancouver Art Gallery. His most recent work, *Grass Drama*, has been shown in parts at Cassandra Cassandra, Toronto (2019); Unit 17, Vancouver (2018); in Charcuterie 4 (2018), and is a spin-off of an ongoing collaborative work with Tiziana La Melia titled *Clouduckoooville*. Further parts will be exhibited this year at Malaspina Printmakers, Vancouver. Hou holds a Bachelor of Arts in Arts and Cultural Studies from Simon Fraser University and a Masters in Architecture from the University of British Columbia. He has held residencies at Triangle, Marseilles; Western Front and 221A, Vancouver, and in 2017 won the City of Vancouver's Mayor's Award for Emerging Visual Artist. He is one of the founding members of *Second Spring*, a co-operative record label.

Curated by Kimberly Phillips

The term *hypnagogia* refers to the threshold state between wakefulness and sleep, when the rigidity of conscious thought begins to dissolve into a rich and often hallucinatory haze of sound, image and feeling unconstrained by our usual mental filters. "Hypnagogic" is an apt descriptor for Julian Yi-Jong Hou's work: it epitomizes both the creative strategies the artist employs to bring it into being, as well as its multi-sensory encounter by viewers.

Incorporating textiles, sound, performance, spoken word, drawing and sculpture—and often all of these simultaneously—Hou's practice is expansive and roving. He draws from a rich field of influences, including contemporary psychedelia, diverse spiritual traditions, magic and sacred geometry, various musical and architectural vernaculars, smartphone ergonomics, Orientalist motifs, as well as deep memories (and misrememberings) from his own diasporic childhood. These seemingly disparate points of reference are wound together to create visual, sonic and spatial environments and experiences, such that a hand-dyed, quilted performance garment is also understood as a sound baffle, a digital wallpaper pattern as an expansive mindscape and a line of prose as an architectural space.

Grass Drama, Hou's first solo exhibition in a major public gallery, manifests as a vinyl record, a one-night performance and an accompanying suite of printed patterns hung in the street-level windows that wrap the Contemporary Art Gallery's façade. Hou developed this project over a two-year period, guided by a process of sensitivity training involving divination, hypnagogic practices and expanded states of consciousness, which took place alongside (and within) the slow construction of the artist's backyard studio-shed and garden. The length of time is significant, Hou suggests, because it echoes the time required for many rhizomatic plants, such as hops or ginger, to mature and bear fruit.

The record's narrative structure—and the accompanying suite of digitally rendered patterns in CAG's windows—was informed by a seven-day Thoth Tarot card reading that prophesied for Hou the experience of the artwork's own making. The Thoth deck has particular significance for the artist: its imagery, which was guided by Aleister Crowley, a notorious early 20th-century occultist and founder of the spiritual philosophy Thelema, is largely drawn from Jewish mysticism and Egyptian mythology. One of many pagan traditions suppressed in the Christian west, Thelemism was cast as sinful because it failed to subscribe to the patriarchal logic of Christianity; its teachings were more akin to those of Buddhism or Shintoism. The origin of Tarot cards is in fact linked to Chinese playing cards. For Hou, whose own family history has roots in Zen Buddhism, this is a compelling point, and with *Grass Drama*, he sought to draw a connection between the different spiritual histories and trajectories of Buddhism and Hermetic Thelemism. In keeping with Hou's practice in its entirety, this new work proposes a means, in

SUCCESS IN ORDER TO
WITHOUT THE
UNION OF LIFE
WHEN THE GATE IS
THEY BECOME TWO
ORDER AND THE
BEING RODE

Y THAT THREE IS
YS IN MOTION
199

ED THEIR LIMBS
SLEEP IN SLEEP
A TORSO
E STATE OF A
Y TRUCE
CE THERE IS THE PROSPEC
G THEIR SHIT TOGETHER
RE SET IN MOTION

SUCCESS IN ORDER TO
XTH WITHOUT THE
UNION OF LIFE
HEN THE GATE IS
D THEY BECOME TWO
IDER AND THE
BEING RODE

Y THAT THREE IS
YS IN MOTION
X1XYS STILL

BERGINE IS HUNCHED AND
ODING X PRISM
HE REFRACTIONS ARE
UNTRAMMABLE
THE ROOM SHOULD NOT
FRAME THE COMPOSITION
ROUND THEM ARE WHEAT FIELDS
WHERE THEY SLEEP
LEAVE THEIR BODY PRESSED
AGAINST THE HAIR-LIKE WHEAT
THE STATE OF THE WORLD AS A WEB
AND THE BODY AS WATER
THEY SIXXTEEN ON
THE CASE WEB ITSELF
INSTEAD OF THE THINGS TAUGHT IN IT
ITS SLACK DOESN'T DESCRIBE THE TENSION
THEY MIGHT BECOME VULNERABLE TO TEARING
IN A SURPRISING MOMENT
CUTTING THROUGH THE NET ARE
ORBS OF GEOMETRY
MATH'S PLOT OF A CONE SHOWS US HOW
THE SECTION CUT IS
OBLIQUE STORYTELLING
TEMPORARILY THEY DRIFT INTO
THE INDULGENCE OF A SPECIFIC VIEW
ONLY TO COME OUT OF IT FEELING AS NEW

ME THE CO
UND THEM ARE
HERE THE
VE THEIR BO
INST THE HAIR
STATE OF THE W
D THE BODY

XUBERGIN

TEMPORARILY THEY DR
THE INDULGENCE OF A SPECIFIC
ONLY TO COME OUT OF IT FEELING

WHERE THE FEEL SM
BUT IN THIS SMALLNESS THE
X11 SMA



the artist's own words, of "holding together discontinuities, discovering the relationships between them and bridging them, while thinking through considerations such as site, context, politics, history and personal references."¹

Grass Drama also experiments with the recorded album as an art form, with the possibility of pattern as metaphor for narrative mode, and with the evocation of affective states through the experience of performance. Hou describes the work as a path around a formation of seven pillars, each with its own subject and history, and together forming both a cycle and an edifice. The printed patterns hanging in CAG's window act as metaphors for patterns of thinking, internal structures that diagram distorted forms of continuity and repetition. The externalization of these forms into paper scrolls suggests the projection of interior states into decorative exteriors. The album's sound is ambient, floating and hypnotic, evoking west coast rain showers, lapping waves and wind rustling through bamboo groves. Suggestions of Chinese soap opera and bedroom recordings entwine with references to polyphonic madrigals—themselves understood as threshold musical forms—characteristic of the late Elizabethan era. Hou's lyrics are delivered in whispered vocalizations:

*With every rush of wind
every cell returns to
Home-e-o-stasis
& from the ground
we pick up a piece
every piece we pick up
is put back
every piece we pick up we mark as we put it back
every piece we pick up we mark with our name
every piece we pick up is put back with our name and the time
what is the time again?
remind me of the time again?*

At once speculative and cyclical, evocative of something known but forgotten long ago, Hou's thought-forms and sounds create a beguilingly vivid terrain, like the suspended space of an exploded-view diagram. They ask those who experience them to discard conventional, waking logic and to allow affinities between unlikely things to find one another.

Julian Yi-Jong Hou

Above

Crux pattern (2019)
CrystalPoint print on paper

Below and opposite

Body truce (2019)
detail of performance costume (acetone
transfer of Thoth Tarot reading printed on silk
and cotton handsewn pojagi patchwork robe)

¹ Julian Hou quoted in Joni Low, "Resonant Signals," *Canadian Art* (March 23, 2020), <https://canadianart.ca/features/resonant-signals-by-joni-low/>.

Althea Thauberger

Pagal Pagal Pagal Pagal Filmy Duniya

July 24, 2020 to January 3, 2021

B.C. Binning Gallery

Due to the nature of our current exhibitions—and to accommodate appropriate physical distancing protocols—we are welcoming on-site visitors this season on a timed-entry basis, with visits scheduled each hour on the hour. Space is limited; advanced booking is highly encouraged. Schedule your visit at www.contemporaryartgallery.ca.

Through photography, film, video and performance, Althea Thauberger's art practice is primarily concerned with the collaborative possibilities of the social documentary form. Her recent projects involve an extended engagement with the sites of their production in order to trace broader social and ideological histories. These sites include the Bohnice Psychiatric Hospital in Prague, Czech Republic; the former Rikard Benčić Factory in Rijeka, Croatia; the image holdings of the former National Film Board Still Image Division, now at the National Gallery of Canada; and the Capri Cinema in Saddar, Karachi, Pakistan. Her screenings and exhibitions include the Morris and Helen Belkin Art Gallery, Vancouver (2019); National Gallery of Canada, Ottawa (2018); Polygon Gallery, Vancouver (2018); the inaugural Karachi Biennale (2017); the 2012 Liverpool Biennale; the 17th Biennale of Sydney; La musée d'art contemporain de Montréal (2017); The Power Plant, Toronto (2012); Manifesta 7 (2008); The Berkeley Art Museum (2007); BAK, basis voor actuele kunst, Utrecht (2007), among many others. Thauberger is represented by Susan Hobbs Gallery, Toronto.

Curated by Kimberly Phillips

Presented in partnership with Capture Photography Festival, with additional support from Clark's Audio Visual.

Pagal Pagal Pagal Pagal Filmy Duniya is co-produced by the Contemporary Art Gallery, Vancouver; the Art Gallery of Nova Scotia, Halifax; Musagetes, Guelph; and the Southern Alberta Art Gallery, Lethbridge, with additional support from the Karachi Biennale, Shanitha Kachan and Gerald Sheff, Ann and Harry Malcomson, Carol Weinbaum and Carlos Yep.

Situated along Muhammad Ali Jinnah Road in the centre of Karachi, Pakistan, the Capri Theatre is itself the stuff of movies. It is the last remaining historic single-screen cinema house in the city that welcomes general audiences, designed and built in 1968 by Pakistani architects Rizki & Co. under the guidance of the theatre's owner, Chaudry Abdul Razaque. Its open-plan, modernist architecture and advanced screening technology—the auditorium was outfitted with a curved screen and zero-angle projection—embodied Pakistan's "golden age" of cinema and the cultural liberalism that had earned Karachi its nickname as the City of Lights. During the country's religious and political shifts of the late 1970s and 1980s, which decried the "deviance" of the movies, the Capri survived numerous violent attacks by bunkering itself behind heavy fortifications. But it continues to thrive, and with 200-rupee ticket prices in the lower seats, the Capri remains accessible to almost anyone who desires to see a film.

The Capri Theatre is the site and subject of Althea Thauberger's most recent single-channel video work, *Pagal Pagal Pagal Pagal Filmy Duniya [Mad Mad Mad Mad Filmy World]* (2017). As in so many of the artist's large-scale projects, Thauberger recognized in the Capri a complex knot of histories, social relations and power dynamics that she desired to imaginatively document. As she frequently approaches her subjects as an outsider, Thauberger's methodology involves developing projects through a process of extended engagement with the communities of her chosen sites. She works collaboratively and experimentally with a large and often intergenerational group of participant-actors who shape the project for themselves. Throughout this process, Thauberger understands her role to be that of a producer/instigator rather than a singular author, and the success of her projects is entirely dependent upon the relationships she is able to forge with her co-creators.

Pagal describes a world in the cinema; not any of the worlds presented on screen, but rather one built by the unruly, heterogenous group of people that constitutes its audience. As we view the video, we learn a number of things about the Capri, its history and the rapidly changing city in which it stands. But the film's documentary framework is repeatedly interrupted as the Capri's spaces—its expansive stairwells, broad, open concourses and double-height auditorium—are overtaken by a teeming crowd of actor-participants. They fill its container with their bodies and voices and, as if testing the limits of its capacity, transform the movie house into an exploratory stage. They perform acting exercises, rehearse invented scenes and improvise choreographies. While fully aware of the camera's presence, they perform as much for one another as for us (in only one brief clip are the participants actually seated and regarding the theatre screen, and we realize they are not watching the latest blockbuster but rough cuts of their own prior performances). These participants are not always in harmony: they sometimes mishear and speak over one another, they express confusion over the purpose



of the project. There are moments of camaraderie and levity, of giggly self-consciousness, pensive reflection and grief. *Pagal* is a profoundly intimate document of a singularly unique configuration of agents in time and space.

The sociality of cinema-going has been largely overlooked in film theory, but several recent studies have worked to re-situate the focus from the content on the screen to the bodies in the space of the theatre.¹ The work of British Marxist-feminist geographer Doreen Massey has been instrumental in this shift. She reminds us that space is neither static nor neutral; it is relational. It is the product of a multiplicity of interrelationships and interactions extending from the intimate to the global, and as such, is always in process. It is not the structure against which agency or history can be counterposed. Space is uniquely and unpredictably eventful: never finished and never closed. In fact, we might describe space, as Massey suggests, as a “simultaneity of stories-so-far.”² Before the video camera, Thaubergers participants perform the inherent eventfulness of the social space that is the Capri. Despite the fact that, save for the briefest moment at the outset of the film, we never glimpse a view of the streets outside the cloistered interiors of the theatre, the Capri’s actors invoke the teeming, ever-evolving openness of the city itself. But the artist’s work points to something more elusive and nuanced than simply celebrating a community that is, because the crowd that performs together in *Pagal* was brought into being expressly for the purpose of creating the work. And this fact points towards an important element of Thaubergers projects, which is her conviction that not all socially engaged work need to have long-term impact of a community as its goal:

Althea Thaubergers

Above

Still from *Pagal Pagal Pagal Pagal Filmy Duniya* (2017)
single-channel video with sound



Althea Thauberger

Above

Stills from *Pagal Pagal Pagal Pagal Filmy Duniya* (2017)
single-channel video with sound

Pagal is transformative for the brief moment of the togetherness that the project creates, in the momentary intersection of all its components; the simultaneity of the stories-so-far.³

In its lyrical meditation on light and darkness, survival and tenacity, togetherness and aloneness, conviction and doubt, Thauberger—together with her participants—creates an imaginative structure that asks us to think differently about the complexity of space and its profound role in the way political questions can be formulated. She asks this of us, perhaps, because as Massey stresses:

The way we think about space matters. It inflects our understandings of the world, our attitudes to others, our politics. It affects, for instance, the way we understand globalisation, the way we approach cities, the way we develop, and practice, a sense of place. If time is the dimension of change then space is the dimension of the social: the contemporaneous co-existence of others. That is its challenge, and one that has been persistently evaded.⁴

The opening frames of *Pagal* linger on a young Capri patron who offers a poem about his city to his fellow participants. His words remain present throughout the film: “Come, let’s go to the cinema in Karachi,” he recites, “but this time, don’t forget, never leave each other’s side in Karachi.” Through its momentary, collectively imagined interpretation of an alive and complex space, *Pagal* invites us to consider the sheer tenuousness of any community, which exists only as long as we continue to demonstrate a shared commitment to being together.

¹ See for example Lies Van de Vijver, “The cinema is dead, long live the cinema!: Understanding the social experience of cinema-going today,” *Participations: Journal of Audience & Reception Studies* 14, no. 1 (May 2017): 129-144; Robert C. Allan, “The Place of Space in Film Historiography,” *TMG* 9 no. 2 (2006): 15-27. For a good discussion on film and social change in Pakistan, see Ali Khan and Ali Nobil Ahmad (eds), *Cinema and Society: Film and Social Change in Pakistan* (Karachi: Oxford University Press, 2016).

² Doreen Massey, see *For Space* (London: SAGE Publications Ltd., 2005), 26-28.

³ See Althea Thauberger’s response to the question of impact in the case of her 2005 project *Murphy Canyon Choir* in “An Interview with Althea Thauberger,” Noni Brynjolson, *FIELD: A Journal of Socially-Engaged Art Criticism* 1 (Spring 2015): 211-212.

⁴ Doreen Massey, *Ibid.*, back cover.



Deanna Bowen

Night Prowl

Until Fall 2020

Off-site at The WALL, CBC Plaza,
700 Hamilton St

Deanna Bowen is a Toronto-based artist whose recent exhibitions include the Contemporary Art Gallery, Vancouver (2019); Royal Ontario Museum, Toronto (2017); the Art Museum at the University of Toronto (2016 and 2019); and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2015). She has received several awards, most notably a Governor General's Award in Visual and Media Arts, a 2016 Guggenheim Fellowship and the 2014 William H. Johnson Prize.

The WALL is a Vancouver Heritage Foundation public art initiative presented in partnership with CBC Radio-Canada and the City of Vancouver Public Art Program, with additional support from JJ Bean Coffee Roasters. The WALL features a new artist every year.

Deanna Bowen

Night Prowl (2019)

installation view at The WALL

In fall 2019 CAG launched *Night Prowl*, Deanna Bowen's monumental new public commission on The WALL at CBC Plaza in downtown Vancouver. This work continues Bowen's practice of reactivating historic documents from overlooked archives in a process of extraction, translation and enlargement, and furthers her research on Vancouver's historic Black entertainment community that culminated in her solo exhibition at CAG in Spring 2019. *Night Prowl* captures part of a film frame from a CBC news story that aired in October 1959, reporting on the dramatic purging and forced closures of many nightclubs in Vancouver's ethnically diverse east end. Racially motivated anxieties around such nightclubs—and the neighbourhoods in which they were situated—fueled the calls for urban renewal that would displace and disperse Black communities in the coming decades. Depicting the marquee of the Blue Sky dance club, its neon light extinguished following the bar's closure earlier that same month, the image is interrupted by a series of circular voids: visible fragments of batch numbers punched through the cellulose film at its time of manufacture. The holes are a banal artifact found at the end of any film reel, but for Bowen, the ruptured cellulose reminds us of film's fragile materiality and undermines our ability to trust photography's seductive promise of "truth." Considered this way, even blemished and seemingly insignificant documents can be rich repositories for unintended readings, and for questioning who has been charged with writing our histories and why.

Talks and Events

In light of ongoing precautions related to COVID-19, CAG is pleased to deliver all talks and events online this season. Please refer to each event listing for details.

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

For more information about these events visit www.contemporaryartgallery.ca/whats-on.

In Conversation: Althea Thauberger, Zarmeene Shah, Zehra Nawab and Kimberly Phillips

Launches Friday, July 24

Recorded Zoom event

This discussion brings together the work of Vancouver-based artist Althea Thauberger and Madiha Aijaz, the late Karachi-based photographer and filmmaker, whose exhibitions are presented concurrently this season at CAG. Thauberger will be joined by Zehra Nawab, one of the co-directors of Thauberger's film *Pagal Pagal Pagal Pagal Filmy Duniya*, as well as independent curator Zarmeene Shah and CAG Curator Kimberly Phillips, co-curators of Aijaz's exhibition.

Record Launch: Julian Yi-Jong Hou

Launches Wednesday, September 16

Video trailer

Marking the release of Julian Yi-Jong Hou's vinyl record *Grass Drama*, this short video trailer offers glimpses of the patterns, costumes and props featured in his forthcoming performance. The trailer will launch on CAG's website on September 16, with details for the performance to follow.

CAG Reads

A book club where artists invite us to read alongside them, CAG Reads welcomes an artist each month to propose a book for our collective reading pleasure, culminating in a virtual hangout grounded in their chosen reading material. Selections are announced each month on our website and through our social media channels. Upcoming editions to be announced throughout the fall.

For more details or to register, visit www.contemporaryartgallery.ca.

July CAG Reads

Marina Roy presents Anakana Schofield's *Bina*

Saturday, July 25, 4 – 5.30pm PDT

Online via Zoom

For our July installment of CAG Reads, Vancouver-based artist Marina Roy has chosen the novel *Bina* (2019) by Anakana Schofield. *Bina* explores aging, illness and male manipulation through its titular character, a 74-year-old woman accused of a crime so serious she cannot even talk about it directly. Described by Schofield as a "story told through warnings," this novel follows Schofield's award-winning predecessors, *Malarky* (2013) and *Martin John* (2015).

August CAG Reads

Hannah Jickling & Helen Reed present Andrea Lawlor's

Paul Takes the Form of a Mortal Girl

Sunday, August 16, 4 – 5.30pm PDT

Online via Zoom

This August, artists Helen Reed and Hannah Jickling invite us to read Andrea Lawlor's *Paul Takes the form of a Mortal Girl* (2017). Focusing on the musical references woven throughout this joyfully queer—and unabashedly smutty—novel, Reed and Jickling will pair readings from the book with a playlist of songs for an online listening party.

Online Events Calendar

Jul 24	In Conversation: Althea Thauberger, Zarmeene Shah, Zehra Nawab, Kimberly Phillips	12pm
Jul 25	CAG Reads with Marina Roy	4 – 5.30pm
Aug 16	CAG Reads with Hannah Jickling & Helen Reed	4 – 5.30pm
Aug 22	Open Studio with Collage Collage	12pm
Aug 24	Video Visits	12pm
Sep 16	Record Launch: Julian Yi-Jong Hou	12pm
Sep 19	Open Studio with Collage Collage	12pm
Oct 17	Open Studio with Collage Collage	12pm
Nov 21	Open Studio with Collage Collage	12pm

For more details regarding public programs at the Contemporary Art Gallery please visit the events page at www.contemporaryartgallery.ca/whats-on.

Due to the nature of our current exhibitions—and to accommodate appropriate physical distancing protocols—we are welcoming on-site visitors this season on a timed-entry basis, with visits scheduled each hour on the hour. Space is limited; advanced booking is highly encouraged. Schedule your visit at www.contemporaryartgallery.ca.

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

+1 604 681 2700
contact@contemporaryartgallery.ca
www.contemporaryartgallery.ca

Open Tuesday to Sunday 12 – 6pm
Free admission
Timed entry; bookings encouraged
Visit us at www.contemporaryartgallery.ca for more information

Contemporary Art Gallery Team

Anna D'Avignon, Finance Officer
Phil Dion, Preparator
Jessica Evans, Retail & Publications Coordinator
Danielle Green, Curator of Learning & Public Engagement
Matthew Hyland, Executive Director
Julia Lamare, Assistant Curator
Ellie Nixon, Marketing & Communications Officer
Shayla Perreault, Operations Administrator
Kimberly Phillips, Curator

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.

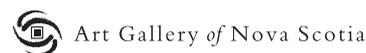
We gratefully acknowledge the generous multi-year support of BMO Financial Group.

Education and Outreach founding sponsor: Connor, Clark & Lunn Investment Management Ltd.

At the Contemporary Art Gallery, we carry out our work on the ancestral and unceded lands of the xʷməθkʷəy̍əm (Musqueam), Skwxwú7mesh (Squamish) and Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are engaged in an active learning process about our responsibilities to the stewards of the land we occupy.

© 2020 Contemporary Art Gallery, Vancouver. All rights reserved. No part of this publication may be reproduced without the written permission of the artists or publisher.

ISBN: 978-1-989503-06-5



Canada Council
for the Arts

Conseil des Arts
du Canada



BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia



BMO  Financial Group

Connor, Clark & Lunn
INVESTMENT MANAGEMENT LTD.



CAG Elsewhere

Deanna Bowen

A Harlem Nocturne

OBORO, Groupe Intervention Video, Ada X

September 12 to October 17, 2020

Produced by the Contemporary Art Gallery and presented to Vancouver audiences in spring 2019, the solo exhibition of Toronto-based artist Deanna Bowen will continue its national tour in Montreal this fall, with a joint presentation at OBORO, Groupe Intervention Video and Ada X.

This exhibition tour is generously supported by the Canada Council for the Arts.

Nadia Belerique, Jeneen Frei Njootli, Kathy Slade

Kunstverein Braunschweig

November 7, 2020 to February 14, 2021

Co-produced by the Contemporary Art Gallery and the Kunstverein Braunschweig, this extensive exhibition brings together the work of three Canadian women—Nadia Belerique, Jeneen Frei Njootli and Kathy Slade—at the Kunstverein's historic Villa Salve Hospes.

This exhibition is generously supported by the Canada Council for the Arts and the British Columbia Arts Council.

www.contemporaryartgallery.ca



@CAGVancouver