



Contemporary Art Gallery

Vancouver, BC

Nairy Baghramian

September 14 to November 11, 2012
B. C. Binning Gallery

Xu Zhen

September 14 to November 11, 2012
Alvin Balkind Gallery

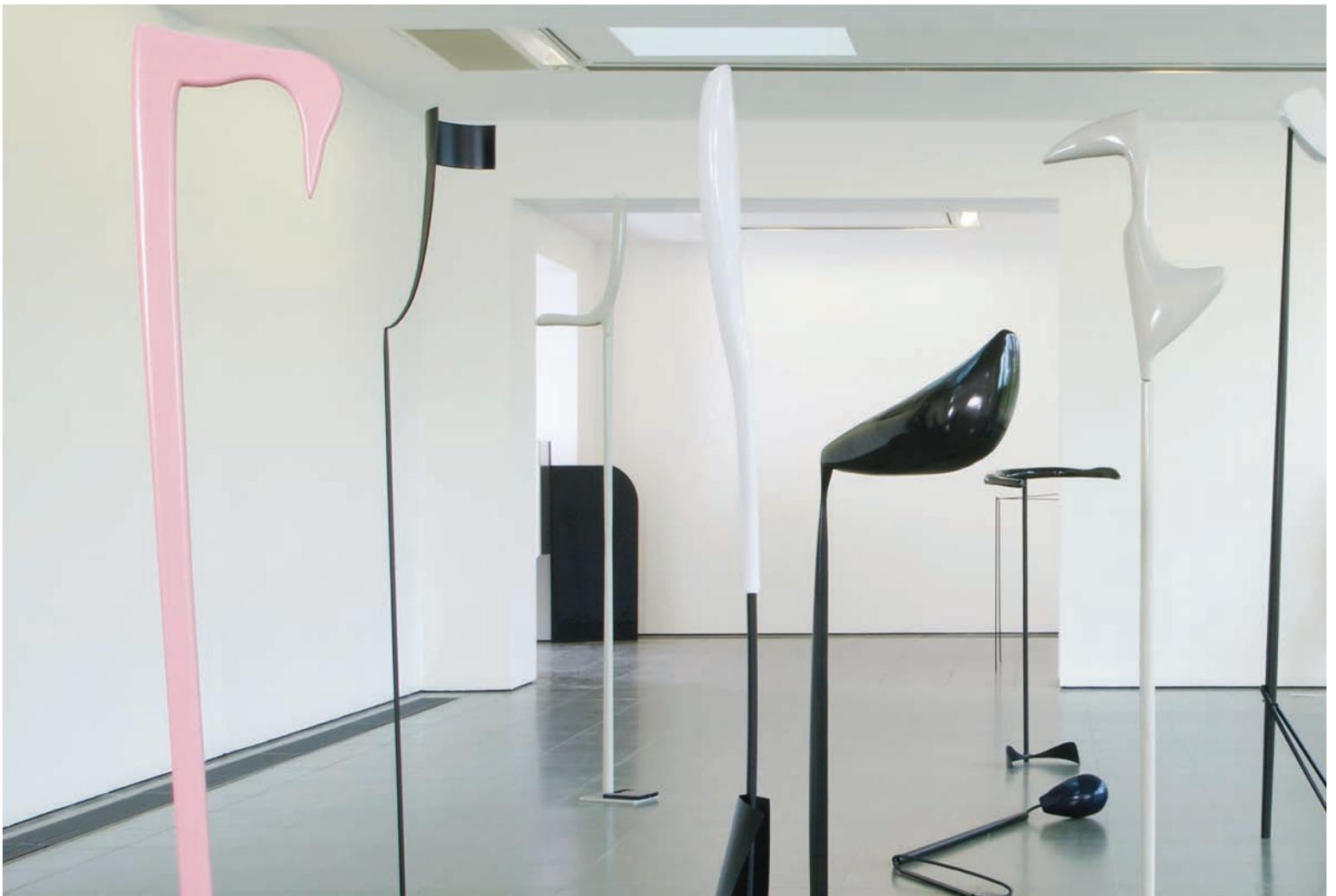
Children's Films

September 14 to November 11, 2012
Window Spaces and off-site

Opening reception:
Thursday September 13, 7-10pm

Nicolas Sassoon
Continues until January 20, 2013
Off-site





Nairy Baghramian

Class Reunion

September 14 to November 11, 2012

B. C. Binning Gallery

For the first exhibition of work by Nairy Baghramian in North America the Contemporary Art Gallery presents *Class Reunion*, an ambitious eighteen piece sculpture comprising a variety of abstract forms. Consistent throughout the artist's practice, it references literature, theory and modernist design to comment on current issues of materiality, manufacture and display while examining aspects of social and political relationships.

As a collection of posed characters *Class Reunion* forms an uncanny tableau, the stage shifting between the immediacy of the inherent material qualities — surface, shape and colour — to a more speculative consideration of meaning and content. The viewer's experience moves from a consideration of physicality to an examination of social mores, the specific objects evoking a multiplicity of personalities and social identities, encompassing questions of context, institutional framing and the production and reception of contemporary art.

Nairy Baghramian

Class Reunion (2008) (detail)

Coloured cast rubber, painted metal, coloured epoxy resin

Courtesy the collection of Gaby and Wilhelm Schürmann and Michael Heins

Each individual piece is unique, but combines with others to conjure a cast of characters creating an oddly theatrical scene. Taking on human characteristics accentuated by their proximity

Nairy Baghramian was born in Isfahan, Iran, but has lived and worked in Berlin for the last 28 years. Baghramian has had several major solo institutional exhibitions, including *The Walker's Day Off* at Kunsthalle Baden-Baden (2008) and Serpentine Gallery London (2010); *Butcher, Barber, Angler & Others* at Studio Voltaire, London (2009–2010); *A Semiotic House That Was Never Built*, Neuer Aachener Kunstverein (2008); *It's out of House* at Kunsthalle Basel (2006). She has been included in a number of international biennials most recently the 54th Venice Biennale, as well as the 5th Berlin Biennial (2008) and Skulptur Projekte Münster (2007). She exhibited work as part of the Glasgow International and received the Hector Art Award 2012 of the Kunsthalle Mannheim. Baghramian is represented by the Galerie Daniel Buchholz in Berlin and Cologne.

and placement, such qualities are suggested as much by their titles, for example *The Slacker*, *The Dandy*, and *Please, After You*, as in their poise and structure. A sleek and slender black pole, supporting a bulbous white form seems to be the centre of a small grouping, holding the attention of the others. The simple curve of a line gives an air of confidence while a fold of metal might insinuate shyness.

Working primarily in sculpture Baghramian brings together a myriad of references — the formal language of Minimalism, Surrealist juxtaposition, stylistic features from interior design and suggestions of absurdist narratives. This mix gives her work an enigmatic quality whereby it is not easily characterized; yet subtle political readings are inferred through the nuanced relationships between singular elements, the very nature of these as objects and their relationship to architectural settings.

For *La Colonne Cassée (1871)*, Baghramian placed almost identical elements back to back, sandwiching the plate glass of the museum windows, visually uniting the interior and exterior of the exhibition space. Two curved metal panels, each anchored by a square white base, create a mirroring effect, their vertical surfaces perforated in differing patterns, breaking the illusion of symmetry and establishing a sense of uneasiness. What appears whole and solid is fragmented; this fracturing also seen in *Spanner*, a long chrome-plated brass pipe jammed horizontally between two walls, generating tension at the limits of the room. The question of inside and outside is not one of either/or.

This hovering between the part and the whole is continued in *Class Reunion*, here the notion of the collective presented but from an assembly of pieces, united in shared materiality separated as individual entities. The word 'class' can signify formal categorizations as well as social and economic structures. While the coming together of forms is familiar, resembling social encounters and playing with our desire to classify things, Baghramian seems to suggest the specification of types, division into groupings and ideas of personality or identity are as fabricated as the individual sculptures we see.



Xu Zhen

The Last Few Mosquitoes

September 14 to November 11, 2012

Alvin Balkind Gallery

Xu Zhen was born in 1977. Solo exhibitions include *Forbidden Castle*, Montanelli Museum, Prague (2012); James Cohan Gallery, New York (2009, 2008, & 2007) and ShanghART, Shanghai (2009 & 2006); *8848-1.86*, Museum Boijmans Van Beuningen, Rotterdam (2006). Xu Zhen now works as MadelN Company with solo exhibitions at Kunsthalle Bern (2011), *Seeing One's Own Eyes*, S.M.A.K., Ghent, Belgium and Ikon Gallery, Birmingham; *Don't Hang Your Faith On the Wall*, Long March Space, Beijing (all 2010). Major international group exhibitions include *Nether Land: Act VIII of Morality*, organized by Witte de With, Rotterdam and Dutch Culture Center, Shanghai; *Retro-Tech*, San Jose Museum of Art, San Jose, 21st Century: *Art in the First Decade*, Queensland Art Gallery/Gallery of Modern Art, Brisbane (all 2010); *Useful Life*, MuHKA, Antwerp (2009); *Life-Biomorphic Forms in Sculpture*, Kunsthau Graz, *Avant-Garde China: Twenty Years of Chinese Contemporary Art*, The National Art Center, Tokyo, The National Museum of Art, Osaka and Aichi Prefectural Museum of Art, Nagoya (all 2008); *Performa07*, New York, 10th *International Istanbul Biennial*; *China Power Station: Parts I and II*, Serpentine Gallery, London and Astrup Fearnley Museum of Modern Art, Oslo; *The Real Thing: Contemporary Art from China*, Tate Liverpool (all 2007); *China Now*, Museum of Modern Art, New York (2004). He was also included in the 49th *Venice Biennale* (2001) and represented China at the 51st *Venice Biennale* (2005).

Left

Xu Zhen

The Last Few Mosquitoes (2005)

Electro-mechanical object

Courtesy the artist and ShanghART, Shanghai

This will be the first solo exhibition in Canada for Shanghai based artist Xu Zhen who has emerged as one of the most inventive and provocative artists working in China today.

A co-founder in 1998 of the influential artist-run space BizArt Art Center, he has also organized seminal exhibitions including *Art for Sale* (1999) staged at a Shanghai shopping mall. His work is characterized by tackling authoritarian gestures and clichés of human ambition often with a wry sense of humour that counters any notion of value.

Encompassing a wide range of media, his broad practice, operating also as a curator and writer, is dramatic and knowing, aesthetically and conceptually ambitious. In fact it is exactly in order to accommodate this range of activities that Xu Zhen set up MadelN Company in 2009 after deciding he had taken his individual identity as far as it would go. Embodying the core propositions present in his solo work, the company likes to upset the assumptions of the art establishment in ways both theatrical and humorous. The pieces they make frequently offer a satirical take on the art market while being aware of the potential to ultimately become commercial products that circulate within this system.

The Contemporary Art Gallery presents an installation, a cluster of small sculptural pieces, slightly-larger-than-life-size replicas of a mosquito. At first glance the gallery room appears empty and yet closer inspection reveals the space occupied by these insects which appear to be sucking blood from the building, glowing red as they drink in the nutrition needed. This creature is an effective symbol and with context vital to meaning, here, in this white cube gallery, Xu Zhen offers a subtle and witty take on cultural politics. Does this mosquito represent patrons or consumers of what the institutional art world has to offer? Or should we read the walls as skin and re-conceive the space as a kind of living organism, a surrogate body as vulnerable and susceptible as we are to parasitic opportunism?

The title also suggests the result of some government directive, the kind that characterizes a totalitarian state, whereby the elimination of these ubiquitous, annoying insects was decreed, and we now have an opportunity to see a remnant of an endangered species. Or we could be more positive. Perhaps Xu Zhen is asking us to imagine a better world, one without mosquitoes, after these last ones have sucked their last drops.

Children's Films

Presented by Gareth Moore with Ulla Von Brandenburg, Keren Cytter, Geoffrey Farmer, Julia Feyrer, Harrell Fletcher, Mike Marshall and Sylvain Saily

September 14 to November 11, 2012
Window spaces and off-site

Gareth Moore was born in Matsqui, British Columbia. He currently lives and works in Kassel, Germany. Solo exhibitions include *Children's Films*, Bielefelder Kunstverein (2011); CCA Wattis Institute of Contemporary Art, San Francisco and *As a Wild Boar Passes Water*, Witte de With, Rotterdam (both 2008), Belkin Satellite, Vancouver (2007). He has also participated in the group exhibitions *A Throw of the Dice will Never Abolish Chance*, Mallarmé, Montreal Biennial (2011); *It Is What It Is*, National Gallery of Canada, Ottawa; *Right Right Now Now*, Arthur BoskampStiftung M.1, Hohenlockstedt, Germany; *An einem schönen Morgen des Monats Mai*, Gesellschaft für Aktuelle Kunst GAK, Bremen, Germany, and *The Chained Lady, the Microscope and the Southern Fish*, SOFA Gallery, University of Canterbury, Christchurch, New Zealand (all 2010); *Nothing to Declare*, The Power Plant, Toronto, and *Every Version Belongs to the Myth*, Project Arts Centre, Dublin (both 2009). Currently he is exhibiting in *DOCUMENTA (13)*, Kassel, Germany and has been nominated for the Sobey Art Award 2012. Moore is represented by Catriona Jeffries Gallery, Vancouver.

The Contemporary Art Gallery has worked with Vancouver artist Gareth Moore to co-commission a project comprising seven new films and a series of related posters.

For *Children's Films* Moore approached a number of international artists to produce short films for children, each person free to focus on any particular topic, shaping the content and form of their respective piece. Artists invited consist of some from Europe as well as other Vancouver based practitioners familiar to our local audiences. Moore then collated the two to five minute pieces into one longer work, providing it with open and closing credits, each section acting as a discrete but interconnected episode. One point of reference for this project alongside the artist's own fascination with the formats of popular children's television is *Children's Tapes* (1974) by American artist Terry Fox.

By focusing on children, Moore seeks to engage visitors in a very different way to the conventional gallery goer, purposely taking work out into the city and challenging perceived conventions of whom the audience might be and where art may be apprehended. Distinctions are blurred between exhibition display and more usual educational activities. Furthermore his resort to a collaborative method of production questions the role of the artist as singular author, a more generous and outgoing approach that chimes with the underlying ethos of the gallery.

The exhibition format developed for *Children's Films* deliberately moves between children's cinema, pedagogical film and wandering circus. Akin to the early days of cinema with travelling magic lantern shows, weekly screenings of the 16mm films will take place in different locations throughout the city of Vancouver such as community centres, schools and a tent in open parkland, places including the Roundhouse, Trout Lake, Emery Barnes Park, and the Moberly Arts and Cultural Centre amongst others. The place and time will be announced via posters in our windows as well those fly-posted throughout Vancouver, in addition to the internet via the project's own website and that of the gallery.

With an audience comprising exclusively children — adults are only allowed if essential to accompany a child — Moore subverts, with charm and characteristic humour, not just the usual form of communication and presentation of exhibitions in an institution but also the notional audience itself. He debunks the idea that museums and galleries are merely places for adults, bypassing the conventional mediation with which children engage in contemporary art and involving them on their own terms while investing the work with a clear and significant social dynamic.



Children's Films

Presented by Gareth Moore

Film screening, Bielefelder Kunstverein, 2011

Photograph by Philipp Ottendörfer

Film still:

Julia Feyrer

The Little Hunchback, 2011

Video transferred to 16mm film, 3:04 min

Courtesy of the artist

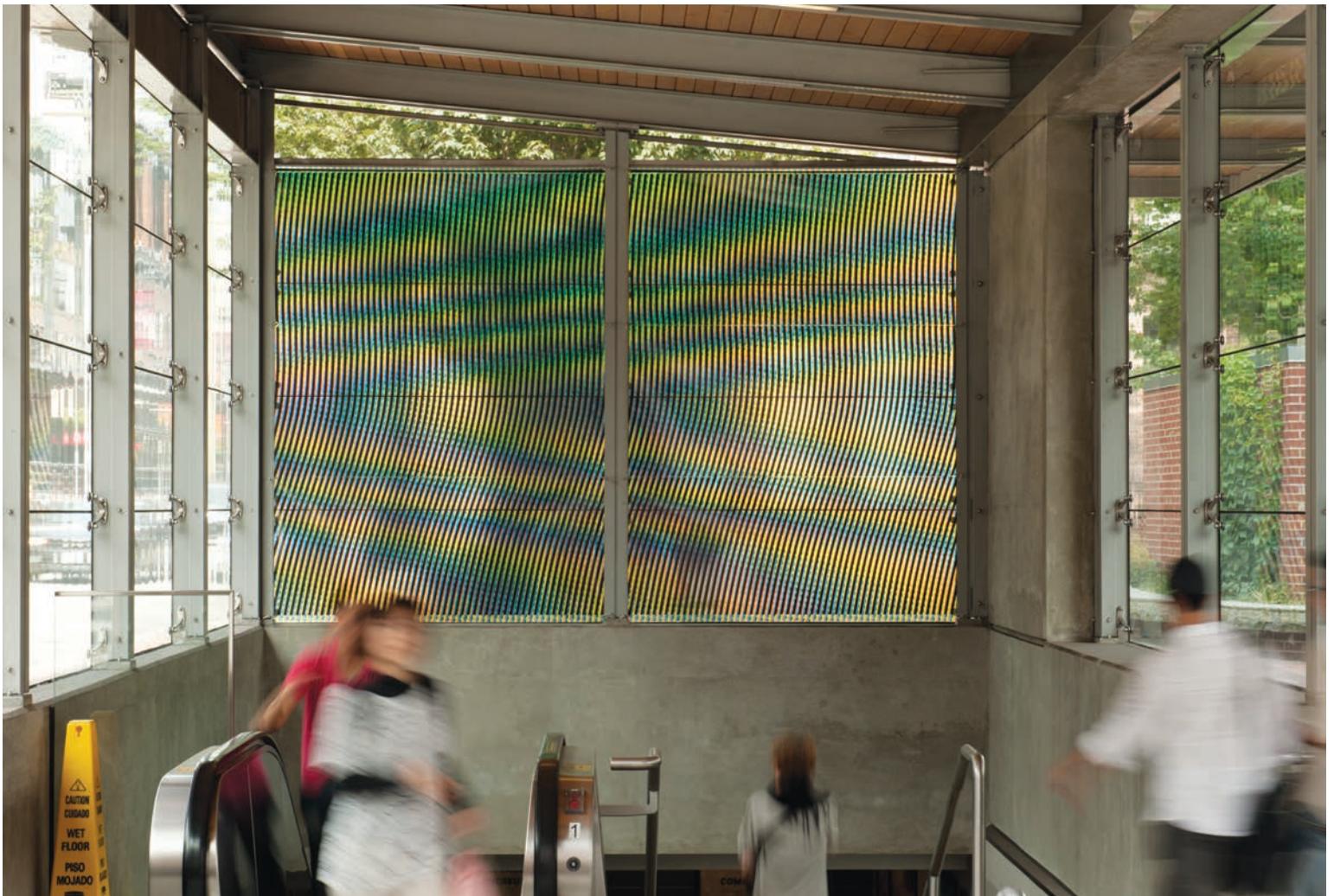
This expanded version of *Children's Films* is presented by the Contemporary Art Gallery, Vancouver. The project is commissioned with Bielefelder Kunstverein, Germany; IPS, Birmingham, UK and the Whitstable Biennale, UK. Venues in collaboration with Roundhouse Community Arts and Recreation Centre.

The exhibition is generously supported by The Audain Foundation for the Visual Arts.

Moore's work has long conflated performance, documentation, installation and sculpture, as well as everyday activities normally considered peripheral to contemporary visual art, projects often involving communities external to the typical sphere of interest. As such this newly commissioned body of work is consistent with his broader practice: notional spaces and groups outside of the usual art audience become the key ingredient and participant.

Children's Films highlights Moore's enduring interests in ideas around museology, display, social engagement and economic exchange. By using materials collected from his previous travels to create new objects that he will take with him on future journeys — or in this case the network of shared ideas within his broader artistic community and friendships — Moore's inventions create a continuously evolving story of his pilgrimage where past narratives can be manipulated and transformed into new tales of exploration and ingenuity.

For further information and a full schedule of screenings and events, please see the public events section of this bulletin or view our gallery website or reference: www.childrensfilms.ca.



Nicolas Sassoon

WAVES

Continues to January 20, 2013
Yaletown-Roundhouse Station,
Canada Line

Nicolas Sassoon

WAVES (2012)

Yaletown-Roundhouse Station, Canada Line
Photograph by Scott Massey

WAVES by Nicolas Sassoon is a new commission presented in partnership with the Contemporary Art Gallery and the Canada Line Public Art Program — IntransitBC.

Sassoon's design is part of a larger body of work producing Moiré patterns — a visual effect inadvertently discovered by Swiss photographer Ernst Moiré in the late 1800s. The optical phenomenon is created by overlapping two different images to generate a 'third plane' causing the eye to see movement where there is none. This new work is formed by the layering of a multi-coloured pixelated background, which is placed behind a symmetrical pattern of vertical, curved black lines. With no central focal point the graphic mural is activated by the movement of the viewer and shifts in light. Sassoon's patterns are tied to the landscape, their vibrating effect evocative of elements found in nature, a field of raking grass, clouds sweeping across an otherwise clear sky, the diagonal cascade of torrential rain or the soft ripples on an otherwise calm ocean.

Against Nature
24th Annual Gala Dinner and Art Auction
Saturday, November 3rd, 2012
from 6.30pm

This year the Contemporary Art Gallery will again host an extraordinary evening at the Rosewood Hotel Georgia including an art auction featuring work by more than 40 Canadian and international artists, both emerging and established.

This spectacular night is an important fundraising event that directly supports the CAG in its crucial role, ongoing since 1971, as the longest standing free public art gallery dedicated exclusively to presenting contemporary visual art in Vancouver.

Tickets are priced individually at \$250 or \$2250 for a table of ten and are available to purchase by calling 604 681 2700 or emailing auction@contemporaryartgallery.ca

A preview of works is available at:
www.cagauction.com

Contributing artists:

Marian Penner Bancroft
Thomas Bewick
Eli Bornowsky
Steven Brekelmans
Douglas Coupland
Andrew Cross
Michael Drebert
Marcel Dzama
Brendan Fernandes
Peter Gazendam
Rodney Graham
Adad Hannah
Bradley Harms
Antonia Hirsch
Kim Kennedy Austin
Andrew Kent
Euan Macdonald
Landon Mackenzie
Scott Massey
Hadley + Maxwell
Yunhee Min
Michael Morris
Nicole Ondre
Robert Orchardson
Manuel Piña
Elspeth Pratt
Natalie Purschwitz
Jayce Salloum
Kevin Schmidt
Jeremy Shaw
Steven Shearer
Gordon Smith
Jeffrey Spalding
Allan Switzer
Tristan Unrau
Renee Van Halm
George Vergette
Holly Ward
Jeroen Witvliet
Lawrence Paul Yuxweluptun
Elizabeth Zvonar

Public events

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

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

Exhibition openings

**Nairy Baghramian *Class Reunion*
Xu Zhen *The Last Few Mosquitoes*
Children's Films presented by Gareth Moore
Thursday September 13, 7–10 pm**

Join us to celebrate the opening of our new exhibitions.

Artist talk

**Nairy Baghramian
Wednesday, September 12, 7pm
Emily Carr University of Art + Design
Room 301, 1399 Johnston Street, Granville Island**

On the occasion of her first exhibition in North America, artist Nairy Baghramian will speak about her working methods within the context of its wider discourse. The notion that meaning can be created by the work itself will be examined, while avoiding the tendency to overly prescribe intent.



Nairy Baghramian
Spider (2008) (detail of *Class Reunion*)
Courtesy the collection of Gaby and Wilhelm Schürmann and Michael Heins

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.

Ian Wallace: State of Play

Tuesday, October 16, 7 pm

Ian Wallace provides an artist's perspective to touch on the social and political relationships in the work on display. Through his own interests in institutional frameworks he examines the context and reception of art.

Chris Lee

Tuesday, October 30, 7pm

Chris Lee, Assistant Professor in the Department of English at UBC is interested in the trans-specific circulation of artistic practices and cultures. Prompted by Xu Zhen's work and in particular his role as a contemporary Chinese artist, Chris Lee draws from his own theoretical concerns to consider the role of Chinese migrations and identities in comparative, transnational and artistic frameworks.

Amber Frid-Jimenez: The Line Between Them

Tuesday, November 6, 7pm

Amber Frid-Jimenez is an artist and recently appointed Associate Professor at Emily Carr University of Art + Design. Her talk will explore the latent intersections between design, technology and contemporary art. Trained in design and media arts at the MIT Media Lab, her current and recent research and teaching affiliations include the Jan van Eyck Academie in the Netherlands, the MIT Program for Art, Culture and Technology, and the National Academy of Art & Design in Bergen, Norway.

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 info@contemporaryartgallery.ca or telephone 604 681 2700.

Jenifer Papararo

Saturday, September 8, 3pm

CAG Curator, Jenifer Papararo gives a tour of the Nicolas Sassoon off-site work *WAVES*.

Patricia Huijnen

Saturday, September 29, 3pm

A guided visit of the exhibitions on display in French led by CAG volunteer Patricia Huijnen.

Jill Henderson

Saturday, October 6, 3pm

CAG Gallery Coordinator Jill Henderson tours the work on display and explores the relationships between the various exhibitions.

Jenifer Papararo

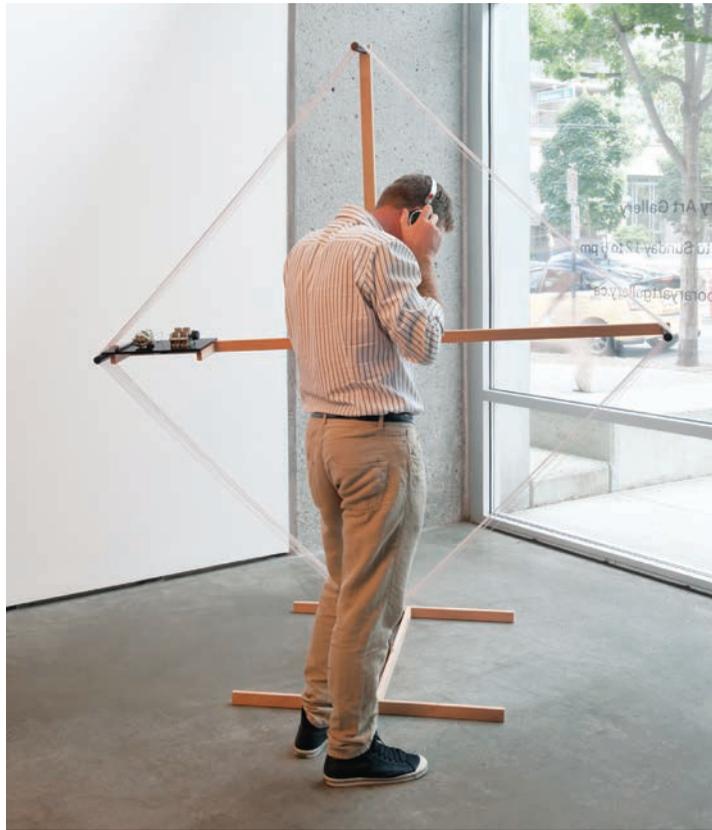
Saturday, October 20, 3pm

CAG Curator, Jenifer Papararo explores the various works in the gallery and the off-site projects including work by Nicolas Sassoon and Gareth Moore.

Nigel Prince

Saturday, November 10, 3pm

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



Other Events

Scarcity Radio Vancouver
September 1, 2012 onwards
All day / all night
scarcityradio.org

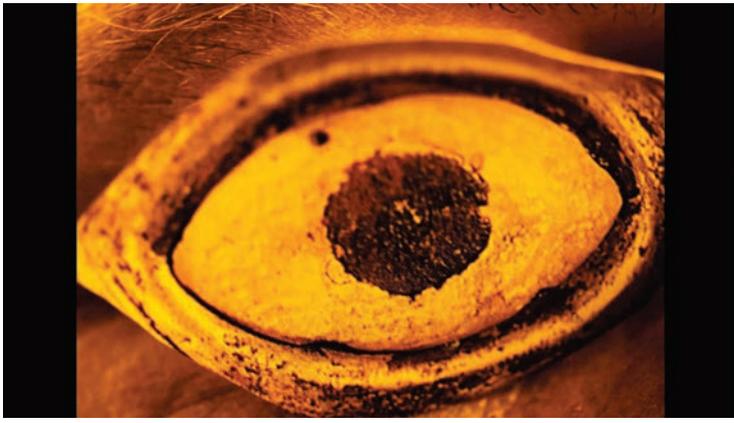
Over three days in July, local artists and youth joined artist Sarah Browne, activists and producers Am Johal, Matt Hern and Ron Sakolsky to examine the notion of 'scarcity' and the city. In collaboration with VIVO Media Arts Centre and the Vancity Office of Community Engagement in the SFU Woodward's Cultural Unit, this project has resulted in a series of thematic short audio works. It is presented on the new online radio site, scarcityradio.org hosted by Ikon Gallery, Birmingham, UK. Artists include Mark Charles, Janice Cheung, Irene Chou, Patricia Huijnen, YouBin Lee, Josephine Mitchell, Matreya Monro, Christine Novosel, Dan Potter, Corey Ratch, Kay Slater and Michael Wadham. With special thanks to mentors and producers Amy Kazymierchyk, Alex Muir and Kristen Roos.

Pecha Kucha
Friday, September 21, 7pm
The Vogue Theatre

This year the CAG is partnering with Cause+Effect to present a night on art and the city. Pecha Kucha is a global event held in 530 cities around the world gathering local creatives from across many fields to share their passions in a unique, concise format: each presenter shows 20 images for 20 seconds each. Speakers to be announced.

Sarah Browne

How to Use Fool's Gold (Pyrite Radio), 2012
Pyrite, perspex, safety pin, penny, ferrite rod, delrin, variable capacitors, alligator clips, litz wire, Canadian fir, bakelite headphones (passive crystal radio set with tuned loop antenna)
With thanks to Geoffrey Roberts and Alex Muir
Photograph by Scott Massey



Children's Film Screenings

Clockwise from top left:

Geoffrey Farmer

The Drawer, 2011

Video transferred to 16mm film, 4:58 min

Courtesy of the artist

Harrell Fletcher

Pippi and Thelonius, 2011

iPhone video transferred to 16mm film,
2:00 min

Courtesy of the artist

Ulla von Brandenburg

Zwei Männer und das Wildschwein, 2011

Video transferred to 16mm film, 3:46 min

Courtesy of the artist

Julia Feyrer

The Little Hunchback, 2011

Video transferred to 16mm film, 3:04 min

Courtesy of the artist

Thursday, September 13 and Friday, September 14, 10am–6pm
Emery Barnes Park

Tuesday, September 25, 10am and 1pm
Moberly Arts & Cultural Centre

Thursday, October 4, 3.30pm
Riley Park Community Centre

Wednesday, October 24, 9am–12.45pm
Strathcona Community Centre

Monday, November 5, 9.30am–12.30pm
Trout Lake Community Centre

Saturday, November 3 and Sunday, November 4, 11am–4pm
Roundhouse Community Arts & Recreation Centre
Exhibition Hall

Contemporary Art Gallery
555 Nelson Street
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Canada V6B 6R5

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info@contemporaryartgallery.ca
www.contemporaryartgallery.ca

Open Tuesday to Sunday 12 to 6pm
Free admission

The Abraham Rogatnick Library is open to the public by appointment

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.

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Cover image:

Geoffrey Farmer

The Drawer, 2011

Video transferred to 16mm film, 4:58 min

Courtesy of the artist



