



Contemporary Art Gallery

Vancouver, BC

# Ingrid Koenig

October 11, 2019 to April 5, 2020

CAG Façade and off-site at Yaletown-Roundhouse Station

# Sreshta Rit Premnath

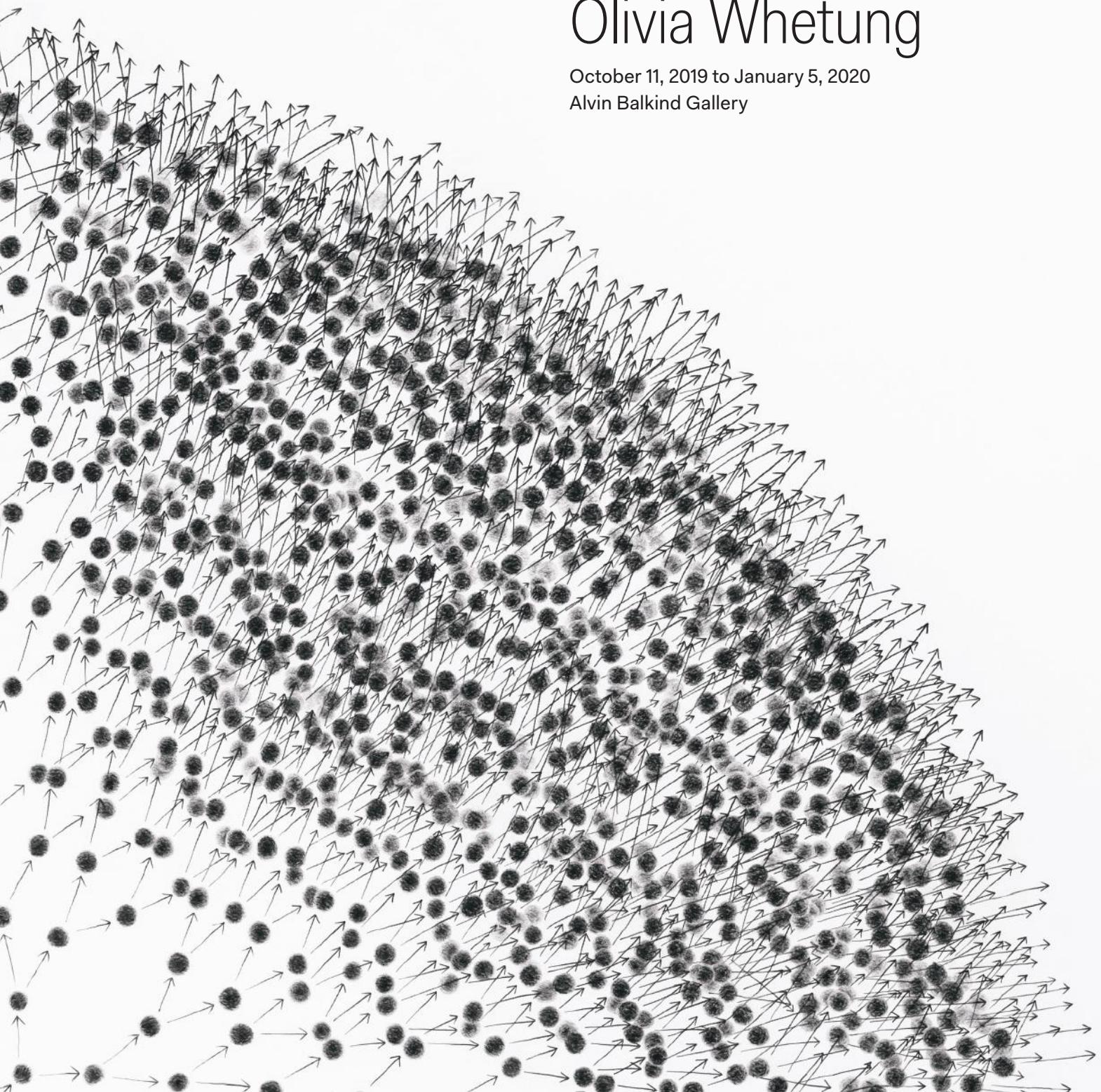
October 11, 2019 to January 5, 2020

B.C. Binning Gallery

# Olivia Whetung

October 11, 2019 to January 5, 2020

Alvin Balkind Gallery



# Ingrid Koenig

*Navigating the Uncertainty Principle*  
October 11, 2019 to April 5, 2020  
CAG Façade and off-site at Yaletown-Roundhouse Station

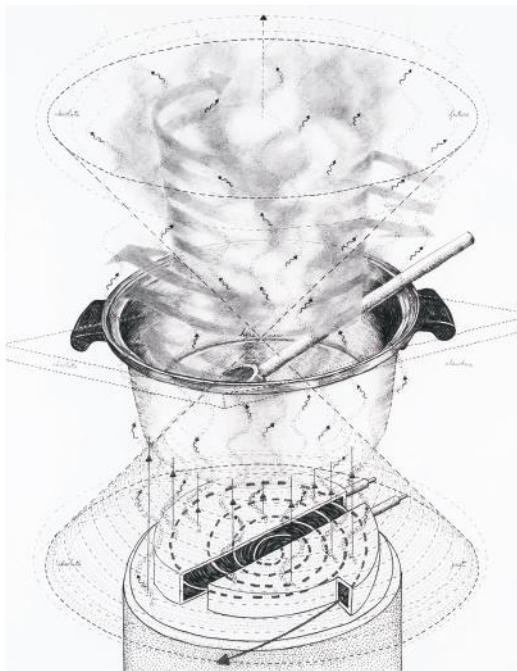
Ingrid Koenig is the recipient of grants from the Canada Council for the Arts and the Goethe Institute, as well as the Social Science and Humanities Research Council (SSHRC) for the project *Leaning Out of Windows – Art and Physics Collaborations Through Aesthetic Transformations* (2016–2020), co-awarded with artist collaborator Randy Lee Cutler. Koenig has exhibited her drawings and paintings in public galleries across Canada, Europe and New Zealand. In 2019 she was awarded a Canada Council for the Arts grant to join the Arctic Circle art and science residency in the international territory of Svalbard. Koenig earned her MFA at NSCAD, Halifax. Based in Vancouver, she is an associate professor at Emily Carr University of Art + Design.

At Yaletown-Roundhouse Station work is presented in partnership with the Canada Line Public Art Program, InTransit BC

Can the gravitational pull of a black hole be contemplated by regarding a teacup? What happens if we think about a protest march in terms of positively and negatively charged particles? How might we map our subjective perceptions of what scientists call “spacetime”? Ingrid Koenig’s artistic practice, which traverses the fields of theoretical physics, social history and philosophies of knowledge, asks these questions through works that manifest on paper as drawings, graphic scores and visual thought experiments, as well as in participatory projects developed between artists and scientists. As Artist-in-Residence at TRIUMF particle accelerator centre at the University of British Columbia, the country’s premier physics laboratory and one of the leading subatomic research centres in the world, Koenig is interested in bringing different ways of knowing into contact with one another. In its broadest sense, her work considers the possibilities of how knowledge can be translated across different disciplinary communities so that we might more imaginatively negotiate our everyday existence in the contemporary world.

Koenig’s solo exhibition at CAG, *Navigating the Uncertainty Principle*, presented across the gallery’s Nelson Street façade and off-site at Yaletown-Roundhouse Station, draws from two series of large-scale graphite drawings: *Navigating the Uncertainty Principle* (2009) and *Force Fields* (2010). The drawings, which have been further enlarged and printed on vinyl for this presentation, developed out of the artist’s long-time interest in the visual diagrams scientists use to describe the complex phenomena of physics, such as chain reactions, thermal movement, molecular pressure, spacetime, force fields, electromagnetism and black holes. In her drawings, Koenig quite literally entangles this mode of communication with an iconography of domestic life—the everyday activities of cooking, refrigerating, repairing and washing up. In this way, she charts the interconnected currents and inescapable chaos of everyday existence, and proposes a means of visualizing those abstract laws that, while imperceptible on the scale of human action, bind our most intimate and banal movements physically—and, Koenig would argue, poetically—to the rest of the universe.

Quantum mechanics, the theoretical basis of modern physics that explains the nature and behavior of matter and energy at its smallest scale, teaches us to think about the world not in terms of things but processes instead. The properties of anything, be it a mixing bowl, ocean water or a human body, manifest themselves in a granular manner only in a moment of interaction—that is to say, through a process—and only in relation to other things. As Italian physicist Carlo Rovelli attests, “the world is not a collection of things, it is a collection of events.” Drawing too is a process, a collection of events:



**Ingrid Koenig**

**Cover**

*Chain Reaction* (detail) (2007)

**Opposite**

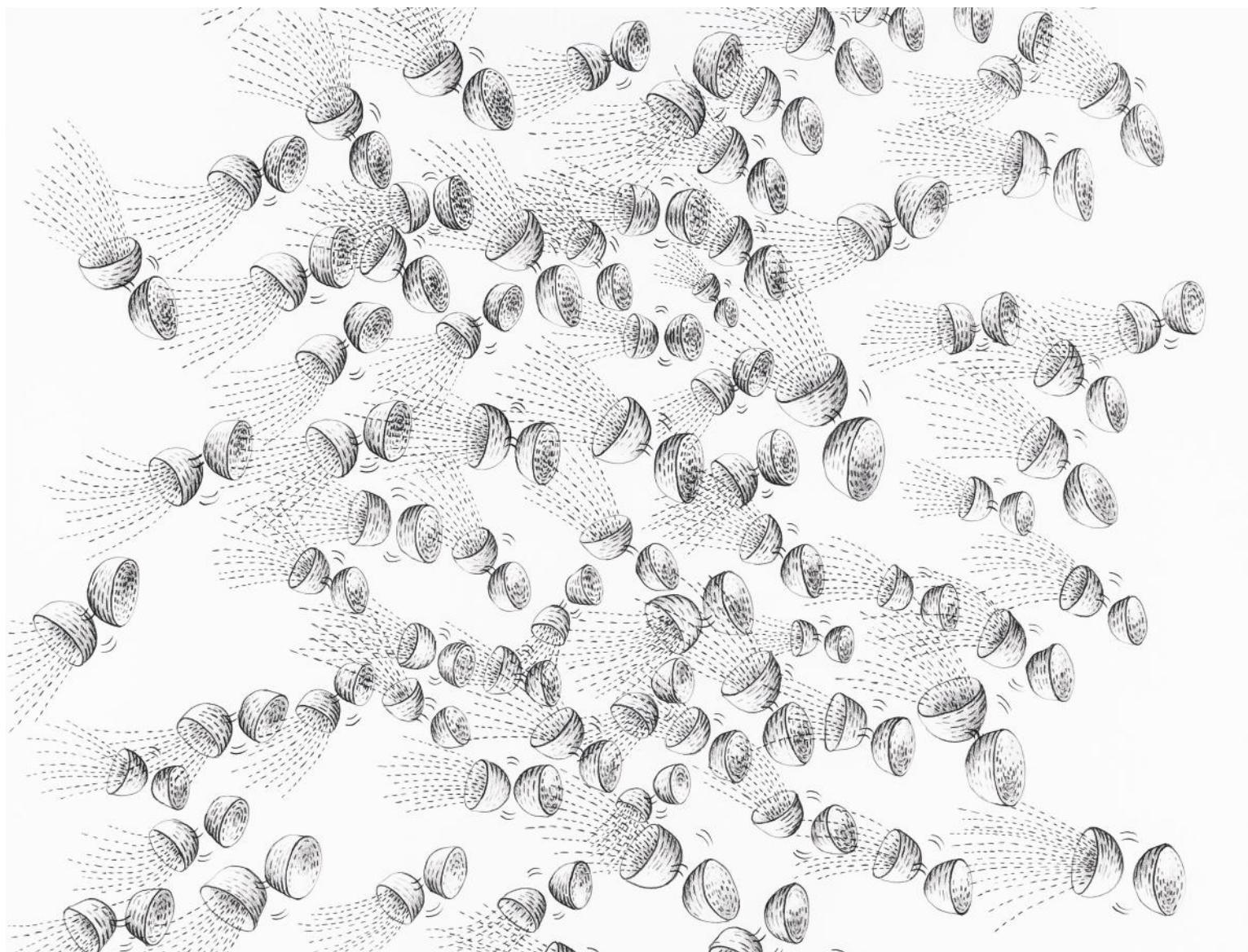
*Convection* (2007)

**Below**

*Force Fields 3* (detail) (2010)

the artist creates a form by pushing particles of soot across a surface, tracing, layering, erasing and in so doing, links a multitude of infinitesimally small points of matter, time and experience together.

Defined in 1926 by theoretical physicist Werner Heisenberg, the Uncertainty Principle asserts a fundamental limit to the precision with which certain pairs of physical properties can be known; for example, the more precisely the position of a particle is understood, the more uncertain its momentum is, and vice versa. For Koenig, the Uncertainty Principle makes for a rich analogy of contemporary human existence, with its many dispossessions, fragmentation and doubt. And in this exhibition's highly public placement, visible to a myriad of simultaneously-experienced realities in the form of Vancouver's diverse communities coursing through daily life, *Navigating the Uncertainty Principle* offers a visual score to the astounding uncertainties—whether philosophical, political, social or molecular—we navigate in our minute corner of the universe.





## Sreshta Rit Premnath

*Those Who Wait*

October 11, 2019 to January 5, 2020

B.C. Binning Gallery

Sreshta Rit Premnath is a multidisciplinary artist and the founder and co-editor of the publication *Shifter*. His work has been the focus of solo exhibitions at Rodriguez Gallery, Poznan (2019); Ace Gallery, Los Angeles (2017); Nomas Foundation, Rome (2017); Kansas Gallery, New York (2014); Gallery SKE, Bangalore (2013); The Contemporary Art Museum St. Louis (2012); Tony Wight Gallery, Chicago (2012); Galerie Nordenhake, Berlin (2011); and Art Statements, Art Basel (2010). He has participated in group exhibitions at venues including Westfälischer Kunstverein, Münster (2019); Gallery Isabelle Van Den Eynde, Dubai (2017); Queens Museum, New York (2015); YBCA, San Francisco (2011); Galerie Balice Hertling, Paris (2010); and 1A Space, Hong Kong (2010). With a BFA from The Cleveland Institute of Art and an MFA from Bard College, he attended the Whitney Independent Study Program, Skowhegan and Smack Mellon. Premnath has received grants from Art Matters and the Civitella Ranieri Foundation, and was awarded the Arthur Levitt Fellowship from Williams College. Based in Brooklyn, Premnath is the Director of the BFA Fine Arts program at Parsons School of Design, The New School, New York.

The word “knot” describes a fastening, a difficult problem, or an uncomfortable mass, tightness or tension. Sreshta Rit Premnath charts his artistic practice through the multiple definitions of this term: it is a making-visible of knots. Anchored to his work as a teacher, writer and collaborator, and entangling a number of philosophical and artistic inheritances, his installations—which incorporate sculpture, video and photography—posit the gallery as an open platform upon which to pose urgent political questions.

For the past six years, and through a number of linked projects, Premnath’s questions have focused on two interconnected concerns: the contradiction between the occupation and ownership of space, and the conditions of invisibility and misrecognition that define migrant experience. Across many of these projects, a particular sculptural form resurfaces: thin rubber and foam shapes that imply the scale of a human body, soaked in plaster, tar or clay. Incapable of holding their own weight, they slump over and lean against rigid steel scaffolds—material stand-ins for the architectural contexts that contain and detain human bodies. In each exhibition, Premnath’s abstracted “slumps” are placed in tension with photographic or filmic elements, which ground the installation in a particular context. One such example is the single-channel video *Sleeping Dogs* (2016), where the camera is steadily trained on stray animals in Kathmandu who make claims to the space of the city—street corners and sidewalks coursing with people—through the simplest and most basic act of slumber.

*Those Who Wait* is generously supported by the Embassy of the United States, Ottawa, with additional support from Brigitte and Henning Freybe. The forthcoming publication is partially funded by a Faculty Research Grant from Parsons School of Design, The New School, New York. We acknowledge the support of Emily Carr University of Art + Design towards Premnath's initial research visit.

#### Sreshta Rit Premnath

##### Opposite

*Those Who Wait* (2019)

Installation view from *L'Intrus REDUX*,  
Westfälischer Kunstverein, Münster  
Photography by Thorsten Arendt

##### Below

*Sleeping Dogs* (2016)

Video stills



In another instance, *Una Doble Vida* (2019), a video monitor propped upon the gallery floor records the horizon at sunset, cut against long views of milk-crates on a Brooklyn street corner that undocumented day labourers use as seats while they wait for work. The audio relays testimony of one such undocumented day labourer as he reflects upon the home he left behind in El Salvador, his desires for the future and the challenges he faces daily as he waits for work that may or may not come.

For his first solo exhibition in Canada, Premnath's interest in the occupation of space extends deeper into an examination of the architecture of waiting. This substantial new installation at CAG considers the physical forms and ideological structures that impose temporal delay or stasis on bodies, separating some from others. Numerous cultural analysts have noted that political, climatological and economic changes around the world are forcing increasing numbers of people into situations of chronic waiting, where access to political freedoms, social support or economic resources is delayed, often indefinitely. Once again, Premnath's artistic response is informed by his own observations: the artist's studio in Brooklyn overlooks the mammoth Metropolitan Detention Center, currently being used as a space of incarceration for immigrants who await legal proceedings and possibly deportation from the US.

In *Those Who Wait*, the artist substitutes his usual representational elements for new and highly charged counterpoints: the arranged metal fencing that both supports and separates the "slumps" incorporates mirrored surfaces—emergency blankets stretched taut—which vividly reflect the bodies of exhibition visitors themselves. By both literally and metaphorically implicating us within the work, Premnath asks us to provide the context. High upon the walls, three text-based works, scaled to resemble exit signs, are hung so that terse pairs of words on either side—SEPARATE/SUPPORT, WAIT/WEIGHT and EXILE/EXHAUST—are made inextricable. Just as the heavy plaster-caked forms are at once separated and supported by their armatures, these tension-filled text pairings suggest the knot of recto/verso relations—and the impossibility of considering one thing without the other—that is threaded through the entire installation. As Premnath writes in a suite of accompanying poems, "to lean / is to be held." In this way, *Those Who Wait* might propose that waiting can also be understood as waiting together, and that spaces of stasis and uncertainty also hold the potential for empathy, solidarity and the seeds of political mobilization.

A new monographic publication, with commissioned texts by US-based scholar Avram Alpert and Brazilian curator Tiago de Abreu Pinto, accompanies this exhibition, and will be launched at Emily Carr University of Art + Design on January 9, 2020.

# Olivia Whetung

*Sugarbush Shrapnel*

October 11, 2019 to January 5, 2020

Alvin Balkind Gallery

Olivia Whetung is a member of Curve Lake First Nation and a citizen of the Nishnaabeg Nation. Her work has been the focus of solo exhibitions at Gallery 44, Toronto (2018); Alternator Centre for Contemporary Art, Kelowna (2018); Artspace, Peterborough (2017); and 180 Projects, Sault Ste. Marie. She has contributed to two-person and group exhibitions at Queen's University, Kingston (2019); Crystal Bridges Museum of American Art, Bentonville, Arkansas (2018-19); Textile Museum of Canada, Toronto (2018); Art Gallery of Mississauga (2018); Carleton University Art Gallery, Ottawa (2017); Access Gallery, Vancouver (2016); Western Front, Vancouver (2016); Axe Neo 7, Gatineau; VIVO Media Arts Centre, Vancouver (2016); Open Space, Victoria (2014); and many others. She completed her BFA with a minor in Anishinaabemowin at Algoma University (2013) and her MFA in Visual Art at the University of British Columbia (2016). She was awarded the John Hartman Award in 2018, the William and Meredith Saunderson Prize for Emerging Artists in 2016, and is a recipient of a CGS-M Social Sciences and Humanities Research Council Award and an Aboriginal Graduate Fellowship. In 2019 she was awarded a Joseph S. Stauffer Prize by the Canada Council for the Arts.

*Sugarbush Shrapnel* is generously supported by the Audain Foundation



Olivia Whetung's artistic practice extends across a range of media to examine how translation and the transfer of knowledge can be understood, in her words, as "acts of/active native presence." A significant strand of the Mississauga-Nishinaabe artist's research has explored ways that knowledge is carried by language, land and bodies of water. For her solo exhibition at the Contemporary Art Gallery, *Sugarbush Shrapnel*, Whetung expands these material and conceptual investigations to consider her own connections to the complex ecosystem of her home on Chemong Lake, Ontario, particularly the importance of food sovereignty and the fragility of symbiotic relationships in an era of accelerating climate change and environmental destruction.

Beads have long held a significant place in Whetung's practice, from early loom-woven works that reference her efforts to become fluent in Anishinaabemowin, to performance collaborations with Vuntut Gwitchin artist Jeneen Frei Njootli, when beads were used as dynamic, sound-making entities. Whetung's most recent beaded works involve embroidery, a method where beads are sewn with needle and thread onto a surface material that provides the support and background for the imagery. For Whetung, beadwork is a mnemonic device. Knowledge is indexed not only in the beaded image itself, but through the artist's technique—the embodied act of beading—and encoded in the materials with which she works. In this way, beadwork can be understood as an index of action, witness and acknowledgement. In works such as *wabano* (2012), which transcribes the electronic data of a recorded Nishinaabe song into material presence, or *tibewh* (2018), describing birds-eye views of the 43 Trent-Severn Waterway locks, the sounds of words and the understanding of shorelines are carried by the beads without entirely revealing them. Standing before these works, what we face is a new translation—a testament to the ways in which Whetung employs Nishinaabe visual language to at once withhold and re-inscribe meaning.

For *Sugarbush Shrapnel*, Whetung focuses her attention on the plant and animal inhabitants of her own home territories. Sobering climate predictions have prompted the artist to imagine how we might remember ecosystems after we have irrevocably altered them. What food harvesting practices—specifically the Nishinaabe practice of maple syruping—will or won't be sustainable in the decades and centuries to come? How will environmental devastation impact Nishinaabeg abilities to pass cultural knowledge and environmental stewardship to subsequent generations? How will such alterations impact the myriad non-human beings whose existence needs are inextricably entangled with our own?

Whetung considers these questions in her exhibition through new and ambitious large-scale works. Ultra-thin panels of maple, birch



**Olivia Whetung**

**Opposite**  
*wabano* (detail) (2012)

**Above**  
Details from *Stand* (2019)

and cherry wood veneer stretch vertically from the gallery floor to ceiling like a stand of trees. In the sparest of bead-embroidered and wood-burned lines, sewn through and drawn upon the near-translucent surface of the wood, Whetung traces the fragile—and often undetectable—relationships between species in the forested region in which she lives: the red-winged blackbird, which shelters its nest in the lakeside fields of wild rice; the squirrel, who in the hunger of late winter scrapes the bark of the maple to feed on its sugary sap, signaling that the trees are ready for tapping; the hummingbird that drinks from and simultaneously pollinates the honeysuckle vine; the acorns of the oak tree, which offer nourishment to the wild turkey; and the lady's slipper, whose seeds are sustained in part by a fungus growing unseen beneath the forest floor. Like half-remembered scenes pulled from the fog of memory, Whetung's images offer only the barest edges of a rich and delicately balanced symbiosis already in the process of irrevocable change. The wood itself is chosen from trees native to the Great Lakes region, but in her choice of highly manufactured veneer signals the artist's own acknowledgment of her passive complicity in destructive forestry industries.

Nearby, a separate body of work offers fragments of a different kind: tiny nuggets of exploded stone, residue from the intense heat of the Whetung family's winter sap-boiling fire, are encased in beaded pods. Like tiny structures, tombs or time capsules, they house a valued memory. Perhaps they are not for us but for a future when knowledge of the maple-sugaring practice could be lost with climate change; a practice, as Robin Wall Kimmerer suggests in *Braiding Sweetgrass*, which was first learned from the animals whose existence is now under threat. Together, the works in *Sugarbush Shrapnel* stand as mnemonic prompts to futures lost, and as urgent honourings of *wenji-bimaadiziyaang*, which in Anishinaabemowin means something close to "from where we get our living or life."

# How far do you travel?

Diyan Achjadi  
Patrick Cruz  
Rolande Souliere  
Erdem Taşdelen  
Anna Torma

January to December, 2019  
Off-site on selected TransLink B-Line buses

Produced in partnership with TransLink

Throughout 2019, the Contemporary Art Gallery is producing a major public art initiative in partnership with TransLink, Metro Vancouver's transportation authority. Five Canadian artists—Diyan Achjadi, Patrick Cruz, Rolande Souliere, Erdem Taşdelen and Anna Torma—were commissioned to graphically wrap the exterior of a series of articulated buses traveling on major routes throughout Vancouver. The nature of this project—public transit vehicles enveloped by visual imagery and traversing the space of the city—offers a lyrical opportunity to explore connections between images, meaning and movement. Buses and trains are not the only transit systems that we navigate in our everyday lives: visual images constantly transport ideas and meaning from one place to another. They link and organize histories, spaces and identities. They connect us with others. The English word commute is derived from the Latin *commutare*, which means to change or transform. Each of the five artists featured in this project has an artistic practice that is deeply attentive to the commute of visual language across time and space. This project asks “how far do you travel?”, a question that could well be posed to each rider on the bus, but also to the graphic imagery that Achjadi, Cruz, Souliere, Taşdelen and Torma use to interrogate how and why images move and communicate through time and place.



## ***How far do you travel?***

Transit shelter advertising campaign displaying:

**Rolande Souliere**  
*Frequent Stopping, Part III (2018)*



## Deanna Bowen

The WALL

September 2019 to Summer 2020

Off-site at 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 of Art, 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 Canada Council New Chapter and Ontario Arts Council Media Arts production grants, 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, the City of Vancouver Public Art Program, and 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

This fall we launch *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.

# **31st Annual Gala and Art Auction**

Saturday, November 2, 2019  
Rosewood Hotel Georgia  
801 West Georgia St, Vancouver

This year marks a moment of significant change at the Contemporary Art Gallery. Please join us to celebrate as CAG embarks on its exciting next chapter.

Our Annual Gala and Art Auction is a milestone event for us. Featuring a curated live auction of emerging and long-established artists working across various mediums, this year's event will also present special previews of our 2020 program. Through this benefit we raise crucial funds to sustain the scope and ambition of our programs that connect artists to local and international audiences and communities through exhibitions, publications, learning and outreach. Your participation will directly support our mission to welcome and engage everyone in the very best of contemporary art from Vancouver, Canada and beyond.

Gala ticket-holders and CAG Members can view the artworks at our Auction Preview on Thursday, October 24 from 5.30 – 7.30pm at Leisure Center, 950 Homer St.

Find out more, purchase tickets and view announced artworks at [www.contemporaryartgallery.ca/support/gala](http://www.contemporaryartgallery.ca/support/gala)

**We can't wait for you to join us!**



## 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 events visit [www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca)

## Exhibition Openings and Events

**Thursday, October 10, 7 – 9pm**

Join us to celebrate the opening of new exhibitions by Ingrid Koenig, Sreshta Rit Premnath and Olivia Whetung.

*Manti, Börek, Baklava*

**Publication Launch with Derya Akay**

**Tuesday, October 22, 7pm**

Join us for the launch of our new publication culminating Derya Akay's 2017 Burrard Marina Field House Residency project *Manti, Börek, Baklava*. At the launch, Akay will share Baklava prepared by special guests.

## Artist and Curator Talks

**Exhibition Walk-through with Sreshta Rit Premnath**

**Saturday, October 12, 3pm**

Sreshta Rit Premnath joins us for an informal conversation with CAG Curator Kimberly Phillips in his installation space, discussing the broader concerns underpinning his exhibition and artistic practice.

**Olivia Whetung in Conversation with Clifford Atleo and Nicole Preissl**

**Tuesday, October 15, 6.30pm**

**Off-site at Emily Carr University of Art + Design**

**520 East 1st Ave**

Join us for a conversation on food sovereignty, environmental sustainability and knowledge transfer with artist Olivia Whetung, Indigenous governance scholar Clifford Atleo and exploratory designer Nicole Preissl, who will lead a research/creation project on plants and place at the Burnaby Art Gallery later this fall. This event is organized by CAG in partnership with the Burnaby Art Gallery and Emily Carr University of Art + Design.

**Ingrid Koenig in Conversation with Djuna Croon and David Morrissey**

**Tuesday, November 19, 7pm**

**Off-site at Roundhouse Community Arts and Recreation Centre, 181 Roundhouse Mews**

In this exciting conversation, art and physics converge as Ingrid Koenig, currently Artist-in-Residence at TRIUMF, Canada's particle accelerator centre, speaks with TRIUMF laboratory scientist and Deputy Department Head, David Morrissey, and postdoctoral research fellow, Djuna Croon, on the intersections of scientific and artistic thought.

**Opposite**

Photo by Four Eyes Portraits

## **Guided visits**

Guided visits are open to the public, providing opportunities to engage with exhibitions and develop new skills for interpreting contemporary art.

We also encourage visits from primary and secondary schools, ELL groups, university and college students and community groups.

For more information or to book a guided visit for your group, please contact [learning@contemporaryartgallery.ca](mailto:learning@contemporaryartgallery.ca) or call +1 604 681 2700

## **Thursday Lunch Time Tours**

**First Thursday of every month with Julia Lamare**

**November 7, December 5 and January 2, 12.30 – 1pm**

Join CAG Assistant Curator Julia Lamare for a lunch time tour of the current exhibitions.

## **Sunday Afternoon Tours**

**Last Sunday of every month with Jocelyn Statia**

**October 27, November 24 and December 29, 3pm**

Join CAG Visitor Coordinator Jocelyn Statia for a Sunday afternoon tour of the current exhibitions.

## **Curatorial Tours**

**Kimberly Phillips**

**Thursday, November 14, 6pm**

Join CAG Curator Kimberly Phillips for a guided tour of the current exhibitions.

**Emily Dundas Oke**

**Wednesday, December 11, 6pm**

Join FPCC Indigenous Curatorial Assistant Emily Dundas Oke for a guided tour of the current exhibitions.

## **Multilingual Tours**

**Spanish**

**Sunday, October 20, 3pm**

Join Valentina Acevedo Montilla for a tour of the current exhibitions in Spanish.

**French**

**Sunday, November 17, 3pm**

Join Christelle Becholey Besson for a tour of the current exhibitions in French.

**Mandarin**

**Sunday, December 8, 3pm**

Join Katharine Meng-Yuan Yi for a tour of the current exhibitions in Mandarin.

# Workshops

These events are open to participants aged 10 and above. We welcome participants younger than age 10 to join us for beading activities at our November 30 Family Day.

Workshops are free and all materials are provided. No experience is necessary.

Space is limited so registration is required. Please email [learning@contemporaryartgallery.ca](mailto:learning@contemporaryartgallery.ca) or call +1 604 681 2700 to register your attendance.

## Beadwork Workshops with Melody Markle

Hosted in tandem with Olivia Whetung's exhibition *Sugarbush Shrapnel*, families and individuals are invited to learn about designs, materials and technique of the single-needle beadwork method in these intimate workshops with Algonquin Anishinaabe beader Melody Markle. After an introduction to Markle's practice and inspiration, participants will create their own unique beadwork pieces.

### **Appliquéd**

**Saturday, November 30, 3 – 6pm**

Create your own beaded appliquéd piece by first exploring a number of resources to develop your own design. Learn the process of beading directly into fabric to create a striking image.

### **Beaded Porcupine Quill Earrings**

**Sunday, December 8, 12 – 3pm**

Create your own pair of beaded porcupine quill earrings in this hands-on workshop.

# Family Days

Presented in collaboration with ArtStarts on Saturdays. For more details please visit [www.artstarts.com/weekend](http://www.artstarts.com/weekend)

For more details regarding these and all public programs at the Contemporary Art Gallery please visit the events page at [www.contemporaryartgallery.ca/whats-on](http://www.contemporaryartgallery.ca/whats-on)

ArtStarts is located at 808 Richards Street

Family Days are generously supported by the Chris Spencer Foundation

**On the last Saturday of every month, CAG invites all ages to drop-in for short exhibition tours and free art-making activities that respond to our current exhibitions.**

**Saturday, October 26, 12 – 3pm**

### **Dynamic Drawing**

Drop into CAG for a creative workshop based on Ingrid Koenig's exhibition *Navigating the Uncertainty Principle*. Using a variety of materials, we will explore the wonder of physics and movement through dynamic approaches to drawing.

**Saturday, November 30, 11am – 3pm**

### **Drag Story, Stitch and Share**

CAG and ArtStarts invite you to a special Family Day event which brings together storytelling and creative adornment making. Families are invited to enjoy activities across both sites. At 11am and 1pm, head to ArtStarts for a story hour with drag artists Bo Dyp and Rose Butch followed by do-it-yourself face paint. From 11am to 3pm, drop in to CAG for beadwork activities inspired by Olivia Whetung's exhibition *Sugarbush Shrapnel*. At 2.30pm, a story that resonates with Whetung's installation will be read.

**Saturday, December 28, 12 – 3pm**

### **Material Explorations**

Contemporary artists make use of an ever-expanding range of materials to create exciting artwork. In this multi-station Family Day, experiment with natural materials pulled from the local environment and industrial supplies to create your own unique artwork.

# Events calendar

<b>Oct 10</b>	Exhibition Opening	Ingrid Koenig, Sreshta Rit Premnath and Olivia Whetung	<b>7 – 9pm</b>
<b>Oct 12</b>	Artist Talk	Sreshta Rit Premnath	<b>3pm</b>
<b>Oct 15</b>	Artist Talk	Olivia Whetung with Clifford Atleo and Nicole Preissl	<b>6.30pm</b>
<b>Oct 20</b>	Tour	Exhibition Tour in Spanish	<b>3pm</b>
<b>Oct 22</b>	Publication Launch	Derya Akay   <i>Manti, Börek, Baklava</i>	<b>7pm</b>
<b>Oct 24</b>	Gala	Auction Preview	<b>5.30pm</b>
<b>Oct 26</b>	Family Day	<i>Dynamic Drawing</i>	<b>12 – 3pm</b>
<b>Oct 27</b>	Tour	Sunday Afternoon Tours	<b>3pm</b>
<b>Nov 2</b>	Gala	31st Annual Gala and Art Auction	<b>6.30pm</b>
<b>Nov 7</b>	Tour	Thursday Lunch Time Tours	<b>12.30pm</b>
<b>Nov 14</b>	Tour	Curatorial Tour with Kimberly Phillips	<b>6pm</b>
<b>Nov 17</b>	Tour	Exhibition Tour in French	<b>3pm</b>
<b>Nov 19</b>	Artist Talk	Ingrid Koenig with Djuna Croon and David Morrissey	<b>7pm</b>
<b>Nov 24</b>	Tour	Sunday Afternoon Tours	<b>3pm</b>
<b>Nov 30</b>	Family Day	<i>Drag Story, Stitch and Share</i>	<b>11am – 3pm</b>
<b>Nov 30</b>	Workshop	Beading workshop with Melody Markle	<b>3 – 6pm</b>
<b>Dec 5</b>	Tour	Thursday Lunch Time Tours	<b>12.30pm</b>
<b>Dec 8</b>	Tour	Exhibition Tour in Mandarin	<b>3pm</b>
<b>Dec 8</b>	Workshop	Beading workshop with Melody Markle	<b>12 – 3pm</b>
<b>Dec 11</b>	Tour	Curatorial Tour with Emily Dundas Oke	<b>6pm</b>
<b>Dec 28</b>	Family Day	<i>Material Explorations</i>	<b>12 – 3pm</b>
<b>Dec 29</b>	Tour	Sunday Afternoon Tours	<b>3pm</b>
<b>Jan 2</b>	Tour	Thursday Lunch Time Tours	<b>12.30pm</b>

For more details regarding public programs at the Contemporary Art Gallery  
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[www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca)

Open Tuesday to Sunday 12 – 6pm  
Free admission

To make an appointment to use the  
Abraham Rogatnick Resource Library please  
email [contact@contemporaryartgallery.ca](mailto: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

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We acknowledge the generous support of the First Peoples' Cultural Council and the BC Arts Council towards our public programs

With gratitude as guests, the Contemporary Art Gallery acknowledges that the land on which we operate is the unceded and ancestral territories of the xʷməθkʷyəm (Musqueam), Skwxwú7mesh (Squamish) and Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations

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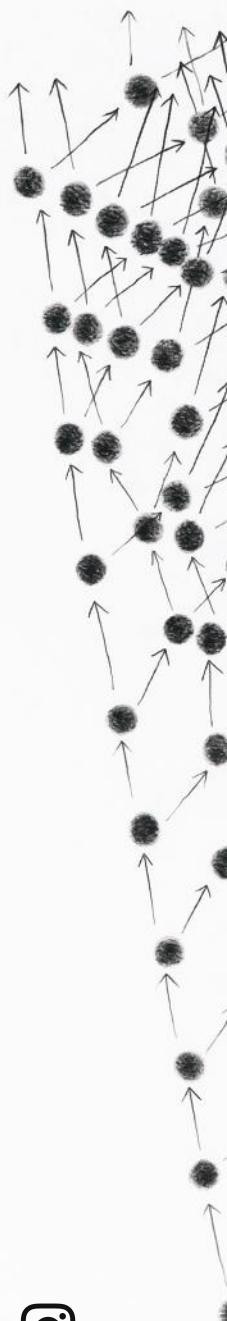
Althea Thauberger

*The State of the Situation*

Art Gallery of Nova Scotia

November 9, 2019 – April 5, 2020

*The State of the Situation* is first exhibition to present an overview of Althea Thauberger's practice, showcasing a decade's worth of the artist's work and collaborative artmaking. Included will be Thauberger's monumental new video work *Mad Mad Mad Filmy World*, the creation of which was supported by The Art Gallery of Nova Scotia together with CAG and the Southern Alberta Art Gallery. Each of these three institutions are partnering to produce a major publication, which will be launched at the opening of Thauberger's solo exhibition at CAG in April 2020.



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