



Contemporary Art Gallery

Vancouver, BC

Opening reception

Thursday, November 14, 7–10pm

James Welling

November 15, 2013 to January 12, 2014
B. C. Binning and Alvin Balkind Galleries

Meriç Algün Ringborg

November 15, 2013 to January 12, 2014
Window Spaces



James Welling

The Mind on Fire

November 15, 2013 to January 12, 2014

B. C. Binning and Alvin Balkind Galleries

James Welling was born in 1951 in Hartford, Connecticut. *James Welling: Monograph*, a major survey exhibition, curated by James Crump, opened at the Cincinnati Art Museum in Ohio and is now on view at the Hammer Museum in Los Angeles. Aperture published a concurrent volume with essays by James Crump, Mark Godfrey and an interview of the artist by Eva Respini. A reduced version of *Monograph* will travel to the Fotomuseum Winterthur in Switzerland in December.

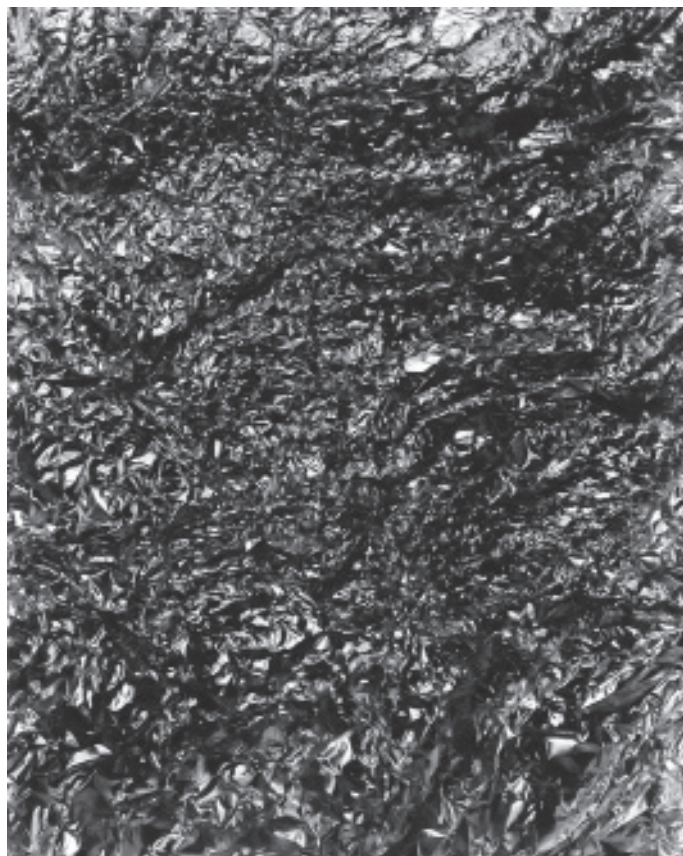
Welling's work has been exhibited widely in the United States and internationally, including solo exhibitions at the University Museum of Contemporary Art, UMASS Amherst, Amherst, Massachusetts (2013); Wadsworth Atheneum Museum of Art, Hartford, Connecticut (2012); Minneapolis Institute of Arts, Minnesota (2010); Horticultural Society of New York (2007); Palais des Beaux-Arts, Brussels; Art Gallery of York University, Toronto (both 2002); Sprengel Museum Hannover (1999); Carnegie Museum of Art, Pittsburgh; and the Kunstmuseum Luzern, Lucerne, Switzerland (both 1998). In 2000, the Wexner Center for the Arts, Columbus, Ohio organized a major survey of his work, which traveled to the Museum of Contemporary Art, Los Angeles, and the Baltimore Museum of Art. In 2009, Welling's work was featured in the critically acclaimed historical survey, *The Pictures Generation, 1974–1984*, at the Metropolitan Museum of Art, New York, and in 2008, he participated in the Whitney Biennial. In 1992, his work was included in documenta IX.

Welling is Area Head of Photography at UCLA and is a Visiting Professor at Princeton University. His work is held in major museum collections, including the Centre Georges Pompidou, Paris; Hammer Museum, Los Angeles; Kunstmuseum Wolfsburg, Germany; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tokyo Metropolitan Museum of Photography; and the Whitney Museum of American Art, New York. He lives and works in Los Angeles.

The Contemporary Art Gallery presents a major solo exhibition of early work by American artist James Welling.

Welling emerged as a seminal figure in the 'Pictures Generation', an influential group of artists including Sherrie Levine, Cindy Sherman and Richard Prince. Working in New York in the late 1970s and early 1980s, they were acclaimed for their pioneering use of photography and for opening up a new set of questions about art and the nature of representation. This exhibition, and the publication that accompanies it, are titled *The Mind on Fire* to evoke a febrile time of energy, thought and production from that period.

James Welling came to photography after working in painting, sculpture, dance, performance, conceptual art, film and video. The experimental and ephemeral works Welling produced from 1969–1986, demonstrate a range of ideas, reference points and concerns that at times seem incompatible to each other. In his earliest watercolours and super 8mm films such as *Sculpture 1970*, *Film 1971*, made near his parent's home in Connecticut, as well as other work produced at Carnegie-Mellon University in Pittsburgh from 1969 to 1971, we see traces of contrasting styles stretching from Abstract Expressionism to Post-Minimalism. The extent of these references and methods remind us that Welling's work cannot be easily compartmentalized. In the early 1970s Welling became interested in a range of different modes of image production — Xerox, microfilm, photo offset, ads, maps, statistical data, mathematical and scientific imagery.





Opposite
James Welling
B33 (1980)
 Inkjet print
 4 1/8 x 3 1/8 inches

Above
James Welling
Gelatin Photograph 51 (1984)
 Inkjet print mounted to metal
 20 x 16 inches

Courtesy the artist
 and David Zwirner Gallery,
 New York / London

The ephemera presented in this exhibition, chart these influences and shifting ideas, clues and hints, full of potential to be mined in the future.

In the early 1980s Welling found his own voice by insisting on the validity of such contrary models rather than choosing one over the other. Welling adopted this approach in order to create his photographs of aluminum foil and drapery that offered an ambiguous reading, pointing beyond literal depiction. In 1982 Welling wrote "... my aspiration (is) to produce images which are both densely associative and self-referencing." This statement of intent and a selection of other early writings reproduced in the publication show how Welling drew on his grounding in conceptual art as he moved into photography with *Hands* (1975), *Los Angeles Architecture and Portraits* (1976–1978) and *Diary of Elizabeth and James Dixon (1840–1841) / Connecticut Landscapes* begun in 1977.

This exhibition has been developed in partnership between MK Gallery, Milton Keynes, UK; Centro Galego de Arte Contemporánea — CGAC, Santiago de Compostela, Spain and the Contemporary Art Gallery, Vancouver.

James Welling is represented by David Zwirner, New York; Regen Projects, Los Angeles; Galerie Nelson-Freeman, Paris; Maureen Paley, London; Galeria Marta Cervera, Madrid.

We acknowledge the generous support of the U.S. Consulate General Vancouver and Capture Photography Festival.

Welling described his earliest photographs as images where many lines of thought and emotion could intersect. Poetry was an important template for this idea which Welling began reading at Carnegie-Mellon starting with Wallace Stevens and Robert Lowell. Stevens' lush modernist vocabulary and his ideas about abstraction were extremely important early influences as was Lowell's use of personal and family imagery. In Los Angeles Welling discovered the work of Rainer Maria Rilke and Stéphane Mallarmé. Through Mallarmé in particular, Welling discovered that it might be possible to convey an effect without an object, thus providing the generating principle for his photographs made after 1979. As Rosalind Krauss succinctly stated in 1989 when discussing Welling's early photographs in *Photography and Abstraction*, he "created as much delay as possible between seeing the image and understanding what it was of."

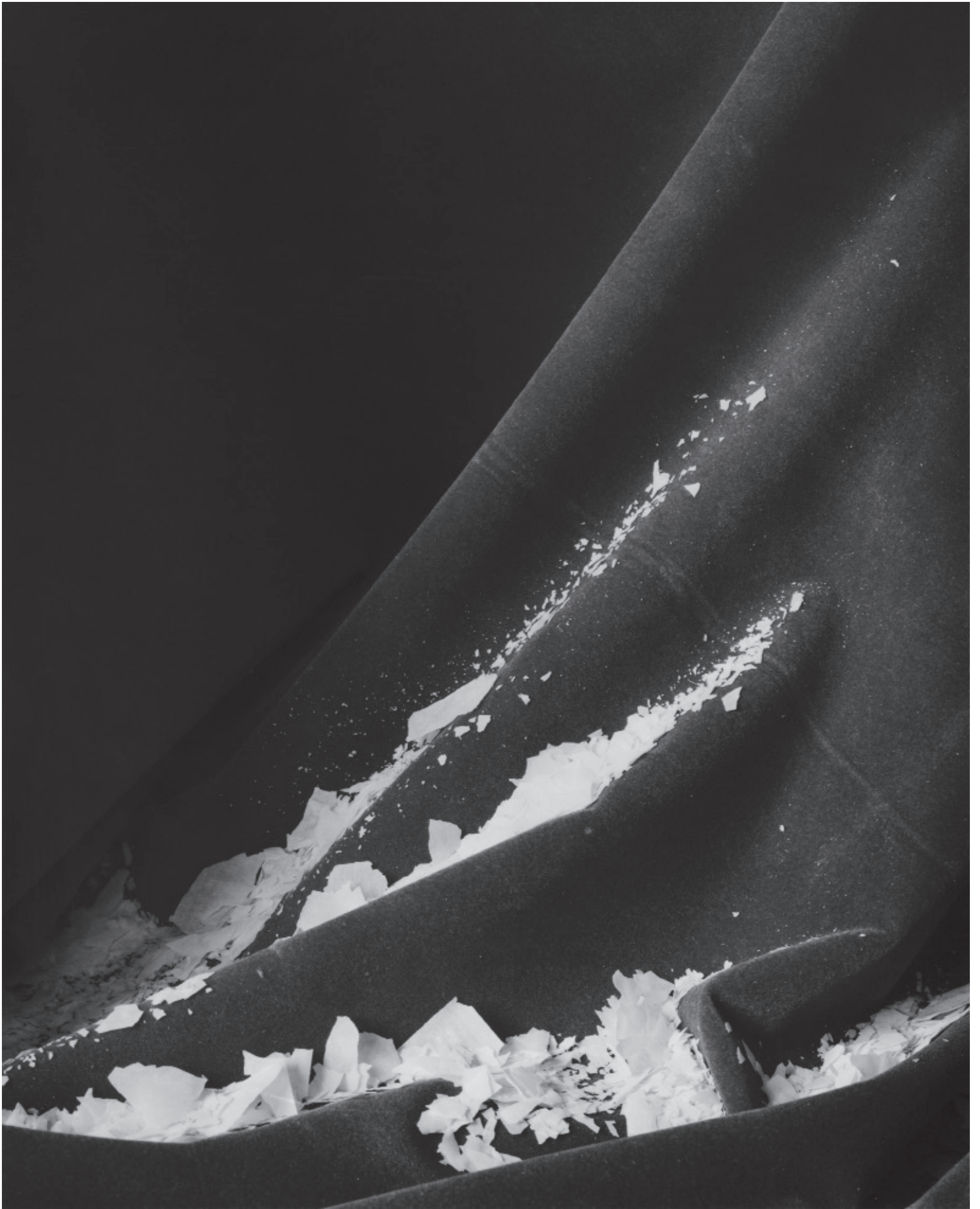
Throughout the period of *The Mind on Fire*, painting remained a resource to Welling; his interest in scale, surface, materiality, tactility and process evolved directly from his engagement with small paintings that preceded his photographic work. These qualities came to the fore in the solo exhibitions at Metro Pictures and Cash/Newhouse in New York in 1981, 1982 and 1985, and in the *Aluminum Foils*, *Drapes*, *High Contrast*, *Gelatin* and *Tile Photographs*. These works were frequently contact-printed to gain what Welling described as "a facsimile effect," involving no enlargement from the negative. As Welling stated at the time, "the (small) image convinces me of its truth in a way larger images cannot."

Welling's relationship to the spaces in which he lived and worked influenced his photographs from the earliest taken in Los Angeles, to the pivotal images that emerged after his move to New York. In 1976 Welling photographed his loft and the restaurant in which he worked for *Polaroids*. His experience as a cook in New York was crucial for his *Aluminum Foil* and *Drapery* photographs and the downtown music scene in New York played an important role. After meeting musicians Glenn Branca, Rhys Chatham and Kim Gordon in New York City at the end of the 1970s, he attempted to create photographic equivalents to the concentrated and immersive sonic environments of their concerts. The exhibition and publication, *Mind on Fire*, brings together around one hundred of Welling's early, experimental and abstract works from this period, statements which surround the mechanical and philosophical parameters of photography, being tested through a variety of photographic paper, film, cameras; materials in flux and subject to a myriad of simultaneous meanings.

Opposite
James Welling
In Search of ... (C68) (1981)
Gelatin silver print
10 × 8 inches

Cover
James Welling
Tile Photograph 5 (1990)
Inkjet print
20 × 16 inches

Courtesy the artist
and David Zwirner Gallery,
New York / London



Meriç Algün Ringborg

November 15, 2013 to January 12, 2014
Window Spaces

Meriç Algün Ringborg was born in Istanbul and now lives and works in Stockholm, Sweden. Recent solo exhibitions include Galerie Nordenhake, Stockholm; Galeri NON, Istanbul; *The Library of Unborrowed Books*, Art in General, New York; *A Hook or a Tail*, Frutta, Rome (all 2013); *Becoming European*, Wunderkammer, Meessen De Clerq, Brussels; *Prompts and Triggers: Meriç Algün Ringborg, Line No.2 (Holy Bible)*, Witte de With, Rotterdam (all 2012); *The Concise Book of Visa Application Forms*, Gallery Naïve, Stockholm (2010). Group exhibitions include *The Time of Our Image*, Talinn Art Hall, Talinn; *The Nordic Model*®, Malmö Konstmuseum, Malmö; *ABCDEFGH I*, Marabouparken, Stockholm; *Sequences*, Reykjavík; *When Attitudes Became Form Become Attitudes*, MoCA, Detroit; *Signs Taken in Wonder*, MAK, Vienna (all 2013); *Incremental Change*, Galeri NON, Istanbul; *Detective*, Andreas Huber, Vienna; *When Attitudes Became Form Become Attitudes*, CCA Wattis Institute, San Francisco; *Show Off*, Malmö Konsthall, Malmö; *An Incomplete History of Incomplete Works of Art*, Francesca Minini, Milan (all 2012); *Untitled* (12th Istanbul Biennial), Istanbul (2011). Algün Ringborg is represented by Galeri NON, Istanbul.

Production support for the exhibition with Meriç Algün Ringborg is generously provided by SAHA Association. www.saha.org.tr

Opposite

Meriç Algün Ringborg

A Work of Fiction (2013)

Galerie Nordenhake, Stockholm,

Courtesy of the artist and Galerie Nordenhake, Stockholm

Photography by Jean-Baptiste Béranger

At the Contemporary Art Gallery we present a solo exhibition by Turkish artist Meriç Algün Ringborg, her first in a museum in North America, comprising a new large-scale commission sited across the façade of our building. Visitors are invited to 'read' the gallery, the work wrapping around the outside as individual phrases envelope the physical structure.

Through the appropriation of methodologies that include collecting, systematizing, and list making, much of Algün Ringborg's practice centres on notions of cultural identity, language, belonging, and the adjoining bureaucracies. In 2012 billboards were presented in the exhibition *Show Off* that took place in Malmö and Nicosia consecutively. The questions shown derive from *The Concise Book of Visa Application Forms* (2009), the work inserting queries for private information into the public realm. At a time when immigration is at the forefront of topical news stories, the project gained significant resonance.

Line No.1 (Holy Bible) (2010) was first realized at Index in Stockholm, the complete contents of the Bible running as a single line of text at eye level around the gallery room. A second version at Witte de With, Rotterdam incorporated different versions and translations aside from the King James Version of 1611 first used in Sweden, to create a topography of vertical lines mapping across the space. In this work, two authoritarian components are integrated, a 'line' and the Holy Bible, in an attempt to raise questions on constraints, borders and control. A horizontal line running around a room is said to have the distinct psychological effect of coercing a person to be below or at eye level with it. The band within the gallery building, in this instance made up of scripture from the Bible, suggests an institutional critique, a cultural space as a place embodying more secular systems of value and belief. Permeated in general consciousness, and disregarding specific individual beliefs, the Bible was employed by Algün Ringborg not for its content, but rather for its history as an instructive text. Moreover, the authoritative position of the artist is also acknowledged by further demanding the viewer's immersion through producing the text at a near illegible scale. In attempting to read, one is inevitably required to adjust body and sight to the form of the work, whilst being influenced by its textual content and commanded by the horizontal line.

The new work at the Contemporary Art Gallery takes the English dictionary as its starting point. Using only selected definitions of specific words, this ambitious commission appears as a series of inter-related sentences notionally composing mini-narratives and realized in a way that seems to incorporate different voices and characters. As such the work evolves out of the dictionary akin to a fragmentary novel or short story, a series of episodes branching out into a loose meta-narrative concerning writing as a creative act as implied through the use of this 'found' language.

Vancouver, a city renowned internationally for the significance of its visual arts that conceptually re-pictures space and assigns meaning of the global in the local, provides a stimulating and challenging context for this piece by Algün Ringborg. Shown outside, the work intervenes in the urban fabric, addressing the narratives implicit in everyday routine and our daily lives. Furthermore its siting on the external surface of the gallery incites an evocation of the porosity of meaning that may emerge from such a public institution, through a contemplation of and dissemination of ideas seeping into the public domain. One might anticipate visitors and viewers are prompted into a personal reflection on reading the text based on recollection of previous encounters and exhibitions.





Mungo Thomson

Negative Space

Continues until January 12, 2014

Off-site at Yaletown-Roundhouse
Station, Canada Line

The project at Yaletown-Roundhouse Station, Canada Line is presented in partnership with Capture and the Canada Line Public Art Program — IntransitBC.

An exhibition of Thomson's work will be presented at the Contemporary Art Gallery in 2014–2015, produced in collaboration with SITE Santa Fe.

Mungo Thomson

Negative Space (STSci-PRC2012-10a) (2013)
Yaletown-Roundhouse Station, Canada Line
Photograph by Scott Massey

The Contemporary Art Gallery presents a new installation by American artist Mungo Thomson as part of Capture, Vancouver's first annual city-wide photography festival.

Thomson is known for creating diverse projects that playfully use language, culture and media. Central to his artistic proposition is that of context — be it institutional, cultural or that of everyday life — and through his work we are prompted to grasp the many challenges to our perception in the things we encounter daily. Thomson often takes as his subject matter the space between things, the subtext or the information in the background which now becomes the focus of attention.

Negative Space is an ongoing series of photographic murals of inverted astronomical imagery sourced from the Hubble Space Telescope. Thomson works with the Hubble archive in an ongoing way, generating a negative image every time the Hubble generates a positive one. Through a simple command in Photoshop, blacks become whites, whites become blacks, and all other colours are transformed into their complement. These images are then made into site-specific photographic murals for empty walls and installed like wallpaper, indoors and out, temporary and permanent.

Marie Lorenz

December 2013

Off-site: Burrard Marina Field House
1655 Whyte Avenue
Studio Residency Program



Marie Lorenz was born in Twentynine Palms, California and grew up traveling with her military family. Lorenz has received grants from Artists Space, the Harpo Foundation and the Alice Kimball English Travel Fellowship. In 2008 she was awarded the Joseph H. Hazen Rome Prize for the American Academy in Rome. Her work has been shown nationally and internationally, including High Desert Test Sites in Joshua Tree, CA, to MoMA PS1, in New York City. She has completed solo projects at Jack Hanley Gallery in New York; Ikon Gallery, Birmingham, England and Artpace in San Antonio, Texas. Her ongoing project *The Tide and Current Taxi* (www.tideandcurrenttaxi.org) is an exploration of the coastline in New York City. She is currently an Assistant Professor at Yale University School of Art teaching in the Painting Department.

For this residency, we gratefully acknowledge the financial support of the Province of British Columbia through the BC Creative Communities Award and the generosity of many private and individual donations. Please visit our website for a full list of supporters. The Field House Studio Residency Program is generously supported by the Vancouver Park Board and the City of Vancouver.

Above

Marie Lorenz

The Tide and Current Taxi (2013)

Courtesy of the artist

This December, Marie Lorenz will visit Vancouver to begin research for a project to be completed in May 2014 at the Burrard Marina Field House.

Her work combines psycho-geographic exploration with highly crafted, material forms. In her ongoing project *The Tide and Current Taxi*, Lorenz ferries people throughout New York in a boat she has specially made. Lorenz studies tidal charts of the harbor and uses these currents and that of the river to direct and drift the boat throughout New York City. The act of floating adds a specific presence to one's own observation: the viewer maintains an awareness of their own balance and form as they absorb the details in their surroundings. This kind of observation creates something new out of something familiar. For Vancouver Lorenz will begin to develop ideas and discussion toward constructing a new vessel and mapping local waterways in which the community will play an important role as participants.

The Field House Studio is an off-site artist residency space and community hub organized by the Contemporary Art Gallery. This program moves beyond conventional exhibition making, echoing the founding origins of the gallery where artists were offered support toward the production of new work, while reaching out to communities and offering new ways for individuals to encounter and connect with art and artists. Running parallel to the residency program are an ongoing series of public events for all ages.

Public events

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

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

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

Exhibition openings

James Welling

Meriç Algün Ringborg

Thursday November 14, 7–10pm

Join us to celebrate the opening of our new exhibitions.

Artist talks

In-conversation: James Welling and Dominic McIver Lopes

Wednesday, November 13, 7pm

Emily Carr University of Art + Design

Room 301, 1399 Johnston Street, Granville Island

Dominic McIver Lopes, Professor in the Department of Philosophy at UBC, and President of the American Society for Aesthetics, joins artist James Welling for a public conversation considering Welling's practice.

Meriç Algün Ringborg

Wednesday, November 20, 7pm

Emily Carr University of Art + Design

Room 301, 1399 Johnston Street, Granville Island

Ringborg will discuss her practice exploring the critical underpinning and key themes of her recent work and exhibition at the Contemporary Art Gallery.

Marie Lorenz

Saturday, December 7, 2pm

The Field House Studio at Burrard Marina

1655 Whyte Avenue

Lorenz will present an introduction to her practice outlining the ideas, themes and methodologies which will provide the basis for her project to be developed in Vancouver.



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.

William Wood

Tuesday, November 26, 7pm

William Wood is an art historian and critic concentrating on the history of conceptual art and contemporary Canadian and international work in photography, moving pictures and installation. Starting as a critic and editor with *C Magazine*, *Vanguard*, *Parachute* and *Public*, Wood went on to a doctorate at the University of Sussex and has taught at universities in the United Kingdom, Alberta, British Columbia and Ontario. Recent publications include essays for *Ian Wallace: At the Intersection of Painting and Photography* and *Traffic: Conceptual Art in Canada 1965–1980*. Forthcoming are writings on *The Piano*, an exhibition held at the Art Gallery of Alberta this past summer, and *Michael Morris: Letters for the Helen and Morris Belkin Art Gallery*. For his Feedback talk Wood will address his remarks to the theme of the para-photographic as it relates to the James Welling exhibition and other artists working with photography.

Erdem Taşdelen

Tuesday, December 3, 7pm

Erdem Taşdelen is a multidisciplinary artist who lives and works in Vancouver and currently teaches in the Critical and Cultural Studies Department at Emily Carr University of Art + Design. His practice involves a range of media including installation, drawing, sculpture, video, sound and artist books. Recent solo and group exhibitions in 2013 include: *Draft Urbanism: Biennial of the Americas*, Denver; *Tide*, Republic Gallery, Vancouver; *The Semi-Aware Subject*, Galeri NON, Istanbul; *Hot Spot Istanbul*, Haus Konstruktiv, Zurich; *Properties*, Western Front, Vancouver; *Envy, Enmity, Embarrassment*, ARTER, Istanbul; and *Signs Taken in Wonder*, MAK, Vienna. As her artistic collaborator Taşdelen will respond to Meriç Algün Ringborg's exhibition.



Guided visits

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

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

For more information or to book a guided visit for your group, contact learning@contemporaryartgallery.ca or telephone 604 681 2700.

Olivia Qiu

Saturday, November 16, 3pm

A tour of the exhibitions on display in Mandarin led by artist Olivia Qiu.

Kay Slater

Sunday, December 1, 3pm

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

Nigel Prince

Saturday, December 7, 3pm

CAG Director Nigel Prince leads a tour of the current exhibitions.

Jenifer Papararo

Saturday, December 14, 3pm

CAG Curator, Jenifer Papararo leads a tour of current exhibitions.

Avelina Crespo

Sunday, December 15, 3pm

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

Jill Henderson

Sunday, January 5, 3pm

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

Nigel Prince

Saturday, January 11, 3pm

CAG Director Nigel Prince leads a tour of the current exhibitions.

Family Day

Saturday, November 30, 12–3pm

On the last Saturday of November, the CAG invites all ages to drop-in for short exhibition tours and free art making activities that respond to our current exhibitions. This new initiative is presented in collaboration with ArtStarts on Saturdays, visit www.artstarts.com/free-weekend-workshops



Teen Programs

ArtStarts in Schools / CAG School Visit Program

This fall, the CAG launches an ongoing partnership with ArtStarts in Schools, a Vancouver-based, non-profit organization invested in providing innovative arts programs for young people, practical resources for teachers and artists, and leadership in advocacy for arts in education. CAG and ArtStarts will now offer full-day and half-day gallery visits with tours and art making activities for elementary, intermediate, and secondary level school groups.

Y-CAG

November 2013 to May 2014

Y-CAG offers youth interested in contemporary art, visual culture and exhibition-making the opportunity to work closely with leading artists, curators, gallery staff and educators. Co-hosted by the Contemporary Art Gallery and Emily Carr University of Art + Design, Y-CAG will offer a behind-the-scenes look into both institutions, through gallery and facility visits.

Students will engage in discussions focusing on contemporary cultural issues; participate in the production of publications, events and presentations; and gain experience producing, installing and documenting artwork. Work produced in the program will culminate in a student-initiated 'exhibition in print'.

- Meet bi-weekly and build relationships with other creative teens, Contemporary Art Gallery and Emily Carr University of Art + Design staff, and visiting museum professionals and artists
- Identify interests and questions and use these to explore art through a variety of means, from looking, researching, and discussing to art making
- Place contemporary art within the context of what is going on in the larger world
- Work with a variety of people and teen peers to create a public art exhibition or event.

The cost of the program is \$350 for the entire six months and includes refreshments at each session. Teens will meet twice a month from 4–7pm two Wednesdays of every month for afterschool meetings facilitated by educators and art professionals. Meetings will alternate between the CAG and Emily Carr. For more information regarding family days or the teen programs please contact: Shaun Dacey on 604 681 2700 or email learning@contemporaryartgallery.ca



Contemporary Art Gallery
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Tel. 00 1 604 681 2700
contact@contemporaryartgallery.ca
www.contemporaryartgallery.ca

Open Tuesday to Sunday 12–6pm
Free admission

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

The Contemporary Art Gallery is generously
supported by the Canada Council for the Arts,
the City of Vancouver and the Province of
BC through the BC Arts Council and the BC
Gaming Policy and Enforcement Branch. We
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volunteers.

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MK Gallery



CAG elsewhere

Ryan Gander

Make every show like it's your last

September 19 to November 17, 2013

Le Plateau, Frac Île de France, Paris, France

This exhibition marks the beginning of an ambitious new project with British artist Ryan Gander. Comprising a shifting selection of new works centred on Gander's ongoing conceptual investigations and playful cultural cross references, the exhibition will develop and unfold over time until 2016.

Organized by the Contemporary Art Gallery and produced in collaboration with Frac Île de France — Le Plateau, Paris; Centre for Contemporary Art, Derry~Londonderry, Northern Ireland; Manchester Art Gallery, UK; Musée d'art contemporain de Montréal and Aspen Art Museum, Aspen, Colorado.

Monika Sosnowska

September 24 to November 24, 2013

Southern Alberta Art Gallery, Lethbridge

This exhibition was previously shown at the Contemporary Art Gallery from June 28 to August 25, 2013. Sosnowska is best known for her ambitious architectural and sculptural installations which simultaneously embrace and resist the spaces they occupy. The exhibition presents a series of new painted steel sculptures, redolent of broken market vendor stands, referencing actual forms salvaged from Jarmark Europa Stadium, originally the site of a large market that sold everything from imitation Nike training shoes to pirated CDs and DVDs. Collectively these series of objects evoke a sense of architecture, yet through absence they poignantly suggest that as with all structures we inhabit or that give form to our daily routines, social space is subject to change over time. For more information visit www.saag.ca