



## Contemporary Art Gallery

Vancouver, BC

Opening reception:  
Thursday, January 22, 7-10pm

## Grace Schwindt

January 23 to February 15, 2015  
B.C. Binning Gallery

## Krista Belle Stewart

January 23 to February 15, 2015  
Alvin Balkind Gallery

## Shannon Bool

January 23 to February 15, 2015  
Off-site: Yaletown-Roundhouse Station, Canada Line



## Grace Schwindt

*Only A Free Individual  
Can Create A Free Society*  
January 23 to February 15, 2015  
B.C. Binning Gallery

The film is 80 minutes duration.  
Screenings will take place daily at  
12pm, 1.30pm, 3pm and 4.30pm.

Grace Schwindt (born 1979, Germany) is an artist based in London working with film, live performance and sculpture. Her theatrical sets for film works use minimal architectural elements and props to mark a location, in which she places bodies including her own. Using a tightly scripted choreography in which every move relates to institutionalised systems she investigates how social relations and understandings about oneself are formed, often through acts of exclusion and destruction. The artist's interviews with individuals often serve as a starting point for fictionalised dialogues delivered by performers. Represented by Zeno X Gallery in Antwerp, her work is distributed by Argos Centre for Media and Art. Recent solo presentations include South London Gallery; ICA, London; Whitechapel Gallery, London; Spill Festival, Basement, Brighton; Collective Gallery, Edinburgh and White Columns, New York. Schwindt was shortlisted for this year's Jarman Film Award.

*Only A Free Individual Can Create a Free Society* was commissioned by FLAMIN Productions through Film London Artists' Moving Image Network, Eastside Projects, Birmingham; The Showroom, London; Badischer Kunstverein; Contemporary Art Gallery, Vancouver; Site Gallery, Sheffield; Tramway, Glasgow; ICIA, University of Bath and Zeno X Gallery, Antwerp. Supported by Arts Council England, Hessian Film Fund and The Jerwood Charitable Foundation.

Presented with PuSh International Performing Arts Festival.

*Only A Free Individual Can Create A Free Society* is a new film installation by German artist Grace Schwindt which revisits discussions she witnessed as a child surrounded by individuals in Frankfurt, Germany. The dialogue running through the film is from an interview that Schwindt conducted with a left-wing activist influenced by the 1960s and 1970s political landscape, shaped by the Frankfurt School, the Outer Parliamentary Opposition and the Baader Meinhof Gang.

Rather than aiming to gain a better understanding of the past, Schwindt attempts to take a system apart — to undo it. Nothing is assumed to be neutral and every movement, word, gesture or colour is understood to have cultural, social, political or economic implications. The artist constructs her own processes of translating language into vivid material, choreographing dancers, set, props, costume, lighting, sound, camera movement and words as elementary forms carrying symbolic power. Each element is equally important and should be read together as a melody where the words or functions of 'chair' or 'terrorism', 'clothing' or 'freedom' have equal status.

The film is presented within its own space, the gallery room dynamically subdivided by a huge curtain of multi-coloured ribbons. As part of this installation the exhibition includes a newly commissioned sculptural piece, redolent of images pictured in the film. Constructed from salt crystals, bronze and ceramic, it has a bodily suggestion, evoking a sense of place and subject through its shape, materiality and form.

At feature length *Only A Free Individual Can Create a Free Society* is the product of an extensive rehearsal period with eleven dancers and a dramaturge over a period of five weeks using diagrams to map out a detailed choreography. The film features highly coloured and geometric costumes using aluminium, cardboard, silk and velvet, as well as extensive post-production to create a narrative that questions how freedom was, and is, understood, who has access to it and what political and social structures need to be in place to create a free society.

Opposite:

**Grace Schwindt**  
*Only A Free Individual Can Create A Free Society*  
(2014)  
Stills from HD video, 80 minutes  
Courtesy the artist and Zeno X Gallery, Antwerp



# Krista Belle Stewart

*Motion and Moment Always*  
January 23 to February 15, 2015  
Alvin Balkind Gallery

The Contemporary Art Gallery presents the first solo exhibition of Canadian artist Krista Belle Stewart, the culmination of a fall 2014 residency at the Nisga'a Museum comprising new works developed in Nisga'a and at her ancestral home in Douglas Lake, BC.

Stewart's practice reclaims personal and cultural narratives from archival material, situating them in dialogue with contemporary Indigenous discourse and engaging the complexities of intention and interpretation. In relation to this reframing of documents, Stewart's new installation considers First Nations women's self-representation and sovereignty. Working with her personal stories and those of the women she met in Nisga'a, Stewart investigates how cultural knowledge is created and exchanged, weaving together new lens-based works with archival photographs and objects from Nisga'a.

Central to the exhibition is an ongoing project, a bucket filled with distinctive dried clay from land owned by Stewart on the Douglas Lake reservation, and passed down to her from her mother's family. Not only is this a physical connection to her heritage but also a response to the continued dispossession of First Nations women's land rights. The projections in the exhibition depict two geographically and culturally diverse landscapes, showing personal stories rooted in an understanding of place evoking a diversity of embedded experiences on Indigenous land.

In 1998 the Nisga'a Nation signed a treaty with the BC and Canadian governments that recognized their land sovereignty and right of self-government, the first to be signed in the province since the 1850s. Such recent challenges to government control of Indigenous lands, also including the current fight against Kinder Morgan and the Northern Gateway pipelines and "Idle No More", highlight a growing urgency in First Nations communities to detach from Canada's colonial confines. Although delineated by the Canadian government, both reservation and sovereign lands offer potential in developing new and revived connections with pre-colonial First Nations economic and political traditions.

This project is made possible with the generous support provided by the First Peoples' Cultural Council, British Columbia Arts Council, the Nisga'a Nation through the Nisga'a Lisims Government and Western Front. Additional assistance provided by Budget Car and Truck Rental, Terrace.

Opposite:

**Krista Belle Stewart**  
*Motion and Moment Always* (2014)  
Production stills  
Courtesy the artist



with local community. Lacking detailed archival notes on each object, the museum has focused on connecting Nisga'a oral histories with these artefacts through tours and ongoing conversations with community elders. The Nisga'a is made up of four pdeek (tribes): Laxsgiik (Eagle), Gisk'aast (Killer Whale), Ganada (Raven), and Laxgibuu (Wolf). With ceremonies, customs and histories specific to each tribe there are layers of conflicting interpretations and information for many objects in the collection. Through the repatriation of their material cultural history is emerging a contemporary revival of pre-colonial traditions, asserting the museum as platform for active knowledge exchange across generations and offering opportunities for personal and collective decolonization.

Alongside new works Stewart has selected pieces from the Nisga'a Museum including an image showing a Nisga'a woman in a full chief's regalia surrounded by men dressed in traditional and western clothing. Originally shot by Benjamin Haldane, a Tsimshian photographer from Alaska who travelled throughout the Nass Valley area in the early 1900s actively documenting the people of his community until his death in 1941. Recording a time of great cultural and social upheaval on the northwest coast his images of families, social events and traditional ceremonies such as potlatches (illegal at the time) document a contemporary and evolving culture. Haldane's photographs offer an example of First Nations self-representation, a counter to the more usual colonial-settler's gaze.

There is a kinship between Haldane's and Stewart's practices through the production of complex and diverse documents of First Nations self-representation. Within this Stewart infiltrates male-centered narratives of colonial culture and reasserts connections to pre-colonial matriarchal traditions while considering the tensions present between the institution as colonial support structure and a living entity shaped by the community it represents.

Krista Belle Stewart is a member of the Upper Nicola Band of the Okanagan Nation, living and working in Vancouver and Brooklyn. Exhibitions include *Fiction/Non-fiction* at The Esker Foundation, Calgary (2013) and *Music from the New Wilderness*, Western Front, Vancouver (2014). At Western Front, Stewart produced a collaborative multimedia performance working with, circa 1918, wax-cylinder recordings by anthropologist James Alexander Teit of her great-grandmother, Terese Kaimetko. A string quartet responded live to Stewart's loops of these traditional Okanagan songs presented alongside visual projections. Most recently, Stewart was commissioned by the City of Vancouver as part of the "Year of Reconciliation," Public Art Project at the entrance to the Canada Line City Centre Station at Granville and Georgia where Stewart's *Her Story* (2014), a public photo mural and video installation, utilized footage of a 1967 CBC documentary entitled *Seraphine: Her Own Story*, a scripted interpretation of her mother's journey from residential school to becoming BC's first Aboriginal public health nurse. This work was also exhibited in *Where Does it Hurt?* at Artspeak (2014). Stewart juxtaposes the 1967 film, in which her mother plays herself, alongside a video of her mother's 2013 Truth and Reconciliation Commission interview, generating a conversation between depiction and lived experience.

## Shannon Bool

*The Flight of the Medici Mamluk*  
January 23 to April 19, 2015  
Off-site: Yaletown-Roundhouse Station  
Canada Line

The Contemporary Art Gallery presents an ambitious new commission at the Yaletown-Roundhouse Station by Canadian artist Shannon Bool. Originally from Vancouver Island, she attended Emily Carr University before studying in New York, Frankfurt and moving to Berlin.

Bool typically references a wide variety of historical and monumental decorative objects in her work, from Michelangelo's *David* to the ornamentation on Etruscan tombs. While the Tuscan themes in recent projects specifically developed during her 2013 residency at the Villa Romana in Florence, her reinterpretation of these objects is characteristic of her practice in commenting on the role of decorative arts within art history, as well as on the change in meaning that occurs through the replication and alteration of significant and well known items.

For the Yaletown-Roundhouse Station, Bool has worked with a photographer to document the sixteenth century Egyptian Medici Mamluk carpet, recently rediscovered stored in the Palazzo Pitti in Florence, Italy. Mamluk style carpets figured significantly in Mediterranean commerce, appearing in Venetian paintings of this time, and are characterized by a central medallion surrounded by a variety of smaller geometric motifs, forming a kaleidoscopic appearance, the palette limited to red, blue, green and yellow tones. In many such carpets the vast and complex patterns suggest notions of eternity and evoke cosmic associations with Buddhist thought. While undoubtedly they should not be read as some form of direct mapping of philosophical intent, the designs themselves may be influenced by such ideas from central Asia and also reflect patterns in Moorish architecture which connect to similar philosophical readings of mathematical logic and infinity.

Below:

**Shannon Bool**  
*The Flight of the Medici Mamluk*  
Production image (detail) (2014)  
Courtesy the artist, Kadel Willborn Gallery, Düsseldorf and Daniel Faria Gallery, Toronto

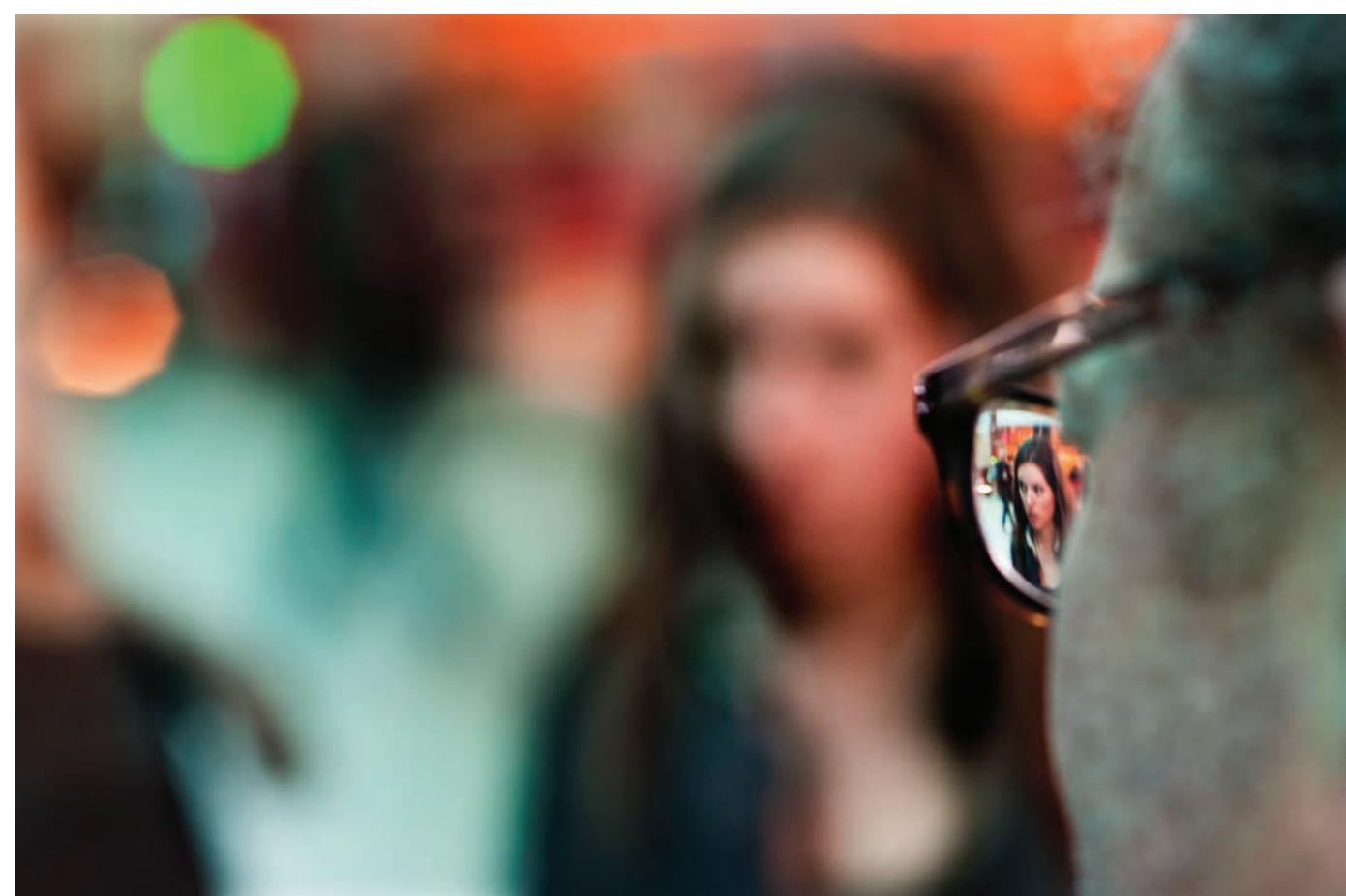


Shannon Bool lives and works in Berlin. Solo exhibitions include: *The Fourth Wall Through the Third Eye*, Galerie Kadel Willborn, Düsseldorf; *Walk Like an Etruscan*, Daniel Faria Gallery, Toronto (2013); *The Inverted Harem II*, Bonner Kunstverein (2011); CRAC Alsace, Altkirch, France; *The Inverted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

By combining patterns from and with historical vernacular objects, Bool's interventions play with the mechanical reproduction of geometric sources and iconography. In previous work taking impetus from floor surfaces, Bool made *Casino Runner (Aztec Inn)* by blowing up a segment of a cheap wall-to-wall carpet encountered at a Las Vegas casino hotel. The original carpet was laden with random appropriations from ancient Aztec culture and Anatolian ornaments, which the artist underlined in having her version hand woven by Turkish weavers. The casino itself is a throwback to the iconic Art Deco monument, the Aztec Hotel that still operates in Monrovia, California. American Art Deco used the powerful geometry of ancient Mexican civilizations to break from European aesthetic traditions. Bool's carpet, exquisitely hand-knotted by traditional village weavers in Anatolia, Turkey, heightens — even fetishizes — the production values combining the sublime and hysterical experience of entering a casino with the distinctly Eastern reading of a Western sensibility.

Here, Bool has painstakingly pieced together images of the Mamluk carpet for the Yaletown-Roundhouse Station. It is unusual, due to its gigantic size and pristine condition, to reproduce the whole carpet at almost exact scale across the glass façade of the building. Amazing in its detail, intricacy and partial signs of use, the image records literally and metaphorically both the patterns and passages of time, in much the same way as the busy station is itself an embodiment of a space of people passing through. Suspended in the everyday space of the station and tilted as if afloat, the work shows some of the mathematical and geometrical sensibilities that are seldom acknowledged but directly influenced renaissance thought.

This will be the first new commission by Bool with the Contemporary Art Gallery during 2015, a second project to evolve for late spring.



Lotte van den Berg works in the realms of theatre, cinema and dance, performing in North America, Europe and Africa. Her work is defined by its concern for everyday reality and for uniting theatre and audiences. Her current projects are *Cinema Imaginaire* and *Building Conversation*; in both works audience members become active participants. Past works include *Les Spectateurs* (2010) and *Agoraphobia* (2011–2012).

Creator: Lotte van den Berg | Dramaturg: Sodja Lotker | Guide: Howard Lotker | Producer: Antwan Cornelissen | Publicity: Karin van de Wiel | Manager: Anneke Tonen | Location Scouts: Other Sites\* Developed in collaboration with Het Huis Utrecht and part of *Festivals in Transition / Global City Local City* with support of the Culture Programme of the European Union. Funded by the City of Utrecht and the KfHeinfun. Supported by Performing Arts Fund NL.

**Lotte van den Berg**  
*Cinema Imaginaire* (2014)  
Courtesy the artist  
Photograph by Kris Dewitte

## Lotte van den Berg

*Cinema Imaginaire*  
February 4 to 6, 3pm and February 7 to 8, 10:30am and 3pm  
110-750 Hamilton Street (meeting point)  
150 min, no intermission, \$36  
[www.ticketstonight.ca](http://www.ticketstonight.ca)  
604 605 8284 ext. 200

It happens in small groups, at an outdoor location. You will be given a series of assignments — say, focusing on a given object, or watching a certain person walk down the street. It's not nearly as simple as it sounds and, as they say, results may vary. You may gain a sense of how your sight has been conditioned over a lifetime. You may realize, with dismay, how little you actually notice of what crosses your eyes every day. You may discover something beautiful, even revelatory, that you'd ignored a thousand times in your life. What van den Berg gives us is a sensory adventure, a reminder of how much our perception can be altered, and, on a simpler level, a reintroduction to the pleasures of the senses. There's beauty all around us — all you have to do is look. Please note: This performance involves walking, and takes place in parts outdoors, rain or shine.



## Youth and learning programs

***The City in Motion***  
**CAG/TELUS Garden Public Art Commission**  
**Continues until February, 2015**  
This fall the CAG embarked on a unique public art commission and intensive program for emerging artists under 25 years old. Selected to develop a community-based permanent multimedia installation for the TELUS office located in the new TELUS Garden building on West Georgia Street in downtown Vancouver, the CAG has organized *The City in Motion*, an intensive four month program for emerging artists interested in investigating the city through the frame of moving images. Supported by Cineworks Independent Filmmakers Society and led by artist/mentors Josh Hite and Brian Lye, participants consider how the city is documented and can be pictured through film, video and new media. The young artists are engaging with the histories of documentary film and the city archive, interrogating contemporary forms of documentation from smart phones and social media to surveillance recordings. They are also responding to the ideologies, perceptions and histories of the city, culminating in the production of the new commission for the TELUS Garden building.

This innovative program is an opportunity for youth to experiment with various media, offering training and mentorship on the concepts, documentation tactics and technical logistics for developing video/film/new media work. Through studio and gallery visits, workshops and screenings the group is connected to Vancouver's cultural community. Cineworks will host a screening of completed works in February 2015.



**YCAG 2015**  
**CAG/Emily Carr University Youth Afterschool Program**  
**February to May 2015**  
**Cost: \$300, ages: 16+**  
**Launch/Info Event: Wednesday, January 28, 4pm at the CAG**  
**Application deadline: Wednesday, February 4**  
YCAG is a bi-weekly afterschool program enabling youth interested in contemporary art, visual culture and exhibition-making to work closely with leading artists, curators, gallery staff and educators. YCAG will offer a behind-the-scenes look into art institutions, through gallery, studio and facility visits. Students will engage in discussions focusing on contemporary cultural issues; gain experience producing and documenting art and participate in the production of publications and events. The program will culminate in a print publication developed collaboratively.

For information and applications visit [teens.ecuad.ca](http://teens.ecuad.ca)  
Emily Carr Continuing Studies tel: 604 844 3856  
[teens@ecuad.ca](mailto:teens@ecuad.ca)

## 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](http://www.contemporaryartgallery.ca)

## Exhibition openings and receptions

**Opening reception: Thursday, January 22, 7–10pm**  
Join us to celebrate the opening of our new exhibitions.

### Artist talks

**Grace Schwindt**  
Emily Carr University of Art + Design  
Room 301, 1399 Johnston St, Vancouver  
Monday, January 19, 7pm

**Krista Belle Stewart**  
Screening and Talk  
Western Front, 303 East 8th Avenue, Vancouver  
Thursday, January 29, 7pm

### 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.

**Gabrielle Moser**  
**Monday, January 26, 7pm**  
Gabrielle Moser is a writer, educator and curator based in Toronto. She regularly contributes to artforum.com, and her writing has appeared in *Art in America*, *ARTnews*, *Fillip*, *Photography & Culture* and the *Journal of Visual Culture*. She has curated exhibitions for Access Gallery, Gallery TPW, Xspace and Vtape. Moser holds a PhD in art history and visual culture from York University and teaches at OCAD University. She will respond to the works of Grace Schwindt and Krista Belle Stewart.

**Zora McMillan**  
**Sunday, February 1, 2pm**  
Zora McMillan is an assistant curator at the Nisga'a Museum. She will discuss her ongoing project of connecting repatriated Nisga'a objects with the community's oral histories.



### Family Day

**Saturday, January 31, 12–3pm**  
On the last Saturday of every month, 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. For more information visit: [www.artstarts.com/weekend](http://www.artstarts.com/weekend)

### SFU Philosophers Café Art Salons

**Saturday, February 7, 3pm**  
Participate in an in-depth guided tour and conversation of current exhibitions with CAG Visitor Assistant Jaclyn Bruneau, CAG Curators and special guests. The focus for discussion will be issues raised by the film commission with German artist Grace Schwindt, *Only A Free Individual Can Create A Free Society*. For more information visit [contemporaryartgallery.ca](http://contemporaryartgallery.ca)



## Guided visits

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

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

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

Cover image:

**Grace Schwindt**  
*Only A Free Individual Can Create A Free Society*  
 (2014)  
 Stills from HD video, 80 minutes  
 Courtesy the artist and Zeno X Gallery, Antwerp

### Downtown Gallery Tours

#### Saturday, January 31, 1–3pm

Join us for an afternoon of guided tours at Audain Gallery, SFU; Satellite Gallery and Contemporary Art Gallery. Meet us at Audain Gallery at 1 pm for a tour of *Geometry of Knowing Part 2* led by curator Amy Kazymerchyk; 2 pm at Satellite Gallery for a tour of *Mainstreeters: Taking Advantage, 1972–1982* led by curators Allison Collins and Michael Turner, and 3pm at Contemporary Art Gallery for a tour of exhibitions by Grace Schwindt and Krista Belle Stewart led by CAG Director, Nigel Prince and CAG Curator, Learning and Public Programs, Shaun Dacey.

#### Lindsay Lachance

#### Sunday, February, 8, 3pm

A guided visit of the exhibitions in French led by Lindsay Lachance.

#### Mike Bourscheid

#### Saturday, February 14, 3pm

A guided visit in German lead by artist Mike Bourscheid.

#### Avelina Crespo

#### Sunday, February 15, 1pm

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

#### Jill Henderson

#### Sunday, February 15, 3pm

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

Contemporary Art Gallery  
 555 Nelson Street, Vancouver  
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Tel. 001 604 681 2700  
[contact@contemporaryartgallery.ca](mailto:contact@contemporaryartgallery.ca)  
[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 [library@contemporaryartgallery.ca](mailto:library@contemporaryartgallery.ca)

The Contemporary Art Gallery is generously supported by the Canada Council for the Arts, the City of Vancouver and the Province of BC through the BC Arts Council and the BC Gaming Policy and Enforcement Branch. We are also grateful for the support of Vancouver Foundation and our members, donors, and volunteers.

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

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

We acknowledge the generous support of the Hamber Foundation for our Family Day program.

Opening reception sponsors:  
 Kronenbourg 1664 and E J Gallo Winery.

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**PuSh** INTERNATIONAL PERFORMING ARTS FESTIVAL

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## CAG elsewhere

**Grace Schwindt**

***Only A Free Individual Can Create A Free Society***

**Site Gallery, Sheffield, UK**

**January 9 to March 1, 2015**

Commissioned by FLAMIN Productions through Film London

Artists' Moving Image Network, with Eastside Projects, Birmingham;

The Showroom, London; Badischer Kunstverein; Contemporary Art

Gallery, Vancouver; Site Gallery, Sheffield; Tramway, Glasgow; ICIA,

University of Bath; and Zeno X Gallery, Antwerp.

**Aurélien Froment**

***Fröbel Fröbeled***

**Heidelberger Kunstverein, Germany**

**April 23 to June 28, 2015**

In collaboration with Villa Arson, Nice; Spike Island, Bristol, UK;

Frac Île de France — Le Plateau, Paris; Heidelberger Kunstverein,

Germany. A publication will be developed in 2015 bringing together  
this new body of work and the various presentations in the tour.

**Ryan Gander**

***Make every show like it's your last***

**OK Offenes Kulturhaus / Center for Contemporary Art, Linz**

**February 13 to April 28, 2015**

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