



Contemporary Art Gallery

Vancouver, BC

Harrell Fletcher

September 11, 2017 to June 15, 2018

Burrard Marina Field House Studio Residency

Andrew Dadson

October 13 to December 31, 2017

B. C. Binning and Alvin Balkind Galleries

Lyse Lemieux

October 13, 2017 to March 25, 2018

Gallery façade and off-site at
Yaletown-Roundhouse Station



Andrew Dadson

Site For Still Life

October 13 to December 31, 2017

B. C. Binning and Alvin Balkind Galleries

Andrew Dadson lives and works in Vancouver. Recent solo exhibitions include Andrew Dadson, Contemporary Art Gallery off-site at 524 West 26th Street Gallery, New York (2017); RaebervonStenglin, Zürich, Switzerland (2016 and 2013); *Over the Sun*, Vancouver Art Gallery, Vancouver (2015); Galleria Franco Noero, Turin, Italy; David Kordansky Gallery, Los Angeles (2015 and 2013); *The Brink: Andrew Dadson*, Henry Art Gallery, Seattle (2012); *New Paintings and Visible Heavens*, Lawrimore Project, Seattle (2010); *Evening all afternoon*, Charles H. Scott Gallery, Vancouver (2007). Selected group exhibitions include *Summer 2016: Collection Works*, Rennie Collection at Wing Sang, Vancouver (2016); *Les traces matérielles, la temporalité et le geste en art contemporain (Material Traces: Time and the Gesture in Contemporary Art)*, Galerie Leonard & Bina Ellen, Université Concordia, Montreal (2013); *Phantasmagoria*, Presentation House Gallery, North Vancouver (2012); *On the Nature of Things*, Kamloops Art Gallery (2011); *WYSIWYG: What You(ngs) See Is What You Get*, Rosenblum & Friends Collection, Paris (2011); *Everything you can imagine is real ...*, Xavier Hufkens, Brussels (2011); *Without you I'm Nothing*, Museum of Contemporary Art, Chicago (2011); *Che cosa sono le nuvole?*, Opere dalla Collezione Enea Righi, Museion, Bolzano, Italy (2010); *Summer Projects*, Olympic Sculpture Park, Seattle Art Museum (2010); *Nothing to say and I am saying it*, Kunstverein Freiburg, Germany (2009); *Flower Power*, Centro Ricerca Attaule, Villa Giulia, Verbania, Italy (2009); *The Tenth Annual RBC Painting Competition*, National Gallery of Canada, Ottawa; The Rooms, St. John's; Musée d'art contemporain de Montréal; The Power Plant, Toronto; Mendel Art Gallery, Saskatoon; Art Gallery of Alberta, Edmonton; Contemporary Art Gallery, Vancouver (2008–2009); *Street Scene*, Murray Guy Gallery, New York (2007); *dedicated to you, but you weren't listening*, The Power Plant, Toronto, (2005); *At Play*, Liu Haisu Museum, Shanghai, China (2004); *I am a Curator*, Chisenhale Gallery, London (2003). In 2011 Dadson won The Brink Award 2011, The Henry Art Gallery, Seattle. Dadson is represented by Galleria Franco Noero, Turin, Italy and David Kordansky Gallery, Los Angeles, USA.

The Contemporary Art Gallery presents the most comprehensive solo exhibition in a public gallery to date of work by Vancouver-based artist Andrew Dadson. Dadson has consistently engaged with the notion of boundaries in relation to space and time in his work, primarily through investigations with materiality, process and abstraction. Comprising new, ambitious large-scale paintings, film and installation, the gallery is given over to Dadson, whereby the exhibition presents a major statement by this young artist of propositions core to his practice.

Through different mediums — painting, film, and photography — Dadson explores the possibility to cross the perceptual boundaries of space, both physical and natural, and is thus reflected in his work in an attempt to subvert our perception and usual ways of looking. The works on display reiterate engagement with a core of ideas, suggesting performative actions to form a visual kaleidoscope.

Central to the exhibition is *House Plants* (2017), a new installation using plant forms and objects sprayed a single colour and lit by intense daylight lamps, Dadson's most ambitious work to date. Sitting on a raised platform staged in the gallery, this large-scale piece echoes with contemporary “green” walls in Vancouver's architecture, hinting at moments when nature is co-opted into urban space, nominally connecting to the remarkable landscape for which Vancouver is arguably best known. For the first time, using a biodegradable white paint instead of previous versions with black paint, the forms dissolve into the gallery environment. The cast shadows of red and blue light introduce colour where there appears to be none, revealing forms that initially seem white-washed away. As such, the result is a sort of temporary phantom, almost a deletion, and yet an intervention which is destined to fade away when nature once again prevails over the artist's action. As the organic matter grows over the duration of the exhibition, the unifying painted colour will crack and splinter. New shoots will emerge to reveal fresh, natural colours, reinforcing Dadson's key proposition in exposing temporal and perceptual shifts. Furthermore, the plants themselves have already undergone conceptual and physical layering, change and dislocation. The tropical palms are already decontextualized, having been brought from the domestic setting in which we usually see them to the gallery, but also from their native place of origin. In many ways we might consider Dadson's intervention a transitory and frozen moment within a larger cycle of attention, oscillating between care and indifference.

Opposite:

Andrew Dadson
The T-Bar (2016)
Courtesy the artist





Above and front cover:

Andrew Dadson
Black Plants (2017)
Photograph by Harrison Boyce
Courtesy the artist

In addition to this ambitious installation is a series of new monochromatic paintings, demonstrating fresh twists on Dadson's familiar oeuvre. These large-scale paintings, with their surfaces constructed like sculptural elements integrated in their architectural setting, contain colour, which is poured, spread out, layered and scraped towards the edges, while also built into forms creating internal structure to the compositions as a whole. Almost reaching the limits of the painting space, the sheer materiality of the painted surface acquires an almost organic, material thickness. It appears as tangible evidence of the artist's action and of the process of making that led to the creation of the work. The final layer of white leaves glimpses of other colours in filigree, in a cross-reference to the tradition of American abstract painting, from Rothko to Reinhardt, and Pollock to Rauschenberg.

The modestly scaled *White Restretch with Dirt* (2017) is a characteristic of an ongoing sequence for Dadson. Here however, instead of colour emerging along its edges, we see hints of earth and mud, creating a visual correspondence to *House Plants*. Alongside pigment, naturally occurring materials have been incorporated to shape and form the piece, to reinforce a connection to landscape and materially speak to the sense of fluidity and flux inherent in such environments. Nothing including the work itself, Dadson seems to suggest, is ever in stasis.

In contrast to the B. C. Binning Gallery where ideas and forms are presented in all-white, the Alvin Balkind Gallery is painted black and in darkness. Such duality, black/white, on/off, inside/outside, light/shadow, is a device that both conceptually and thematically connects Dadson's work across each medium, providing logic to the exhibition as a whole. Uniting individual works and further elaborating Dadson's artistic proposition, we present a newly remade twin 16mm film work from the artist's research into painting techniques in relation to those of photography. Using two projectors that simultaneously show a single film threaded between them, *Sunrise/Sunset* (2017) depicts the sun concurrently rising and setting on opposite walls. In an ongoing loop, the space of a day is compressed into a revolving moment. The result of this technical tour de force is a play on light and dark, presence and absence, a temporary black hole. The film acts almost as a deletion akin to the temporal concerns evidenced in *House Plants*, which are destined to fade away when nature prevails over the artist's action. As well as locating this within the broader cycles of change and renewal, the film smartly continues Dadson's preoccupation with evolving shifts and the very materiality and processes of making.

We gratefully acknowledge the generous support of Phil Lind as presenting sponsor; wings+orns as major sponsor and additional support from Jan and Mark Ballard.

Lyse Lemieux

FULL FRONTAL

October 13, 2017 to March 25, 2018
Gallery façade and off-site at
Yaletown-Roundhouse Station

The Contemporary Art Gallery presents a major solo exhibition of work by Canadian artist Lyse Lemieux, incorporating two new inter-related large-scale commissions across the gallery façade and off-site, both challenging and exploiting the opportunities presented at each location.

Lemieux's artistic practice is often described as one focused on drawing, balanced between figuration and abstraction. But there is something about the artist's material handling of line and form that is a key characteristic to understanding her process and thinking. Lemieux draws the way a fisherman pulls in the nets — “I need to hold the line in my hands” — stretching, cutting, assembling, turning it over and over, feeling its nap, testing its weight. She absorbs its economy, its tensile possibilities. We might consider this as Lemieux's way of learning about the potential of line, often speaking of three-dimensional drawing, and why she “draws” as much with black felt and dressmaker's shears, with button plackets and medical tape, as with ink.

Whether working in small (and until very recently, private) notebooks, on sheets of paper, or across the “page” of the gallery façade and the glass panelled architecture of the Yaletown-Roundhouse Station, Lemieux's working process is inseparable from the forms she creates, which are almost always in reference to the human figure. At CAG, the sequence of large-scale black ellipses on a fleshy-beige background, alternating with areas of pattern, quite literally cover and contain the building, redolent of familiar forms, both revealing and concealing.



Above:

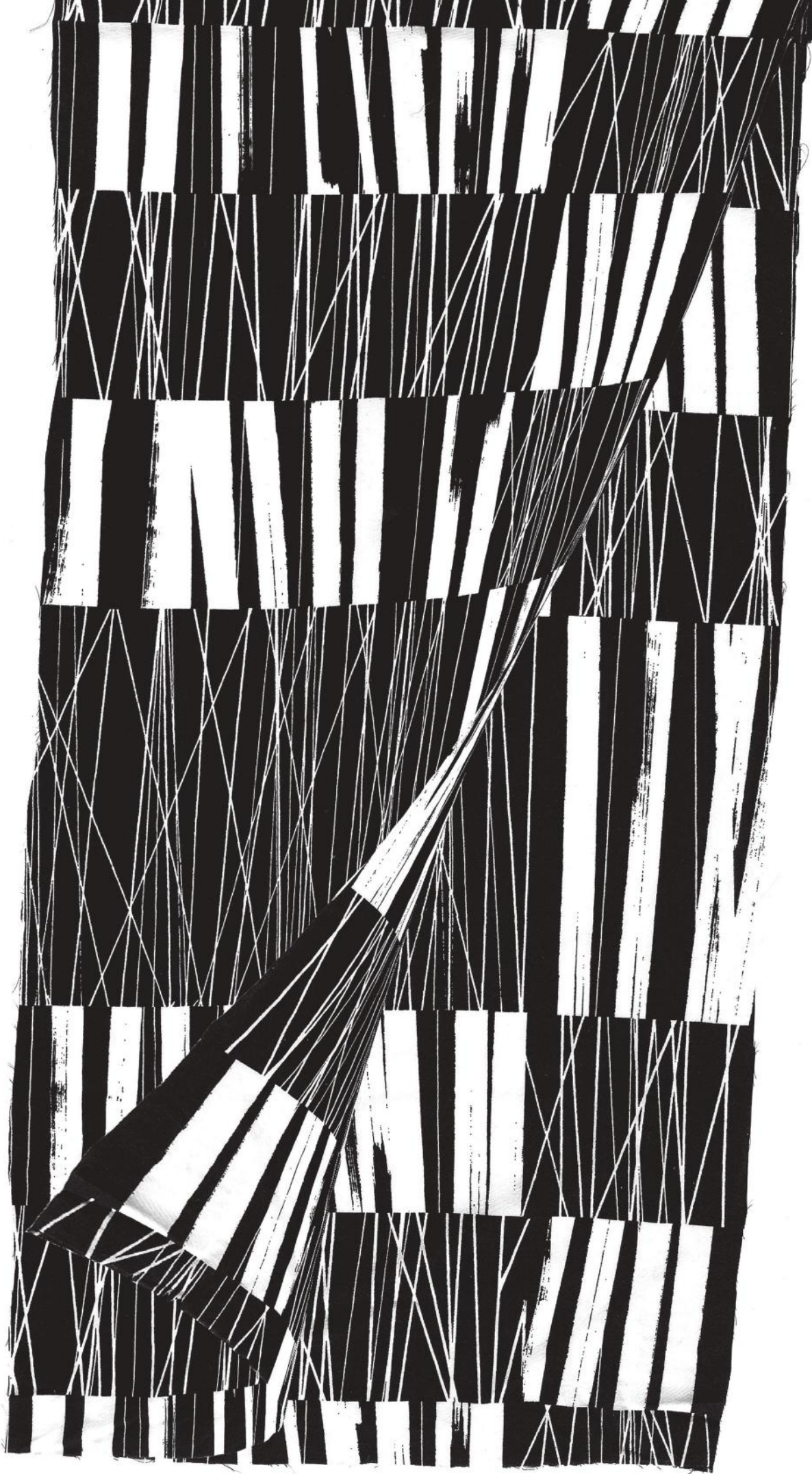
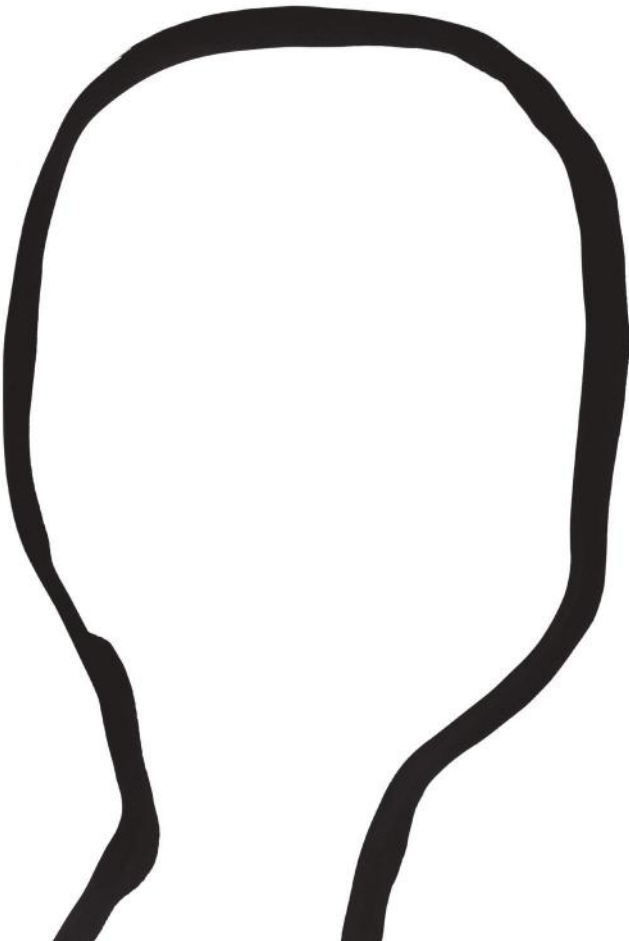
Lyse Lemieux
Dessin Feutré 4 (2015)
Courtesy the artist

Right:

Lyse Lemieux
Sans Titre; Tête Noire (2009)
Courtesy the artist
Photograph by SITE Photography

Opposite:

Lyse Lemieux
FULL FRONTAL (2017)
Courtesy the artist





Lyse Lemieux
Ovals for Richmond (2016)
Installation view, Richmond Art Gallery, 2016
Photograph by Dennis Ha
Courtesy the artist

Lyse Lemieux studied at the University of Ottawa (1973–1975) and the University of British Columbia (1976–1978), receiving a BFA from the University of British Columbia (1978). Recent solo exhibitions include *A Girls Gotta Do What A Girls Gotta Do*, Richmond Art Gallery (2016); *Black Is The Size Of My New Skirt*, Republic Gallery, Vancouver; *In-Between-In-Between: Lyse Lemieux & Meryl McMaster*, Katzman Contemporary, Toronto (2015); *Soldiers and Vesperers*, Chernoff Fine Arts, Vancouver (2009); *Skinslips/Peau de Jupon*, Musée Marsil, St. Lambert, Québec (2006); *Mignonnette Reine de Nainville*, Sylviane Poirier Art Contemporain, Montréal (2004); *A Fleur De Peau/Second Skin*, Charles H. Scott Gallery, Vancouver (1989); *Michèle Delisle/Lyse Lemieux*, La Commune di Perugia, Italy (1987). Alongside her exhibitions, collaborative work by Lemieux has also resulted in two new works by choreographer/dancer Ziyang Kwan, *Dumb Instrument Dance* at Richmond Art Gallery (2016); and *À Fleur De Peau: The Skin Project* with Marguerite Witvoet and Barbara Bourget for Vancouver International Dance Festival (2005). Participation in recent group exhibitions includes *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery (2016–2017); *Aujourd’hui Encore*, Trépanier Baer Gallery, Calgary (2016); *Out of Line*, Oakville Galleries, Ontario (2015); *Cut & Paste*, Equinox Gallery, Vancouver (2012). In 2017 Lemieux was the recipient of the Doris and Jack Shadbolt Foundation for the Visual Arts VIVA award for Outstanding Achievement in the Visual Arts. She lives and works in Vancouver.

But while part of the artist’s composition across the façade might suggest something figural, it equally refers to the body by proxy: through the garments that clothe it, the patterned sections recalling fabric drapes, the design itself wrapping the building. Lemieux is haunted by certain forms — like the black tunic she wore throughout Catholic school as a girl, or the pleated skirt — motifs that reappear again and again throughout her work. Deeply aware of the significance of clothing, the way it declares or masks our subject positions, constrains and liberates us, the artist thinks like a patternmaker: she sees the body through the cut of a skirt, the slope of a shoulder seam. While the works at CAG appear to hem in the building, obstinately suggestive of what and how something is enclosed, by contrast, at Yaletown-Roundhouse Station, the intervention unfolds in moments when the artwork appears pulled back, offering glimpses of what lies behind or underneath.

And then there is the artist’s humour: sometimes rueful, sometimes coy. In works presented in a gallery, it can appear through irreverence to the sanctity of the frame (a tongue of cut felted wool or a found skirt will often dangle below it) or to the singularity of the page (a composition is very often held between two sheets of paper seamed together). Lemieux’s wit expresses a resilience, too, to the frustrations of working as a woman artist (much of the time invisibly) for many years, which while refraining from any overt political agenda, might be cast within a context illuminating women’s issues. Certainly this new commission’s title, *FULL FRONTAL*, which joins together the two works, has wryness in its use of language, its evocation of a particular imagery as well as its declaration of a state of being, a description of the works’ enveloping and reclaiming of the space of the architecture which provides its support. Simultaneously subtle or nuanced, yet literally in your face, it is here we sense the smart solution to the presentation of the private in the public realm, Lemieux’s stance asserting the individual and the gendered within the bland, homogenous surroundings of this part of the city.

To accompany the exhibition, Lyse Lemieux has developed a new limited edition exclusively for CAG. While each shares the same archival printed background, the artist has incorporated hand-made felt additions, making each work unique. The edition numbers 15 and is available to purchase for \$200. Please see our website or gallery shop for further details.

At the Yaletown-Roundhouse Station, work is presented by CAG in partnership with the Canada Line Public Art Program — InTransit BC. Lemieux is grateful for the support of Canada Council for the Arts and BC Arts Council. *FULL FRONTAL* is also supported by Proper Design.

Andrew Bartee

Performances
Tuesday, September 19, 2–4pm
Friday, October 27, 4–6pm
Tuesday, October 31, 4–6pm
Saturday, November 4, 1–3pm
Friday, November 10, 2–4pm
Tuesday, November 21, 4–6pm
Saturday, December 2, 1–3pm
B. C. Binning and Alvin Balkind Galleries

Andrew Bartee is a member of Ballet BC. From Everett, Washington, he studied on scholarship at the Pacific Northwest Ballet School in Seattle, WA and attended summer courses at the School of American Ballet, American Ballet Theatre, and the Pacific Northwest Ballet School. He was also the first recipient of the Fleming Halby exchange with the Royal Danish Ballet, a 2007 Princess Grace Award, and was one of Dance Magazine’s “25 to Watch” in 2015. From 2008–2014, Andrew danced with Pacific Northwest Ballet while also performing frequently with Whim W’Him and Kate Wallich + The YC. In 2014, he joined Ballet BC and is currently the Artist in Residence for the 17/18 season.

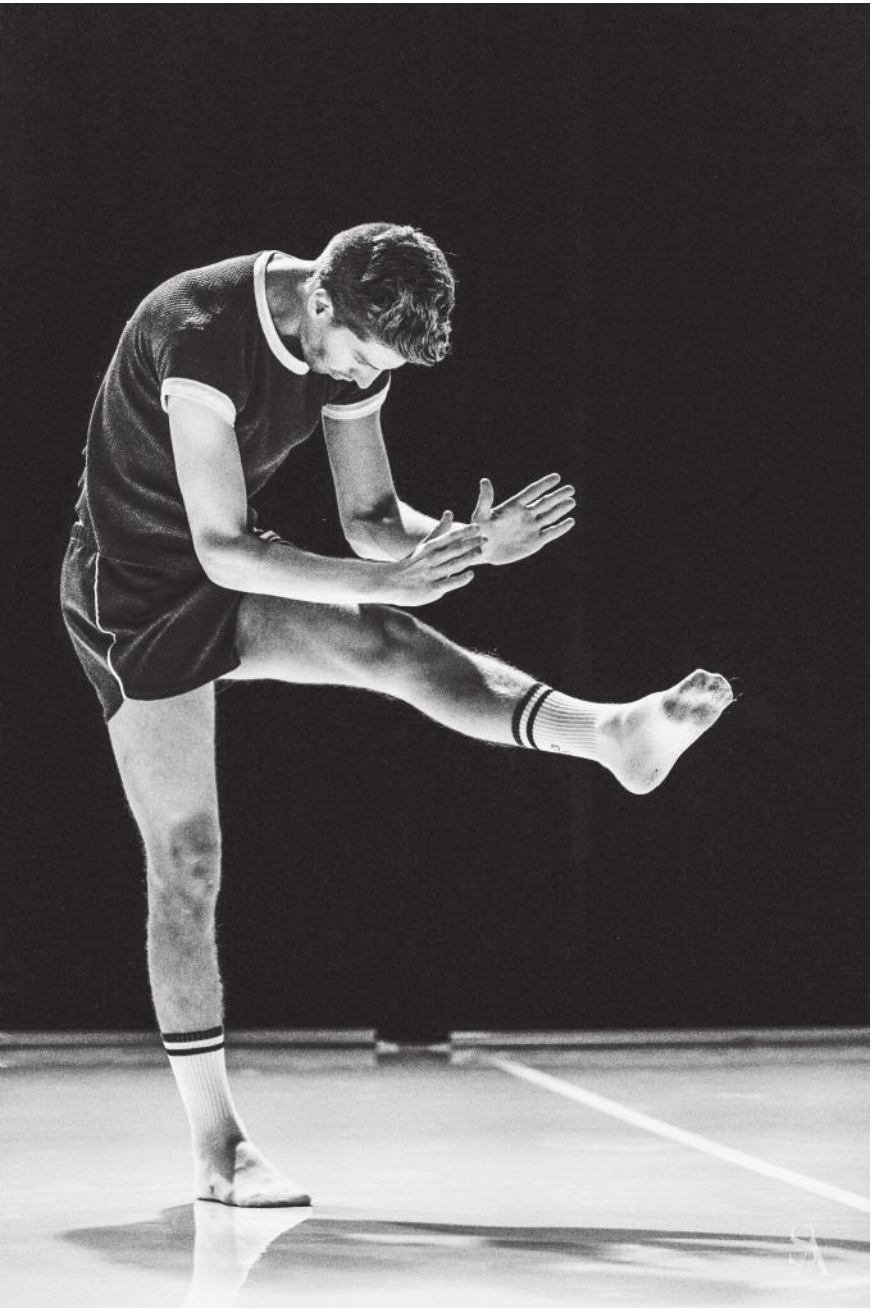
In addition to performing, Andrew has had the opportunity to create his own dances for Pacific Northwest Ballet, PNB School, Grand Rapids Ballet Company, Whim W’Him, Wolf Trap Center for the Performing Arts, Velocity Dance Center, Seattle International Dance Festival, CHOP Shop, Arts Umbrella, and Dances for a Small Stage

Right:

Andrew Bartee
Dream Dances (2017)
Photograph by Stefano Altamura

From Ballet BC, we are delighted to welcome dancer Andrew Bartee to the Contemporary Art Gallery, who over successive visits will develop a series of individual performances in response to ideas and themes present within the exhibitions.

Andrew Bartee is currently artist-in-residence at Ballet BC. As part of his yearlong residency, Bartee is examining gesture and movement with a particular interest in audience in consideration of permeability of the fourth wall. He will be framing his research and performances around a guided exploration of the different ways we converse with art and each other.



Residencies

Burrard Marina Field House
1655 Whyte Avenue

Throughout 2017 CAG is hosting a series of artists-in-residence, each working toward participatory projects to be realized throughout 2017–2019. The Field House Studio is an off-site artist residency space and community hub organized by CAG. 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, participate and connect with art and artists.

The Field House Studio Residency Program is generously supported by Vancouver Park Board and the City of Vancouver, along with many private and individual donors. For a full list of supporters, further details about the program, all forthcoming residencies and associated events visit our website at www.contemporaryartgallery.ca and the blog at www.burrardmarinafieldhouse.blog

For 2016–2019 we acknowledge the generous support of the Field House Studio Residency Program by the Vancouver Foundation.

Fletcher has exhibited at SFMoMA, de Young Museum, CCA Wattis Institute for Contemporary Arts, Yerba Buena Center, all in San Francisco; Berkeley Art Museum; The Drawing Center, Socrates Sculpture Park, and The Sculpture Center, all in New York; PICA, Portland; The Seattle Art Museum; Signal, Malmö, Sweden; Domain de Kerguehennec, France; Tate Modern, London and the National Gallery of Victoria, Melbourne, Australia. From 2002 to 2009 Fletcher co-produced *Learning To Love You More*, a participatory website with Miranda July. His 2005 exhibition *The American War* originated at ArtPace in San Antonio, travelling to Solvent Space, Richmond, VA; White Columns, NYC; The Center For Advanced Visual Studies, MIT, Boston; PICA, Portland and LAXART, Los Angeles among other locations. Fletcher is Professor of Art and Social Practice at Portland State University, Oregon.

Harrell Fletcher
A New Path to the Waterfall
September 11, 2017 to June 15, 2018

This autumn we begin an ambitious public project with US artist Harrell Fletcher, working with a broad range of Vancouver school students, residents and artists to develop a series of participatory projects reflecting the artist's interest in bringing art and life together.

Underlining CAG's philosophy to establish integrated programming as a way to question the role of the public cultural institution, Fletcher will work collaboratively with teachers, school staff and students to transform teacher Maryann Persoon's grade 6/7 classroom at Lord Strathcona Elementary School into a satellite space, playing host to a number of collaborative projects with Vancouver based artists Justine A. Chambers, Elisa Ferrari, Hannah Jickling, Carmen Papalia, Helen Reed and T'uy't'tanat-Cease Wyss. As the school year unfolds, artists and students will engage in the creation of projects and interventions inspired by school curriculum presented throughout the building and local neighbourhood.

Fletcher has chosen to acknowledge the collaborative nature of his practice by creating a hybrid context that brings together a constellation of students, teachers, artists, gallery staff and community in the production of culture offering a breadth of types of work and critical thinking. By adopting the same title as Raymond Carver's final book, *A New Path to the Waterfall*, a collection of more than sixty poems connected with the work of writers that inspired the author, Fletcher suggests this project as a similar endeavour of love, life, work and engagement with everyday life.

A New Path to the Waterfall will be presented to the public through exhibitions, interventions, performances and public programming at six week intervals throughout the school year. The public are welcome to attend these events and programs at Strathcona Elementary during set hours provided on the project website. Please see www.anewpathtothewaterfall.ca for further announcements.

Generously supported by TELUS Community Board, the Hamber Foundation and Artstarts/Artists in the Classroom

29th Annual Gala and Art Auction

Saturday, November 4, 2017, 6.30pm
Rosewood Hotel Georgia

Join us at this important benefit event for the Contemporary Art Gallery featuring artworks by Rodney Graham, Lyse Lemieux, Liz Magor, Haroon Mirza, Corin Sworn, Mike Bourscheid, and more. Your support allows us to continue our crucial role as the only free independent public art gallery dedicated exclusively to engaging audiences with the very best in contemporary art from Vancouver, Canada and abroad.

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

Exhibition openings and events

Thursday, October 12, 7–9pm

Join us to celebrate the opening of Andrew Dadson, *Site For Still Life* and Lyse Lemieux, *FULL FRONTAL*.

Artist talks

Lyse Lemieux

Wednesday, November 15, 6pm

Join us for an introduction to the work on display as Lemieux discusses her response to the two differing sites for her exhibition, *FULL FRONTAL*.

Andrew Dadson

Wednesday, December 6, 6pm

Join artist Andrew Dadson for a walking tour as he introduces the themes and ideas present in the exhibition, *Site For Still Life*.

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, 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.

Lunch hour tours

First Thursday of every month with Julia Lamare

November 2 and December 7, 12.30–1pm

Join CAG Visitor Coordinator Julia Lamare for a lunch hour tour of the current exhibitions.

Sunday afternoon tours

Last Sunday of every month with Jocelyn Statia

October 29, November 26, December 31, 3pm

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

Curatorial tours

Nigel Prince

Saturday, November 18, 3pm

Join CAG Director, Nigel Prince for a guided tour of Andrew Dadson: *Site For Still Life* as part of the downtown galleries tour with Audain Gallery.

Kimberly Phillips

Saturday, December 2, 3pm

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

Jas Lally

Thursday, December 14, 6pm

Join Assistant Curator, Jas Lally for a behind the scenes guided tour of the current exhibitions.

Multilingual tours

Michelle Martin

Sunday, October 22, 3pm

Join CAG Learning & Public Programs Assistant, Michelle Martin for a tour of the current exhibitions in French.

Valentina Acevedo Montilla

Sunday, November 5, 3pm

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

Katharine Meng-Yuan Yi

Sunday, December 10, 3pm

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



Harrell Feltcher
KSMoCA (2017)
Courtesy the artist

CAG elsewhere

Liz Magor

you you you

MAIRIE DE NICE — Musée d'Art Moderne et d'Art Contemporain

November 18, 2017 to May 14, 2018

The exhibition at the Migros Museum für Gegenwartskunst was conceived in close cooperation with Kunstverein Hamburg and realized in partnership with Contemporary Art Gallery and Musée d'art contemporain de Montréal. After its presentation in Hamburg, the exhibition will tour to its final destination at Musée d'Art Moderne et d'Art Contemporain, Nice.

Deanna Bowen

~~On Trial~~ *The Long Doorway*

Mercer Union, Toronto

September 14 to November 4, 2017

~~On Trial~~ *The Long Doorway* is commissioned and produced through a partnership between Mercer Union, a centre for contemporary art, Toronto, and the Contemporary Art Gallery, Vancouver. In Toronto, leading support is provided from Partners in Art. The project will be expanded in 2018 commencing with a residency in Vancouver supported by the Vancouver Foundation leading toward a future exhibition.

Girls Group

Windermere Secondary

Beginning in 2016, CAG was identified to assist in a pilot project with a culturally diverse range of young women at Windermere Secondary in East Vancouver. Facing many pressures surrounding identity, representation, the need to conform or belong to a set of gender specific behavioural norms, as well as broader social, cultural and economic issues, Girls Group has offered an important, ongoing opportunity for at-risk young women who are making the difficult transition from elementary to secondary school. Coming together once a week throughout the school year for peer support, skill building workshops and community service projects, as a participant-driven program, the girls determine the direction of the group through their shared interests and concerns, while facilitation is provided by CAG and artists to coordinate and support their activities.

Now moving through to its third year, Girl's Group is core to what we do in order to meaningfully work in depth with communities, participants finding their voice through contemporary media. CAG sees this as an essential means of tackling the social issues that engagement in visual arts can help address, while offering a means to generate positive role models. Developing a sense of aspiration, the girls involved gain both the confidence and network to play a leadership role in their communities while tackling issues pertinent to them to produce change.

Girl's Group is a program
generously made possible by
Brian and Andrea Hill.

www.contemporaryartgallery.ca



@CAGVancouver