



Contemporary Art Gallery

Vancouver, BC

# Mungo Thomson

July 10 to August 30, 2015

B. C. Binning, Alvin Balkind Galleries and gallery façade

Opening reception: Friday, July 10, 7-10pm



## Mungo Thomson

*Time, People, Money, Crickets*

July 10 to August 30, 2015

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and gallery façade

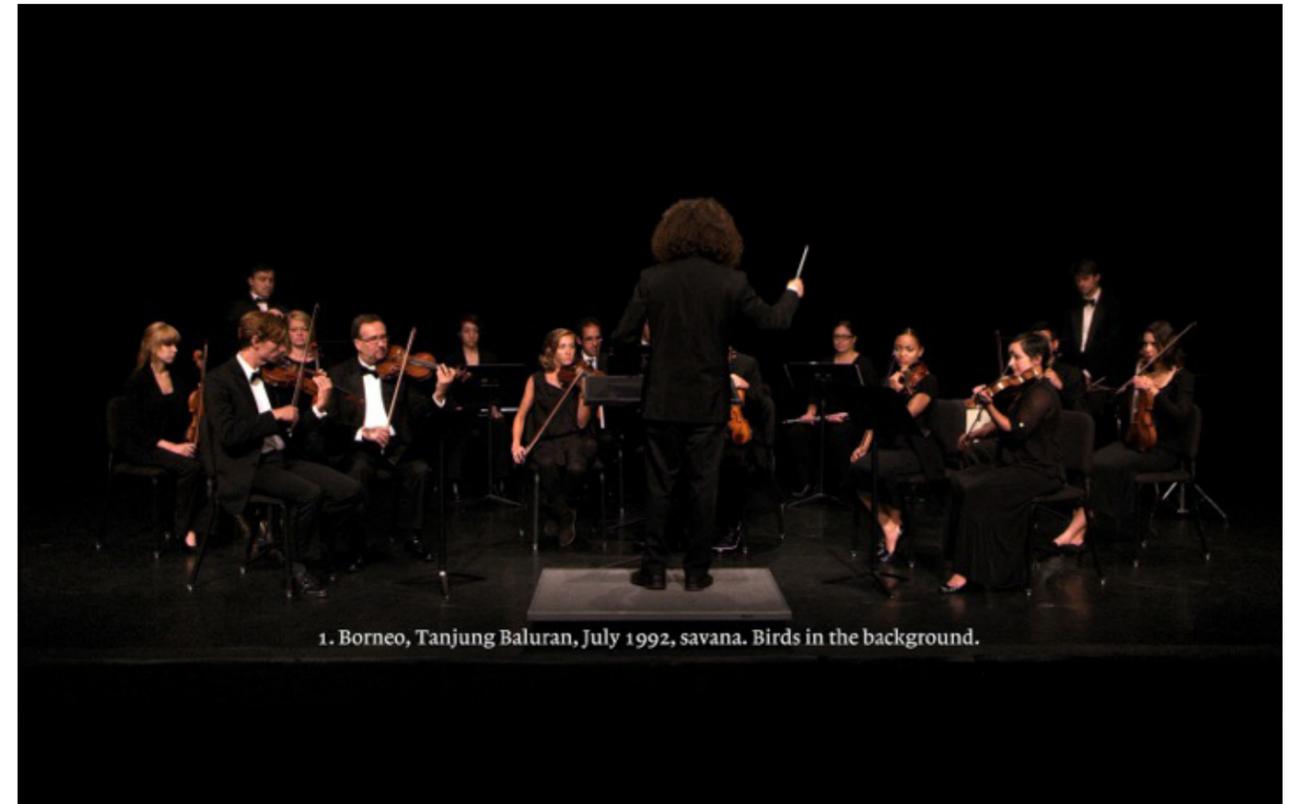
Mungo Thomson lives and works in Los Angeles. Solo exhibitions, performances and projects have taken place at ArtPace, San Antonio (2014); SITE Santa Fe, Santa Fe (2013); The Times Museum, Guangzhou, China (2013); The Aspen Art Museum, Aspen (2012); The Hammer Museum, Los Angeles (2008); The Kadist Art Foundation, Paris, France (2007); and Galeria d'Arte Moderna e Contemporanea (GAMeC), Bergamo, Italy (2006), among others. Selected group exhibitions include *The 2<sup>nd</sup> CAFAM Biennale*, CAFA Art Museum, Beijing, China (2014); *A Guest Without A Host Is A Ghost*, Beirut and Townhouse Gallery, Cairo, Egypt; *Imitatio Christie's*, Galleria Zero, Milan (2014); *Turn off the Sun: Selections from La Colección Jumex*, Arizona State University Art Museum, Tempe, AZ (2013); *Public Diary*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan (2013); *The Pacific Standard Time Public Art and Performance Festival*, Los Angeles, USA (2012); *Untitled (12<sup>th</sup> Istanbul Biennial)*, Istanbul, Turkey (2011); *Exhibition Exhibition*, Castello di Rivoli, Torino, Italy (2010); *Compilation IV*, Kunsthalle Düsseldorf, Düsseldorf, Germany (2009); *The 2008 Whitney Biennial* (2008); and *PERFORMA05* (2005). Thomson's work is held in the collections of the Whitney Museum of American Art, New York; the Museum of Contemporary Art, Los Angeles; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Walker Art Center, Minneapolis; and FRAC Ile-de-France, Paris, France, among others. Thomson is represented by galerie frank elbaz, Paris.

*Mungo Thomson: Time, People, Money, Crickets* is organized by the Contemporary Art Gallery, Vancouver and SITE Santa Fe. A new 200-page monograph of Thomson's work, *Time, People, Money, Crickets*, published by CAG with SITE Santa Fe is available at the gallery, special exhibition price of \$25.

The Contemporary Art Gallery presents a major solo exhibition by Los Angeles based artist Mungo Thomson. *Time, People, Money, Crickets* brings together a survey of work produced during the past five years, complemented by an extensive monographic publication. Combined, exhibition and publication provide an expansive opportunity to tease out the nuance and complexity of Thomson's practice across his many media and forms.

Central to Thomson's artistic proposition is an embrace of context—be it situational, institutional, mass cultural or art historical—and it is through the intelligent breadth of his individual works that we are prompted to examine the perceptual mechanics of everyday life in relation to a wider historical and cosmic scale. The exhibition includes key works in film, sound, sculpture, performance and publication that approach perception and cultural mediation with economy and wit, often relying on existing forms of recognition and distribution.

The exhibition features several large-scale mirror works from Thomson's ongoing series *TIME*: person-sized, silkscreened mirrors bearing the iconic logo and red border of the international weekly news magazine. The mirrors are based on individual covers of the magazine that reference a variety of cultural and cosmological notions of time and history, forming a broad cumulative network of objects. Installed together, they form infinity spaces and kinesthetic configurations in which the viewer, the viewing context and other *TIME* mirrors are reflected and reversed endlessly, and the viewer finds themselves pictured within that network.



1. Borneo, Tanjung Baluran, July 1992, savana. Birds in the background.

Such associations are further elaborated by a new iteration of Thomson's ongoing series *Negative Space*, photographic murals of inverted astronomical imagery sourced from the Hubble Space Telescope, here specially designed for the glass canopy that defines the entrance and exterior of the gallery.

Cover image:

### Mungo Thomson

*Void and Observer* (2013)  
Nickel-plated silver

Opposite:

### Mungo Thomson

*December 26, 1969 (Is God Coming Back to Life?)* (2012), *February 5, 1996 (Is Anybody Out There?)* (2013)  
Enamel and printed vinyl on low-iron mirror with poplar and anodized aluminum.  
Installation view, SITE Santa Fe, 2013  
Photograph by Kate Russell

Above:

### Mungo Thomson

*Crickets* (2012)  
HD video with surround sound in two spaces,  
17:25 duration  
Photograph by Mark Menjivar

Thomson's *Crickets* (2012–2013) is an ambitious musical score for orchestra based on the chirping of crickets. Transcribed from a French compilation of field recordings from around the world—France, Cameroon, Senegal, Martinique, Borneo, Thailand and Venezuela—and produced in collaboration with Los Angeles composer Michael Webster, the score contains 25 movements, such as *12. Reunion Island, the Cirque de Cilaos at 1300 m. altitude, February 1998, nightfall in a banana plantation*. Seen in an HD video, and shown alongside the sheet music, a 17-player classical ensemble simulates a chorus of crickets in flute, clarinet, violin and percussion. *Crickets* explores the distinctions between silence, sound, noise and music, using the aural backdrop that crickets represent—so ubiquitous that they have come to stand in for silence, and, in the context of performance, failure. Thomson and Webster have also developed *Crickets* for solo performers—individual musicians scattered around a park, each simulating the sound of a single cricket with a different instrument. Working with Vancouver New Music, CAG will present a live performance of *Crickets* in Emery Barnes Park.

Right:

**Mungo Thomson**

*Untitled (Margo Leavin Gallery, 1970–)* (2009)  
Super-16mm film, color, silent, 5:11 duration  
Photograph by Kate Russell



Other works in the exhibition play with the context of the gallery or museum itself. *Mail* (2013) is the simplest intervention into the CAG's everyday infrastructure. For the duration of the exhibition, once delivered, the mail remains on the floor, unopened, gradually becoming an obstacle to physical passage as well as to institutional function. *Untitled (Margo Leavin Gallery, 1970–)* (2009) is a Super-16mm stop-motion film animation that flips through all the contacts in the business card rolodexes of Los Angeles' Margo Leavin Gallery, which was founded in 1970 and closed in 2012, and where Thomson showed for over a decade. Consisting of thousands of contacts, each with their own particular relationship to the operation of the gallery—artists, framers, electricians, collectors, customs agents, florists, critics, exterminators—each card gets a single film frame, the film running at 24 frames per second. It is a kinetic portrait, pairing analogue technologies, of a group of people randomly and uniquely brought into orbit together around a single cultural enterprise.

## Live performance

**Mungo Thomson**

*Crickets*

Friday, July 10, from 8:30pm

Emery Barnes Park

(Richards and Davie Street)

To create *Crickets* (2012–2013), Thomson collaborated with composer Michael Webster to transcribe field recordings of crickets from around the world into a musical score. Subsequently developed for solo performers — individual musicians scattered around a park, each simulating the sound of a single cricket with a different instrument. This evening performance is concurrent with the opening of the exhibition. In partnership with Vancouver New Music. Mark McGregor (Piccolo), Françoise Houle (Clarinet), Llowyn Ball (Violin) and Martin Fisk (Percussion).

*People* (2011) is an ongoing series of photographs of visitors to art exhibitions with the art on view removed in Photoshop, leaving only people staring into the voids of empty white rooms. These images are taken from the web as well as privately commissioned by Thomson from professional events photographers. In 2011 Thomson produced a magazine collecting these uncanny images modeled on the American tabloid *People*. Originally distributed unannounced by mail, it is exhibited here as a free takeaway for visitors.

*Void and Observer* (2013–2015) is a series of sculptures modeled on the phenomena of 'error coins'—rare and collectible coins that result from a production mistake at the US mint, in which a blank coin planchet is mis-struck by the die that carries the coin image. In Thomson's reworking of the phenomenon, made with 3D printing and jewelry casting, these coins take on a cosmological dimension, as an off-center John F. Kennedy appears to be contemplating the void of the unstruck side of a half-dollar, and as other error coins in other US denominations resemble planetary bodies in phase or eclipse. Kept in the pockets of the staff of the CAG and displayed upon request, the coins will orbit and revolve around each other throughout the day.

## Studio Residency Program

Burrard Marina Field House

1655 Whyte Avenue

Throughout spring 2015 the CAG is hosting a series of artists-in-residence, each continuing research toward participatory projects to be realized throughout 2015–2016. The Field House Studio is an off-site artist residency space and community hub organized by the Contemporary Art Gallery. Running parallel to the residency program are an ongoing series of public events for all ages.

The Field House Studio Residency Program is generously supported by the Vancouver Park Board and the City of Vancouver. We gratefully acknowledge the generosity of many private and individual donors toward this program. Please visit our website for a full list of supporters.

For more details about the Field House Studio Program, all forthcoming residencies and associated events visit our website at [www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca) and follow the Field House blog at [www.burrardmarinafieldhouse.wordpress.com](http://www.burrardmarinafieldhouse.wordpress.com)

Scott currently lives and works between Toronto and Montréal. For the Images Festival 2015, Scott produced *Wendy Live!* where a cast of English, Japanese and Mohawk-speaking performers enacted the newest *Wendy* book before its 2016 North American English-language release. Alongside his comic work, Scott produces work involving printmaking and sculpture and is represented by Macaulay & Co. Fine Art, Vancouver. He recently completed a residency at the Koganecho Bazaar, Yokohama, Japan.

**Walter Scott**

*Wendy* (2015)  
(extract)

**Walter Scott**

July 1 to 31, 2015

Scott is an artist from Kahnawake whose work is based in writing and illustration and is known for his ongoing comic book series, *Wendy*, which follows the fictional narrative of a young woman living in an urban centre, whose dreams of contemporary art stardom are perpetually derailed by her fears and desires. In July, Scott will begin research towards a new Vancouver-specific commission exploring collaborative performance and script writing. He will also be leading workshops with the Native Youth Program at the Museum of Anthropology.



In 2013, de Souza developed projects for the 5<sup>th</sup> Auckland Triennial, 15<sup>th</sup> Jakarta Biennale and the 4A Centre for Contemporary Asian Art, Sydney. More recently, at the Delfina Foundation, London, she hosted a series of picnics held inside an inflatable tent installation designed to fit within the gallery space. Also in 2014 she completed a residency with KUNCI Cultural Studies Center in Yogyakarta, Indonesia working closely with community organizers and residents of Kampung Ratmakan to create an inflatable ghost house and a film featuring drawings by local children made during a ghost story workshop. Their local government had announced a major development plan affecting the Ratmakan area and the people living there started to be displaced. The area is built on a graveyard so ghosts are constantly appearing to the residents, ongoing exorcisms by the local ghost expert, paralleling their own evictions in the living world.

Farooq and Linschooten have exhibited in various countries including Belgium, Canada, China, Egypt, France, Montenegro, Morocco, Netherlands, Serbia, Spain, Switzerland and Turkey. Recent projects include *Faux Guide*, Trankat, Morocco; *The Museum of Found Objects Toronto*, Art Gallery of Ontario; *The Museum of Found Objects Istanbul*, Turkish Ministry of Culture; *Something old, something new, something borrowed and something blue*, Artellewa, Egypt. Most recently the duo completed a residency and exhibition at Blackwood Gallery, Mississauga, Ontario which explores the complex space of social codes, ideological agendas and decisions, both conscious and unconscious, of museum display.

**Sameer Farooq and Mirjam Linschooten**  
*Faux Guide* (2014)  
 Three painted wooden posters using headlines from popular Moroccan newspapers: "Magical methods of controlling your computer from a distance", "The pomegranate, first fruit of autumn and blessed by heaven", "The foods that will augment your sexual capacities".

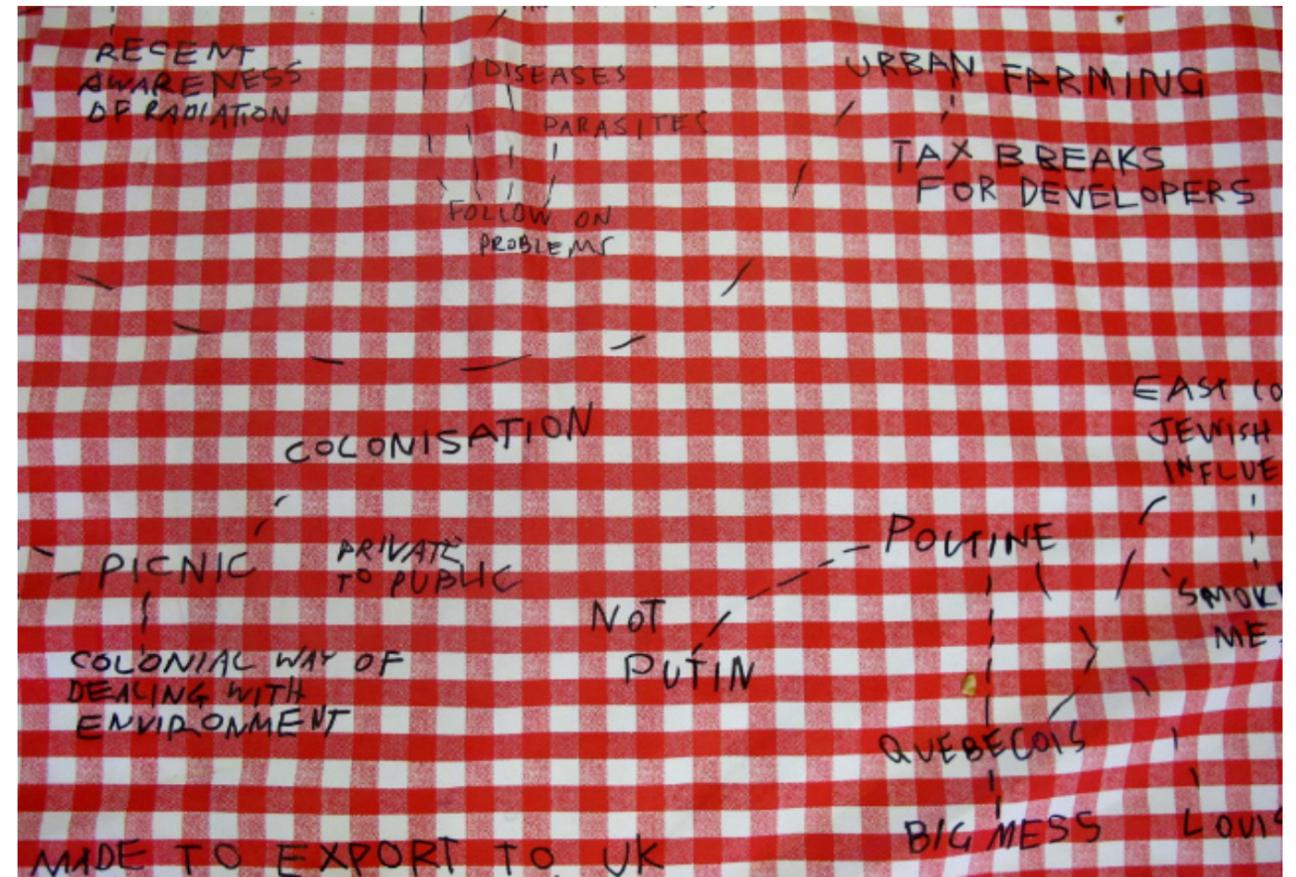
**Keg de Souza**  
 July 20 to August 3, 2015

Australian artist de Souza continues work towards a series of public events in 2016 exploring food culture as a metaphor for urban displacement. In April, de Souza's handmade inflatable dome became a temporary space at the Burrard Marina Field House for a public picnic engaging Canadian colonial narratives via a consideration of national food traditions. Meeting with local chefs, food activists and residents de Souza prepared a truly Canadian feast as a source for an afternoon of unfolding dialogue that the artist mapped directly onto the inflatable's flooring. A starting point for the discussion was the ephemerality of the event itself. De Souza will be hosting a second event in July, continuing to use food as an avenue to discuss local spatial politics.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

**Sameer Farooq and Mirjam Linschooten**  
 August 4 to 18, 2015

The interdisciplinary practice of Farooq and Linschooten aims to create community-based models of participation in order to reimagine a material record of the present. They investigate tactics of representation — the ideas and values of organizations, claims about what a cultural group is and ought to be, protocols of approaching an object and images of who the intended viewer is — and use installation, photography, documentary filmmaking, writing and the methods of anthropology to examine various forms of collecting, interpreting and display. The result is work that counterbalances how institutions speak about our lives, producing counter-archives; new additions to collections or buried history made visible. Related to these questions Farooq and Linschooten will begin development towards a Vancouver-specific public project engaging the ways Vancouver frames its multiculturalism via ethnographic museum display.



Fletcher has produced a variety of socially engaged collaborative and interdisciplinary projects since the early 1990s. His work has been shown 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. His work was included in the 2004 Whitney Biennial and was the 2005 recipient of the Alpert Award in Visual Arts. 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 an Associate Professor of Art and Social Practice at Portland State University, Oregon.

**Harrell Fletcher**  
 August 19 to 23, 2015

Fletcher returns to Vancouver to continue research rooted in his recent walking projects looking toward a new piece for the city in 2016, extending CAG's curiosity-based learning into the surrounding landscape. In 2013, at the Exploratorium in San Francisco, he developed a four day walk with a group of museum staff, scientists and members of the public. Over forty miles, from the museum across the Bay to Emeryville and the top of Mt Diablo, each participant presented topics related to the areas they were travelling through. Each day featured several official stops while countless unofficial observations added to the experience, additional members of the public connected with the core group at more than a dozen points along the path. The project transformed the everyday world into an open classroom and worked toward a greater integration of the cultural institution within the surrounding community.

**Keg de Souza**  
 Collaborative thought map (2015)  
*Temporary Spaces, Edible Places: Vancouver Burrard Marina Field House Residency*

## 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)

## 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.

## Family Days

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

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

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

## Exhibition opening

**Opening reception: Friday, July 10, 7-10pm**

Join us at the CAG to celebrate the opening of our new exhibition. Followed by a live performance of Mungo Thomson's, *Cricket*s, from 8.30pm, in Emery Barnes Park (Richards and Davie Street).

## Talks and Special Events

**Mungo Thomson**

**Saturday, July 11, 2pm**

Los Angeles based artist Mungo Thomson will discuss his work.

**Murray Isman, Lucas Abela and Giorgio Magnanensi**

**Tuesday, July 28, 7pm**

This feedback event will respond to *Cricket*s by Mungo Thomson. Bringing together three individuals from diverse backgrounds, participants will engage with these seemingly disparate experiences and knowledge to create new interpretations of *Cricket*s. Murray Isman is a Professor of Applied Biology (Entomology/Toxicology) at the University of British Columbia; Lucas Abela a performance artist and Giorgio Magnanensi a composer, conductor, musician and artistic director of Vancouver New Music.

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

***TIME Collage***

**Saturday, July 25, 12-3pm**

Responding to Thomson's *Time* participants create their own iconic *Time* magazine covers using a variety of watercolours and collage materials.

***Animal Symphony***

**Saturday, August 29, 12-3pm**

Responding to Thomson's *Cricket*s participants will collaborate to make their own animal sound symphonies.

## Youth Programs

**Exchange: Youth Workshop**

July 22 to 31, 2015

Exchange connects participants with two key local institutions ECUAD and the CAG, introducing future artists to Vancouver's arts community. Designed and facilitated by educator/designer Lisa Novak, this free 10 day workshop for youth (14-19yrs) pairs participants with acclaimed artists Keg de Souza and Walter Scott. Hosted in studios at ECUAD, and split into two groups, each will work with one artist to collaboratively develop an installation considering the unique site and context of ECUAD's Granville Island campus. Both groups will develop instructional written guides of their process and once completed will trade instructions and attempt to create what the other group has just made. The concept is to recreate the other group's initial work "blindly", with only written, abstract instructions and occasional hints regarding the use of materials, leading the final outcome into a semi-interpreted direction. The exchange will culminate in a public presentation at ECUAD of the works developed and a publication will be produced by Novak after the project documenting the exchange, including interviews with participants.

This project presents teens an opportunity to participate in a free program exploring ideas of co-authorship and participatory practice in art and design with one-on-one mentorship from professional practitioners, engaged in a cultural discourse around the idea of home and identity. Offering an alternative experience of creation, pedagogy and knowledge Exchange welcomes young people into the galaxy of a temporary artist studio where learning is valued in a different way.

**2015 Summer Intensive Teen Exhibition**

Reception: September 3, 2015

Join us for an exhibition of work completed at our first annual Summer Intensive for teens in partnership with Arts Umbrella and SFU which will take place from August 4 to 21. This unique and ambitious summer program introduced students to Vancouver's art community through a series of workshops working closely with leading artists, curators and educators. Activities included drawing, printmaking and ceramics with open studio time at Arts Umbrella; exhibition-making and creative writing at CAG; and a large-scale sculpture project at SFU School for the Contemporary Arts. The course has been specially designed for teens with an interest in the visual arts.



## 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.

### Nigel Prince

**Saturday, July 18, 3pm**

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

### Shaun Dacey

**Sunday, July 19, 3pm**

CAG Curator, Shaun Dacey leads a tour of current exhibitions.

### Shalon Webber-Heffernan

**Saturday, July 25, 3pm**

CAG Learning Assistant, Shalon Webber-Heffernan leads a tour of the current exhibitions.

### Mike Bourscheid

**Sunday, July 26, 3pm**

A guided visit of the exhibitions on display in French led by artist Mike Bourscheid.

### Angela Ko

**Saturday, August 8, 3pm**

A guided visit of the exhibitions on display in Mandarin led by artist Angela Ko.

### Jocelyn Statia

**Saturday, August 22, 3pm**

CAG Visitor Service Coordinator, Jocelyn Statia leads a tour of current exhibitions.

### Jas Lally

**Saturday, August 29, 3pm**

CAG Programs Assistant, Jas Lally leads a tour of current exhibitions.

### Jill Henderson

**Sunday, August 30, 3pm**

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



Contemporary Art Gallery  
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[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.

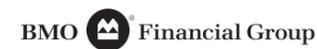
We acknowledge the generous multi-year support from BMO Financial Group.

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Opening reception sponsor:  
Kronenbourg 1664.

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## Membership news

### Introducing CAG Young Patrons

Join our new membership level, CAG Young Patrons. It's our new program for individuals aged 19–45 who are interested in developing a dynamic cultural scene with influencers, tastemakers and patrons of the arts. We want to connect young professionals, young artists and creative minded individuals to start their journey into becoming a patron of the arts through exciting social and educational events. Membership fees start at \$120 per year. Your support will go towards CAG's exhibition, education and outreach programs. To join the CAG Young Patrons, call Kristin Cheung, Development Officer at 604-681-2700 or join us online at [www.contemporaryartgallery.ca/shop/membership/young-patron/](http://www.contemporaryartgallery.ca/shop/membership/young-patron/)

## CAG Auction

### Save the date!

**27<sup>th</sup> Annual Gala and Art Auction**

**Saturday, November 7, 6.30pm**

**Rosewood Hotel Georgia**

**Tickets on Sale: Monday August 3**

Join us at this important benefit event for the Contemporary Art Gallery. 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.

## CAG elsewhere

### Patrick Staff

*The Foundation*

**Spike Island, Bristol**

**July 3 to September 6, 2015**

**Institute of Modern Art, Brisbane**

**August 8 to October 10, 2015**

*The Foundation* is co-commissioned by the Contemporary Art Gallery, Vancouver with Chisenhale Gallery, London; Spike Island, Bristol; and Institute of Modern Art, Brisbane. Produced by Chisenhale Gallery, London and Spike Island, Bristol.