



Contemporary Art Gallery

Vancouver, BC

Anne Low

January 18 to March 24, 2019
B.C. Binning Gallery

Aslan Gaisumov

January 18 to March 24, 2019
Alvin Balkind Gallery

How far do you travel?

Diyar Achjadi, Patrick Cruz, Rolande Soulière, Erdem Taşdelen, Anna Torma
January to December, 2019
Off-site on selected TransLink B-Line buses

Kameelah Janan Rasheed

Until March 24, 2019
Window spaces and off-site at Yaletown-Roundhouse Station



Anne Low

Chair for a woman

January 18 to March 24, 2019

B.C. Binning Gallery

Anne Low is based in Montréal, Canada. Recent solo exhibitions include *The Fine Line of Deviation* (with Evan Calder Williams) and *Paperstainer*, Mercer Union, Toronto (2018); *A wall as a table with candlestick legs*, Tensta Konstall, Stockholm (2018) and *Witch with Comb*, Artspeak, Vancouver (2017). Recent group exhibitions include *Soon Enough – Art in Action*, Tensta Konsthall, Stockholm (2018); *Clive Hodgson & Anne Low*, The Block, London (2017); *Dream Islands*, Nanaimo Art Gallery (2017); *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery (2016); *Standard Incomparable*, Armory Center for the Arts, Pasadena (2016); *The Grantchester Pottery Paints the Stage*, Jerwood Visual Arts, London and *Reading the Line*, The Western Front, Vancouver (2015). In 2017 Low was included in the Loewe Craft Prize, La Fundación Arquitectura COAM, Madrid; Chamber Gallery, New York; and 21_21 Museum, Tokyo.

Chair for a woman is Anne Low's first solo exhibition in a Canadian public gallery. As her practice is responsive to the (imagined) past lives of the architectural spaces in which she exhibits, and given that the Contemporary Art Gallery was purpose built rather than an adapted storefront or former home, Low saw this exhibition as an opportunity to consider the ways of seeing that are specific to exhibitions, and in particular, to those systems of presentation cultivated by decorative arts museums. How do we regard a piece of furniture once it has been removed from use and what knowledge becomes severed in that process? *Chair for a woman* prompts us to consider that act of looking in its simultaneous reference to and disruption of those strategies of display.

Low's artistic research is typically rooted in a close looking at historical objects, materials and surfaces, especially those created immediately prior to the Industrial Revolution. She is concerned with the specific conditions under which such objects are produced and consumed—particularly by women—and the domestic spaces they defined. She is attentive to their specificities—the precise weave of a textile, the height of a chair back, the scale of a wallpaper pattern—and the ways they register minute fluctuations in popular taste as well as expressions of the interior worlds of the women who purchased, owned and used them. Low's sculptural work examines how these expressive forms can be unpinned from their historical contingencies and “made strange.” This imaginative process of extraction, distortion and translation renders her contemporary works uncanny, hovering somewhere between the recognizable and the mysterious.

Five discrete sculptures (all 2018) sit upon a bespoke plinth in the middle of the gallery. The starting points for these works are items found in the domestic interiors of a range of cultural contexts stretching from 1550 BC Egypt to Edwardian England: a fire screen, a writing desk, a set of bed steps, a stool and a chair. From these points of reference, Low makes a series of departures, transgressions and imaginings to create a suite of entirely unusual forms. *Bedchamber for a paper stainer (bedsteps)* takes the shape of an arcane piece of bedroom furniture familiar to the European upper classes. Edged in wooden pearl beading ordered from a 135 year old woodwork reproductions company, the back of the object has been clad in scraps of wallpaper Low produced in her studio. The tread of the steps is upholstered in a hand-dyed and woven embossed harateen (a weave commonly used for 18th century curtains and bed hangings) created especially from Low's own design by Vermont-based master weaver Kate Smith. *Chair for a woman*, with its maple joinery and mother-of-pearl plugs, offers a subtly scaled up interpretation of an ancient Egyptian artifact in the collection of the Metropolitan Museum of Art,

Anne Low

Cover

Bedchamber of a paper stainer (bedsteps)
(2018)

Photography by Toni Hafkenscheid

Opposite

Grubby (2018)

Photography by Toni Hafkenscheid

Ancestress (2018)

All courtesy the artist



New York, catalogued under the same enigmatic name. *Dead blood* takes the form of a small hand-forged stool upholstered and tufted in hand-woven silk. The pattern of stripes used in the silk loosely references the calimancos woven in Norwich, UK, in the 18th century; in Low's version these stripes are drained of their colour. *Ancestress* takes the form of a shrunken writing desk with a working drawer, inside of which hides a package of paper tied with handwoven silk. Sitting atop the diminutive writing surface as though paused in mid-use are two full-sized pencils and three casts of candle stubs. Finally, *Grubby* recalls the often lavishly decorative screens placed in front of historic drawing room fireplaces when not in use. Fashioned from yardage of Low's own hand-woven silk, stretched across a wooden frame and embroidered with thread and sequins, the grinning sun imagery recalls that on the costume of the down-and-out clown in Ingmar Bergman's 1953 film *Sawdust and Tinsel*. It is precisely this uncoupling and recoupling of context and materials, and a wanton roving across a myriad of historical moments, which is characteristic of Low's artistic approach.



The plinth that hosts these sculptures is also a sitting bench from which visitors are invited to regard the final work of the exhibition. Mounted on the far end wall of the gallery like a picture, this resembles the fragment of a conjured architectural space. Cut-out voids indicate missing architectural elements, while the extravagant moulding and lintel embellished with a small cameo relief of a woman's head give indications of the decorative choices in the rest of this imagined room. A hinged door swings outwards from the façade to provide an armature for a short length of flocked wallpaper.

The excessively detailed furnished interiors described in the novels of early 20th century writer Edith Wharton figured prominently for Low in the development of this exhibition. Wharton "invests the objects she describes with an almost uncanny emotional resonance," as scholar Ann Jacobsen has described, and the same might be said for Low. One of the most persistent concerns of her artistic practice is the way in which subjectivity can be articulated through the materials and objects that we gather around ourselves. While in previous exhibitions a singular woman might be imagined through her installation, with *Chair for a woman*, this expands to a multitude of different possible fictional women and the emotional and psychological states that each might imbibe from the domestic objects she owns. Material details offer clues to the particular subjects who might have dwelled among such objects, but as with all of Low's work, that which remains not-known is as potent as what is offered up in all its pleasurable specificity.



Aslan Gaisumov

If No One Asks

January 18 to March 24, 2019

Alvin Balkind Gallery

Aslan Gaisumov was born in Chechnya in 1991. Recent solo exhibitions include *Dark Shelters*, Centre d'arts plastiques de Saint-Fons, Lyon (2018-19); *Crystals and Shards*, Kohta, Helsinki (2018); *All That You See Here, Forget*, Emalin, London (2018); *People of No Consequence*, Museum of Modern Art, Antwerp (2016); and *Memory Belongs to the Stones*, Zink Galerie, Berlin (2015). His work has also been featured in group exhibitions at Liverpool Biennial and the Riga International Biennial of Contemporary Art (2018); Stedelijk Museum, Amsterdam (2017); Kadist Art Foundation, San Francisco (2017); and Akademie der Künste, Berlin (2016) among many others. In 2014 he was awarded the Special Prize of the Future Generation Art Prize of the Pinchuk Art Centre in Kiev, Ukraine, and in 2016 the Innovation Prize of the National Centre for Contemporary Arts in Moscow, Russia. He lives and works in Grozny and Amsterdam.

If No One Asks marks the first solo presentation of Aslan Gaisumov's work in North America. His artistic practice speculates on the entanglement of fictions and veracity, the inaccessible with the present and the acknowledged with the lost. As expressive forms, his artworks—whether moving or still images, found objects or installations—consider the pressures withstood by bodies and matter as witnesses to events. They are “experiments in both seeing and not seeing,” as memory scholar Aleida Assmann has observed: at once crystalline in their visual and material clarity yet enigmatic. This exhibition brings together two works never previously shown together and, in so doing, offers a new means through which to consider many of the concerns that have shaped the artist's practice over the past eight years.

Memories of War (2016) presents a single page torn from a found book. The artist's intervention is a simple act of redaction: line after line of black ink has rendered the events conveyed by the author almost entirely obscured. Only one word remains conspicuously untouched, left to bear the burden of communication in its entirety.



The single-channel video *People of No Consequence* (2016) considers the carriage of memory and loss in a different way. During the Second World War, Soviet authorities organized and carried out the forced resettlement of entire populations within the USSR, including several nations from the Caucasus and Crimea. At the video's outset, we regard the interior of a municipal hall filled with empty chairs. The video lasts eight minutes, the length of time it takes for 119 elderly Chechen survivors of the deportation, ranging from 77 to 105 years of age, to enter the room and take their seats. The group faces the camera, but they do not speak to us.

As with *Memories of War*, *People of No Consequence* carries a story but simultaneously withholds it from view. Gaisumov's work makes present both the stories and the silences that surround them, where the audience is given the responsibility of listener to images and witness to the witnesses.

Aslan Gaisumov

People of No Consequence (2016)

Film stills

Courtesy the artist, Emalin, London and Galerie Zink, Waldkirchen

How far do you travel?

Diyan Achjadi
Patrick Cruz
Rolande Souliere
Erdem Taşdelen
Anna Torma

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

Produced in partnership with TransLink

Throughout 2019, the Contemporary Art Gallery is producing a major public art initiative in partnership with TransLink, Metro Vancouver's transportation authority. Five Canadian artists—Diyan Achjadi, Patrick Cruz, Rolande Souliere, Erdem Taşdelen and Anna Torma—are being commissioned to graphically wrap the exterior of a series of articulated buses traveling on major routes in Metro Vancouver.

The nature of this project—public transit vehicles enveloped by visual imagery and traversing the space of the city—offers a lyrical opportunity to explore connections between images, meaning and movement. In the Greek language, the word for transit is *metaphorá*: to go to work or come home, one literally rides a metaphor. Buses and trains, however, are not the only transit systems that we navigate in our everyday lives: visual languages constantly transport ideas and meaning from one “place” to another. They link and organize histories, spaces and identities. They connect us with others. This project asks “how far do you travel?” a question that could well be posed to each rider on the bus, but also to the artwork itself.

We launch this initiative, a group exhibition unfolding over time and space, with the work of Vancouver-based artist Diyan Achjadi, whose practice is fundamentally concerned with print media's profound role in the transit of knowledge throughout the world. In a nod to traditional *Chinoiserie* wallpaper and textiles, Achjadi envelops her buses in *NonSerie (In Commute)* (2017/2018), a swirling, riotous reconfiguration of historical illustrations that depict an imagined Indonesia—its landscapes, architecture and fauna—from the perspective of the 17th and 18th century Dutch settler. An Indonesian herself, Achjadi's project is a critical response to the cross-cultural influences, contaminations and fantastical imaginings that result from the colonial project.

Opposite top to bottom

Diyan Achjadi
NonSerie (In Commute) (detail) (2017/2018)

Patrick Cruz
Step Mother Tongue (detail) (2017-2019)

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

Erdem Taşdelen
Essentials of Psychological Testing (detail) (2018)

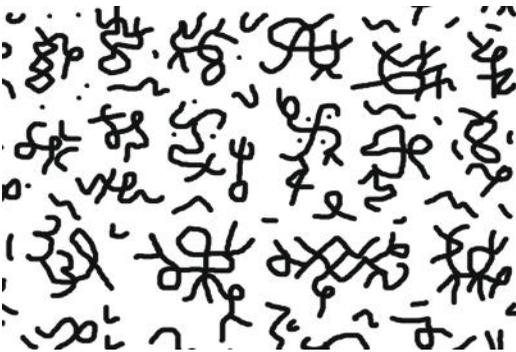
Anna Torma
Abandoned Details 4 (detail) (2018)
Courtesy Esker Foundation

All courtesy the artists

A personal history of migration is also mapped across the surface of Patrick Cruz's highly gestural canvases and visually cacophonous, immersive installations. The artist emigrated from the Philippines in 2005 and now lives and works in Toronto. For this project, Cruz wraps his buses in a variation of his installation *Step Mother Tongue* (2017/2019), whose pictographic imagery is in part derived from a pre-colonial Philippine language suppressed by the Spanish during the centuries of their occupation. Cruz's gesture is one of reclamation, but he also misreads, embellishes and transforms that language, such that his brushstrokes become a reflection upon the time and space through which the imagery travelled to reach him and a statement about capitalist society, globalization and an imagined post-colonial future.



Rolande Souliere is an Anishinaabe artist and member of the Michipicoten First Nation. Working across numerous modes and media, Souliere's practice combines hard-edge abstraction with the handmade. Traditional Indigenous processes of weaving, binding, wrapping, stacking and stitching are important features in her work. Wrapping the bus, *Frequent Stopping, Part III* (2018) evokes hazard tape, using the colour symbolism of the four directions of the earth in Indigenous culture and draws from an extensive body of work that uses metaphors of the road to consider land claims (both settled and unsettled) and governmental control, as well as to how these boundaries shift according to current socio-political events.



Erdem Taşdelen's artistic practice makes subtle inquiries into the nature and representation of subjectivity and personal identification, often deploying a diverse set of references to playfully question his own existence in various social realms. His design is a reconsideration of his collage *Essentials of Psychological Testing* (2018), drawn from a psychology textbook borrowed from the public library, from which all drawings, charts, diagrams and graphs were scanned and all textual information erased. This elimination allows for an inquiry into the field of psychology as it is visually represented through methods of quantification and abstraction. Devoid of decipherable messages, the collaged imagery resembles cryptic puzzles and points to the impossibility of encapsulating subjective experience.



A self-described storyteller and descendant of generations of skilled needle-workers and embroiderers, Anna Torma produces work that is rooted both in a Hungarian textile tradition and feminist practices reclaiming craft and fibre-based arts. Her work offers us a glimpse into an extraordinary world in which the domestic and fantastic collide through whimsical imagery drawn from her own children's drawings and family history, Hungarian folklore and personal memory. Wandering between the representational and the abstract, the marvelous and the mundane, Torma's contribution to *How far do you travel?* is drawn from her major suite of works *Abandoned Details* (2018). The imagery prompts a consideration of the complex nature of diasporic experience, the desire to remember the details from one's past and the act of both translating and transporting them into the context of the present.



Myfanwy MacLeod

Neighbours

February 22 to June 15, 2019

Off-site at Canada Gallery, Canada House, Pall Mall East Entrance, Trafalgar Square, London

Myfanwy MacLeod lives and works in Vancouver. A recipient of the VIVA Award (1999) presented by the Jack and Doris Shadbolt Foundation for the Visual Arts, Vancouver, she has had solo exhibitions at Or Gallery, Vancouver (2015); Vancouver Art Gallery (2014); Museum London, Ontario (2013); Presentation House Gallery, Vancouver (2012) and Contemporary Art Gallery, Vancouver (2006). Selected group exhibitions include Polygon Gallery (2017); Royal Ontario Museum, Toronto (2013); National Gallery of Canada, Ottawa (2012); MASS MoCA, North Adams (2012); Justina M. Barnicke Gallery, Toronto (2008); Agnes Etherington Art Centre, Kingston (2006); Kunstverein Wolfsburg, Germany (2004); The Power Plant, Toronto (2002); Fruitmarket Gallery, Edinburgh (2002); Gasworks, London (2002); Canadian Pavilion, Melbourne International Biennial (1999) and Morris and Helen Belkin Art Gallery, Vancouver (1998). She is represented by Catriona Jeffries, Vancouver.

Neighbours is generously supported by BC Arts Council, the High Commission of Canada to the United Kingdom and The Dahdaleh Foundation.

Myfanwy MacLeod is best known for her irreverent artworks that often explore the overlapping and intersecting of pop culture, folklore, traditions and histories. Her practice examines how perceptions of “high” and “low” culture are interpreted through themes of gender, privilege and value and ranges from museum and gallery exhibitions through to celebrated permanent and temporary works in the public realm. Her interest in how an image or object can be transformed to change its meaning through shifts in scale or materiality for example, and importantly the context of indoors or out playing a specific role within her deliberations is the starting point for her first solo exhibition in the UK. MacLeod examines this dialogue as a way to visually communicate the shift of ideas that occurs through process, materiality, scale and context. To this end and as a means to illustrate this proposition, a selection of recent works is presented alongside maquettes and visual documentation for public commissions.

Central to the exhibition is a sequence of framed watercolours that were used in 2018 as the basis for a public artwork, *Neighbours*, a series of large-scale posters displayed at twenty sites around the City of Vancouver corresponding with two major events in Canada. Firstly, in 2018 we celebrated the 100th anniversary of the Migratory Bird Treaty Act established between Canada and the US. One of the most successful conservation laws in North American history is now currently under review by American Congress. Coinciding with the anniversary of this major achievement by Canada in protecting species and its consequent positive environmental impact, was the International Ornithological Congress (founded in 1884) which takes place every four years and in 2018 convened in Vancouver from August 19-26. The second event was the celebrated re-installation of MacLeod’s acclaimed commission *The Birds* (2010), a large-scale public sculpture of two house sparrows located in the Olympic Plaza, Vancouver.

Myfanwy MacLeod

The Birds (2010)

Photography by Robert Keziere

Opposite

Neighbours (2018)

Courtesy the artist and Catriona Jeffries Gallery, Vancouver





Sharing content therefore and immediately following on from this global environmental conference as context, MacLeod's twelve watercolour drawings depict various birds protected by the treaty that annually migrate from all over the world to live and breed in Canada and incorporates different species gathered together into one diverse flock. Not unlike the 'impossible bouquet'—a concept that emerged in Dutch still life painting in the 17th century where flowers were visually brought together from different seasons and geographic regions—this assemblage of birds is made up of a varied, polyglot group. Those depicted include House Sparrow, Common Nightingale, Northern Goshawk, Sandhill Crane, Northern Raven and the Blue Footed Booby, amongst others. Through such a considered selection, MacLeod represents the national birds from countries which make up Canadian communities thus mirroring the physical and cultural identities of the inhabitants of the country.



Alongside these original watercolours is documentation of the large-scale photographic public works. These posters combine the original, delicate drawings of the birds with a Latin text of their species and popular name thereby evoking the layout of typical ornithological text books and field guides. A particular visual reference is the 1912 book, "Color Key to North American Birds", one of the first publications to rely on a visual approach to identification, rather than the lengthy, technical and difficult to use taxonomies, thereby opening out and making information more accessible to the many. MacLeod's work embodies this same impulse.

To further elaborate the process inherent in MacLeod's practice and the move between gallery and public space, other works presented include the small-scale sculptural maquette of *The Birds* and the original sculpture—a small wooden log and initial plaster casts taken from it—that were used to form the basis for *Wood for the People* (2002), a permanent installation of 230 cast concrete logs outside the Morris and Helen Belkin Art Gallery, Vancouver.



Acclaimed Canadian author Margaret Atwood was the keynote speaker at the opening of the International Ornithological Congress. Prompted by Atwood's conference speech where she pointed out that although cats are the major killers of migratory songbirds in North America, she was interested in creating a positive conversation around cats and birds that 'didn't completely annoy cat people', MacLeod produced a wall-hanging woven felt piece *Purr, Purr, Purr* (2018). Characteristically this embodies the underlying playful humour present in her work while encompassing her ongoing interest in more profound environmental concerns.

Kameelah Janan Rasheed

An Alphabetical Accumulation of Approximate Observations
Window spaces

How To Suffer Politely (And Other Etiquette)
Off-site at Yaletown-Roundhouse Station
Until March 24, 2019

Kameelah Janan Rasheed's work has been presented at the 2017 Venice Biennale, New Museum of Contemporary Art, Institute of Contemporary Art - Philadelphia, Studio Museum in Harlem, Bronx Museum, Queens Museum, Schomburg Center for Research in Black Culture, Pinchuk Art Centre and many others. Shortlisted for the Future Generation Art Prize in 2017, she is the recipient of numerous other awards and honors including the The Laundromat Project Alumni Award for Art in Community (2017), Harpo Foundation Grant (2016), Magnum Foundation Grant (2016), and Queens Museum Jerome Emerging Artist Fellowship (2015). Rasheed is on the faculty of the MFA Fine Arts program at the School of Visual Arts, NY and also works full-time as a social studies curriculum developer for New York public schools.

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

Continuing in 2019 is the first solo exhibition in Canada by Brooklyn-based interdisciplinary artist, writer and educator Kameelah Janan Rasheed, comprising two large-scale, text-based public installations.

Language is the material through which Rasheed's artistic practice takes shape and it does so across a variety of public environments. Within these modes, she uses everyday vernaculars and experimental poetics to consider Black subjectivity and the relationships we craft between disputed pasts, present conditions and contingent futures. Core to Rasheed's work is an openness to exchange with her audiences: she understands her installations as educational experiments and aims to interrupt the speed and care with which we normally encounter language in the context of the city street, encouraging us to actively make meaning alongside, through and with the works. *How To Suffer Politely (And Other Etiquette)* at the Yaletown-Roundhouse Canada Line Station is a series of safety-yellow vinyl prints that both invoke and satirize traditional etiquette guides. Created in direct response to the escalating visibility of violence against Black people across the United States, the work examines the resulting expectations placed on these communities to find ways to police their rage and pain. Extending across CAG's window spaces, *An Alphabetical Accumulation of Approximate Observations* is a collection of word pairings developed over a multi-year writing process. These humorous and dystopic adages ask us to consider routine abuses of power and our responses to those abuses. In consideration of the thousands who pass CAG's façade day after day, Rasheed has designed these aphorisms as invitations for repeated reads. With each new engagement, she offers each viewer the chance to conjure fresh connections, associations and queries.



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, January 17, 7 – 9pm

Join us to celebrate the opening of our new exhibitions of work by Anne Low and Aslan Gaisumov, along with the launch for our year-long public art project, *How far do you travel?*

Artist and Curator talks

Aslan Gaisumov

Saturday, January 19, 3pm

Aslan Gaisumov joins us for an informal conversation with CAG Curator Kimberly Phillips discussing the broader concerns underpinning his exhibition and artistic practice.

Anne Low

Tuesday, January 22, 7pm

Join exhibiting artist Anne Low and CAG Curator Kimberly Phillips as they discuss Low's "wanton" approach to historical material, her process of extraction, translation and invention, and the literary sources that helped inspire *Chair for a woman*.

Diyan Achjadi in conversation aboard the moving bus

Sunday, February 3, 3 – 4pm

In this unique artist talk, *How do you travel?* exhibiting artist Diyan Achjadi will speak about the concerns that propel her practice aboard her wrapped bus as it tours through the city. Meet at CAG at 3pm. The bus will depart shortly after.

A New Path to the Waterfall Publication Launch

Thursday, February 7, 5.30pm

Lord Strathcona Elementary School, Room C203

Join CAG and artists at Lord Strathcona Elementary for the launch of the limited edition volume *A New Path to the Waterfall*, celebrating the year-long collaborative art project between local artists and students from MaryAnn Persoon's 2017-18 grade 6/7 class. A special screening of an experimental film created by this year's class with artist Gabi Dao will accompany the launch.

Kameelah Janan Rasheed

February 16 and 17, 3 – 5pm

Kameelah Janan Rasheed returns to Vancouver for a weekend of informal public conversations, the shape of which will be determined by participants themselves, propelled in part by a word, an image and a fragment of text pulled from Rasheed's current explorations in archives, scores and breathing. We invite you to join one or both discussions.

Opposite

Kameelah Janan Rasheed

An Alphabetical Accumulation of Approximate Observations

Installation view

Photography by SITE Photography

Guided visits

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

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

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

Thursday Lunch Time Tours

**First Thursday of every month with Julia Lamare
February 7 and March 7, 12.30 – 1pm**

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

Sunday Afternoon Tours

**Last Sunday of every month with Jocelyn Statia
January 27 and February 24, 3pm**

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

Curatorial Tours

Kimberly Phillips

Thursday, February 21, 6pm

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

Nigel Prince

Saturday, March 16, 3pm

Join CAG Executive Director Nigel Prince for a guided tour of the exhibitions.

Multilingual Tours

French

Sunday, March 3, 3pm

Join Michelle Martin for a tour of the current exhibitions in French.

Mandarin

Sunday, March 10, 3pm

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

Spanish

Sunday, March 17, 3pm

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



Family Days

Presented in collaboration with ArtStarts on Saturdays. For more details please visit www.artstarts.com/weekend

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

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

Saturday, January 26, 12 – 3pm

Flocking

Responding to the work of Anne Low and her explorations of historic decorative arts, experiment with flocking powder to create your own textured artwork inspired by flocked wallpaper designs from the eighteenth and nineteenth centuries.

Saturday, February 23, 12 – 3pm

Block Printing & Pattern

Inspired by Low's explorations of surface, pattern and material, create your own repeat pattern using block printing methods and found materials.

Events calendar

Jan 17	Exhibition Opening	Anne Low Aslan Gaisumov <i>How far do you travel?</i>	7 – 9pm
Jan 19	Artist Talk	Aslan Gaisumov	3pm
Jan 22	Artist Talk	Anne Low	7pm
Jan 26	Family Day	<i>Flocking</i>	12 – 3pm
Jan 27	Tour	Sunday Afternoon Tours	3pm
Feb 3	Artist Talk	Diyan Achjadi in conversation aboard the moving bus	3 – 4pm
Feb 7	Tour	Thursday Lunch Time Tours	12.30pm
Feb 7	Publication Launch	<i>A New Path to the Waterfall</i>	5.30pm
Feb 16	Artist Talk	Kameelah Janan Rasheed	3 – 5pm
Feb 17	Artist Talk	Kameelah Janan Rasheed	3 – 5pm
Feb 21	Tour	Curatorial Tour with Kimberly Phillips	6pm
Feb 23	Family Day	<i>Block Printing & Pattern</i>	12 – 3pm
Feb 24	Tour	Sunday Afternoon Tours	3pm
Mar 3	Tour	Exhibition Tour in French	3pm
Mar 7	Tour	Thursday Lunch Time Tours	12.30pm
Mar 10	Tour	Exhibition Tour in Mandarin	3pm
Mar 16	Tour	Curatorial Tour with Nigel Prince	3pm
Mar 17	Tour	Exhibition Tour in Spanish	3pm

For more details regarding public programs at the Contemporary Art Gallery please visit the events page at www.contemporaryartgallery.ca/whats-on

Contemporary Art Gallery
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+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 contact@contemporaryartgallery.ca

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

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

Opening reception sponsors:
Bomber Brewing, Flow Water and Four Eyes
Portraits

We are delighted to partner with Aesop and Denbigh
Fine Arts and thank them for their generosity

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Portraits



CAG Elsewhere

Girls Group

Get R.E.A.L

January to June 2019

Windermere Secondary School

Beginning in 2016, CAG was identified to help develop a new project addressing the specific issues faced by a culturally diverse range of young women at Windermere Secondary in East Vancouver, making the difficult transition from elementary to secondary school. Facing many pressures surrounding identity, representation, the need to be seen to conform or belong to a set of gender-specific behavioral norms, as well as broader social, cultural and economic issues, Girls Group has offered an important, ongoing opportunity for young women originally identified as facing barriers to participation and now recognized for further support towards achieving their potential for leadership within their school communities. Coming together once a week throughout the school year for peer support, creative and skill-building workshops and community service projects, the girls determine the direction activities and work to be produced through shared interests and concerns.

This January, Girls Group is renamed as *Get R.E.A.L* and the partnership with VSB Windermere Community Schools Team, Frog Hollow Neighbourhood House and CAG launches its fourth year of programming. *R.E.A.L* stands for *Resilient, Engaged, Active Leaders*, emphasizing the potential of participants to contribute to their school and the wider community. With mentorship and facilitated support from Vancouver-based female artists and older peers who have previously taken part in the project, participants in Girls Group are given the opportunity through CAG resources and artist's networks to organize their collective voices and personal experiences through the use of contemporary media. Each year involves explorations of contemporary art and art making with the creation of a collaborative media arts project that addresses important issues raised by the group.

Girls Group is generously made possible by Brian and Andrea Hill. In 2018-20 we acknowledge the generous support of the BC Arts Council Youth Engagement program for the film project.

www.contemporaryartgallery.ca



@CAGVancouver