



Contemporary Art Gallery

Vancouver, BC

Nathan Coley

November 23, 2012 to January 20, 2013

B. C. Binning, Alvin Balkind Galleries and off-site

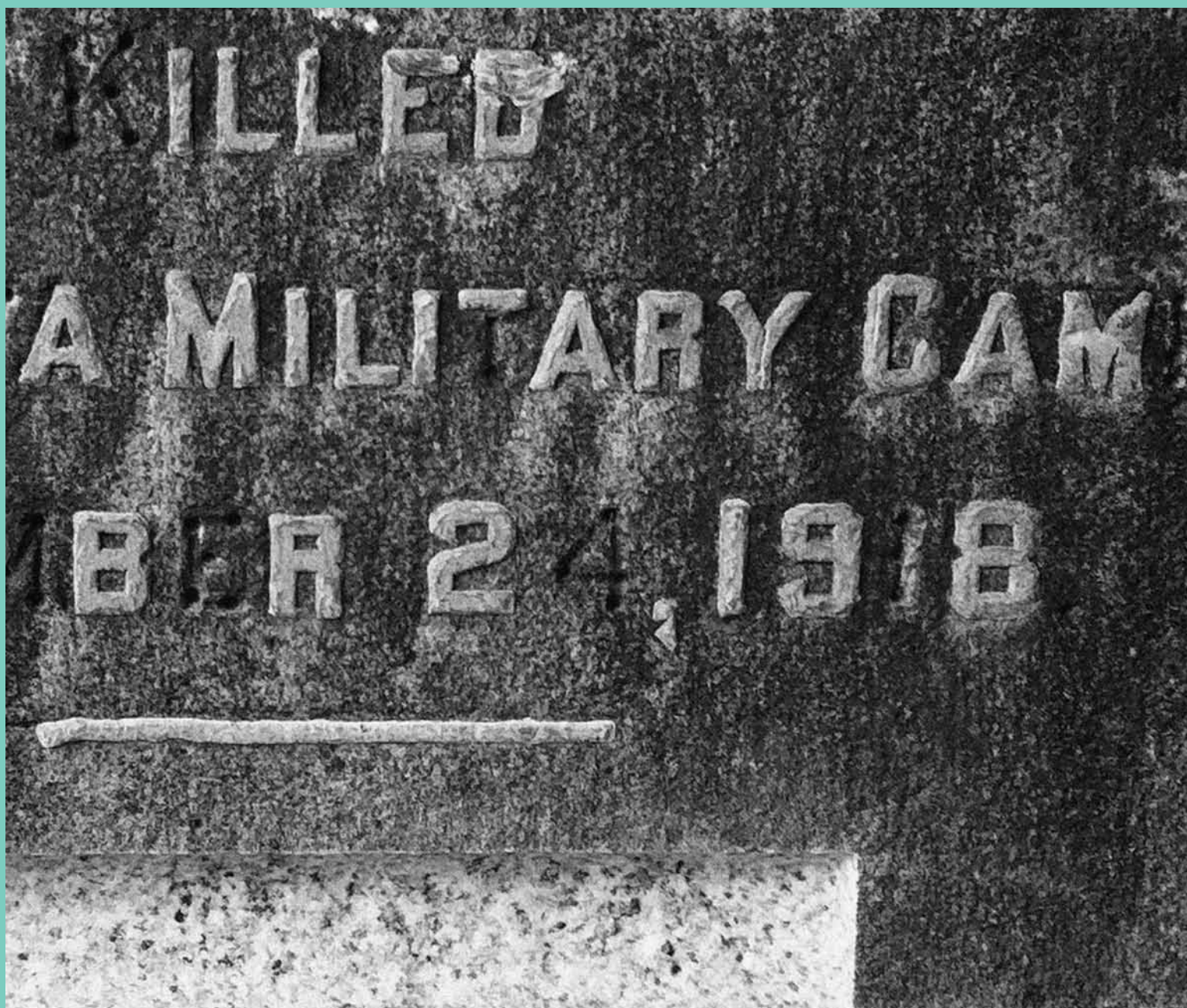
Opening reception:

Thursday November 22, 7-10 pm

Nicolas Sassoon

Continues until January 20, 2013

Off-site



Nathan Coley

Knowledge, Kindliness and Courage
November 23, 2012 to January 20, 2013
B. C. Binning and Alvin Balkind Galleries

We Must Cultivate Our Garden
Off-site at The Pennsylvania Hotel,
Carrall Street and East Hastings Street

Nathan Coley lives and works in Glasgow. He was shortlisted for the 2007 Turner Prize and recent solo exhibitions include: *A Place Beyond Belief*, Haunch of Venison, London and Kosova Art Gallery, Kosovo (2012); *APPEARANCES*, Australian Centre for Contemporary Art, Melbourne; *The Ballast Project*, Scheevaartmuseum, Amsterdam (2011); *There Will Be No Miracles Here*, The National Gallery of Modern Art, Edinburgh (2010); Bergen Kunsthall, Norway (2009); De La Warr Pavilion, Bexhill on Sea, East Sussex, UK, *46 Brooklands Gardens*, Jaywick, Essex, UK, Haunch of Venison, Berlin (2008). His work was included in the group exhibition *Days Like These*, at Tate Britain (2003) and in the *British Art Show 6* at BALTIC (2005). More recent group exhibitions include: *Mythologies*, Haunch of Venison London, UK; *Jerusalem Show (Version 2.1)*, Al Ma'mal Foundation for Contemporary Art, Jerusalem (2009); *Tales of Time and Space*, Folkestone Triennial, Folkestone, UK; *The Greenroom*, The Hessel Museum of Art, New York; *Persona*, Parc Saint Léger, Centre d'Art Contemporain, Paris (2008). Coley's work is held in many European museum collections and he is currently represented by Haunch of Venison in London and New York.

The Contemporary Art Gallery presents a major solo exhibition with British artist Nathan Coley, his first in North America. Comprising an exhibition across all gallery spaces and an off-site presentation, existing pieces are presented alongside *Unnamed* (2012), a major new commission.

Coley's practice revolves around investigations into the social aspects of our built environment, working across a diverse range of media. Interested in public space, the artist explores how architecture comes to be invested — and reinvested — with meaning, and how through the competing practices of place these claims and significations come into conflict.

For Coley, buildings are empty vessels given significance by their social history: by the communities that populate them. He is interested in these politics, insofar as they put a political demand on place in the current pluralist climate of enforced equality. Fiona Bradley comments, 'The gap between the city as built and as experienced, as it exists in the world and in the mind and memory, resonates throughout Nathan Coley's practice ... [he] conjures cities, metaphorically dismantling them.'

Unnamed forms the centerpiece to the exhibition, developing on from *In Memory* (2010) a simple enclosure formed by poured concrete surrounding a tended graveyard with headstones and planting commissioned for Jupiter Artland in Scotland. Just as previous works have looked at how buildings embody systems of belief — specifically places of worship — at the Contemporary Art Gallery *Unnamed* develops this thematic questioning by using headstones, which collectively reveal the differing stories relating to the patterns of history, immigration and indigenous peoples. Gathered throughout the gallery supported on stout wooden batons, the seemingly informal, provisional nature of their installation creates a sense of the sculptures being in transit, of yet to find a home, suggestive of a dislocation from their actual site, temporarily in limbo. The silence of these 'ready-made' objects produces a powerful presence leaving us to ask where they have come from and how they got here. With names erased the forms touch on notions concerning how we mark lives that are passed and raise the issue of morality in using these loaded objects in such a way.

Coley's practice reveals that claims to public space in postmodern society (one marked not by national cohesion, but fragmentation, trans-nationalism, pluralism) are made by groups of people who have different ideas on how it should be used; the structures they erect manifest these desires, values and beliefs. Works such as *28.10.11.* or *18.10.11.* (both 2012) from an ongoing group of works titled *The Honour Series* picturing protests taken at various public marches and demonstrations throughout the world clearly engage such issues.



Above
Nathan Coley
Tattooed Church (2011)
Painted plywood
Installation: Australian Centre for Contemporary Art, Melbourne

Right
Nathan Coley
Fourteen Churches of Münster (2000)
Single screen video, 14 minutes





Left
Nathan Coley
18.10.11 (F) (2012)
 Gold leaf on giclee print
 from *The Honour Series*

Above
Nathan Coley
We Must Cultivate our Garden (2006)
 Scaffolding and illuminated text
 Installation: The Lighthouse, Glasgow

All images courtesy the artist and
 Haunch of Venison, London

To accompany the exhibition a significant new
 catalogue with Hatje Cantz will be published
 in early 2013 developed in collaboration with
 Kunstverein Freiberg, Germany.

Presented off-site *We Must Cultivate Our Garden* (2006) a large-scale illuminated text work held aloft on a scaffolding structure, evokes just such concerns. Taken from the last line of *Candide* by Voltaire, the statement is powerful and complex. The use of the plural 'we' is inclusive, conveying the sense that a joint effort is necessary for an endeavour to have any effect. The imperative 'must' lends an active, almost dictatorial tone. The words 'cultivate' and 'garden' are loaded with metaphorical weight: we can cultivate our minds, our souls, our relationships as well as the soil. Our 'garden' might constitute a house, a spirit, a child or a patch of land. In some ways it can be considered a call to arms, suggestive that a hunger for knowledge and understanding can be satiated through investigation and hard work rather than reliance on fate, tenuous beliefs or social standing. Coley is interested in the idea that the sentence is open to multiple forms of translation and interpretation, this element of ambiguity crucial whereby the onus is placed on the viewer to locate a meaning which interests them. Indeed, through his work, the artist reveals the unconscious of the architecture and cityscapes he interrogates, investigating social as much as physical constructions. Or as Coley says, 'It's in your imagination.'

Nicolas Sassoon

WAVES
Continues to January 20, 2013
Yaletown-Roundhouse Station,
Canada Line

WAVES by Nicolas Sassoon is a new commission presented in partnership with the Contemporary Art Gallery and the Canada Line Public Art Program — IntransitBC.

Nicolas Sassoon
WAVES (2012)
Yaletown-Roundhouse Station, Canada Line
Photograph by Scott Massey



Public events

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

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

Exhibition openings

Nathan Coley
Knowledge, Kindliness and Courage
Thursday November 22, 7–10pm
Join us to celebrate the opening of our new exhibitions.

Artist talks

Nicolas Sasson
Saturday November 17, 3pm
Artist Nicolas Sasson joins curator Jenifer Papararo for a tour and talk at the Yaletown-Roundhouse Station to discuss WAVES. a new work by Sassoon whose ongoing investigations using Moiré patterns - a visual blur inadvertently discovered by Swiss photographer Ernst Moiré in the late 1800s - creates a third visual 'plane'. This is presented in partnership with Canada Line Public Art Program – IntransitBC and is the second commission in this series part of the CAG off-site program.

Nathan Coley
Wednesday, November 21, 7pm
Emily Carr University of Art + Design
Room 301, 1399 Johnston Street, Granville Island
Nathan Coley speaks to his work for the first time in Canada. In his practice, he investigates the physical and well as the social constructions in our everyday life and in particular, explores the unconscious of architecture and cityscapes through the use of photographs, videos, installations and constructions. Presented in collaboration with Emily Carr University of Art and Design.

Against Nature

Contemporary Art Gallery 24th Annual Gala Dinner and Auction

Thank you to the artists, guests, sponsors, volunteers and supporters who made *Against Nature* such a wonderful occasion.

The Contemporary Art Gallery hosted an extraordinary evening at the Rosewood Hotel Georgia including an art auction featuring work by 40 Canadian and international artists, both emerging and established.

This spectacular night was a hugely successful fundraising event that directly supports the CAG in its crucial role, ongoing since 1971, as the longest standing free public art gallery dedicated exclusively to presenting contemporary visual art in Vancouver.

Feedback series

This series invites cultural and critical producers to present thoughts and ideas rooted in their own interests and practices, and invites audiences to join in the conversations that will explore relevant contemporary issues, theories, ideas and culture.

Jin-me Yoon: *The Void and Temporality*

Thursday, November 29, 7pm

Prompted by the exhibition of work by Nathan Coley, artist Jin-me Yoon will examine questions concerning identity, place and subjectivity in an accelerated globalized era in relation to her practice. These include the consequences for reconsidering power and ideas of progress, and the means for slowing down signification and extending temporality. What are the aesthetic, social and political implications of absence and the void as a paradoxical space 'full' with presence and necessary doubt? Jin-me Yoon is a Professor of Visual Studies at Simon Fraser University and represented by Catriona Jeffries Gallery.

Am Johal: *The Politics of Community*

Tuesday, December 4, 7 pm

Am Johal is a community developer who works at SFU's Vancity Office of Community Engagement having previously worked on the Vancouver Agreement in urban economic and social development, as a political advisor, in human rights and as a freelance journalist with Inter Press Service. He was the co-founder of UBC's Humanities 101 program and was Chair of the Impact on Communities Coalition. He is on the Steering Committee of SFU's Centre for Dialogue, is a member of the Vancouver City Planning Commission and a board member with the Vancity Community Foundation. He is a part-time doctoral student in Media Philosophy at European Graduate School in Switzerland. Tonight he considers how his work is affected by the critical engagement of the art work on display at the CAG.

Liz Magor: *Desire of the Individual*

Tuesday, December 11, 7pm

Artist Liz Magor explores her current interests focusing on her experience with re-enactors, who perform a cycle of repetition in their quest to be affiliated with a larger group. Magor is an Associate Professor in Visual Arts at Emily Carr University, her sculptural work involves ordinary or familiar objects often refashioned. She has shown internationally at Documenta and at the Venice Biennale, and currently has an exhibition at Catriona Jeffries gallery from November 16 to December 26.

Bill Pechet: *The Manners of Social Practises*

Tuesday, January 15, 7 pm

Bill Pechet is a Lecturer in Practice in the School of Architecture and Landscape Architecture at UBC, with a special concern for the emerging manners of contemporary urban social practice. He also works independently an array of projects from strategic urban planning studies through to residential and retail design, cemeteries, set design, and art-in-public-places installations. Along with Stephanie Robb, Bill represented Canada in the 2006 Venice Biennale of Architecture with a witty critique of leisure culture called *SweaterLodge*.

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 info@contemporaryartgallery.ca or telephone 604 681 2700.

Nigel Prince

Saturday, November 10, 3pm

CAG Director Nigel Prince gives a tour of the Nairy Baghramian and Xu Zhen exhibitions on the closing weekend.

Jill Henderson

Saturday, December 1, 3pm

A tour of Nathan Coley's show and an exploration of the history of the CAG.

Jenifer Papararo

Saturday, December 15, 3pm

A conversation in the gallery exploring Nathan Coley's current show and the off-site project by Nicolas Sassoon part of the CAG's off-site program.

Kay Slater

Saturday, January 12, 3pm

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

Nigel Prince

Saturday, January 19, 3pm

CAG Director Nigel Prince gives a tour of the Nathan Coley exhibition on the closing weekend of the show.



CAG elsewhere



Bill Frisell in conversation with Nigel Prince
Saturday, November 24, 7.15pm (8pm performance)
The Vancouver Playhouse

Bill Frisell turns brushstrokes into sounds with *Richter 858*, a live, multi-media event that presents compositions inspired by eight abstract works by celebrated German painter Gerhard Richter, one of the most important visual artists working today. Before the Vancouver premiere of the piece, to also feature music from *Sign of Life: Music for the 858 Quartet*, Frisell joins CAG director Nigel Prince for a conversation about art as inspiration and music as the medium. Presented in collaboration with Vancouver New Music.

Erin Shirreff: Available Light
22 September 2012 to 27 January 2013
Agnes Etherington Art Centre, Kingston, Ontario
This is the first solo exhibition in Canada of Kelowna-born artist Erin Shirreff, now based in New York City. Shirreff’s conceptually rich work in video, photography and sculpture fuses rigorously refined technique with a lush sense of history. To be shown at the CAG in April 2013, the exhibition is produced in collaboration with the Agnes Etherington Art Centre, Kingston and Carleton University Art Gallery, Ottawa.

James Welling: The Mind on Fire
14 September to 25 November 2012
MK Gallery, Milton Keynes, UK
American artist James Welling emerged as an important figure in the ‘Pictures Generation’, an influential group of artists working in New York in the 1980s, famous for their pioneering use of photography. This exhibition brings together a hundred and fifty of Welling’s early, experimental and abstract works from this period. The exhibition will be shown at the Contemporary Art Gallery in November 2013 and is presented in partnership with MK Gallery, Milton Keynes, UK and Centro Galego de Arte Contemporânea in Santiago de Compostela, Spain. With thanks to galleries Maureen Paley and David Zwirner for their support.

Above
Gerhard Richter
858-6 (1999)
Oil on aluminum
© Gerhard Richter, used with permission

Cover image
Nathan Coley
Unnamed (2012) (detail)
Granite headstone and cedar

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Open Tuesday to Sunday 12 to 6pm
Free admission

Closed Tuesday December 25, Wednesday
December 26, and Tuesday January 1

The Abraham Rogatnick Library is open to the public by appointment

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

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