

CAG

Contemporary Art Gallery

Vancouver, BC

Opening reception:
Thursday, June 29, 7-9pm

Levine Flexhaug

June 30 to September 24, 2017
B. C. Binning Gallery

Gordon Bennett

June 30 to September 24, 2017
Alvin Balkind Gallery and Events Room

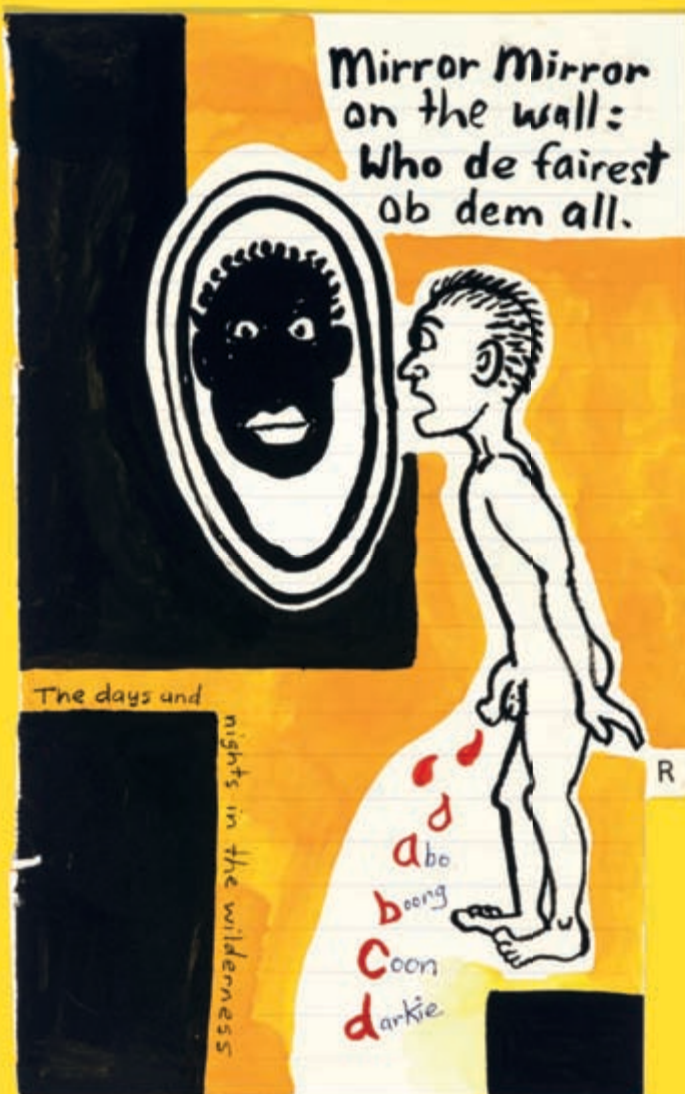
Feminist Land Art Retreat (FLAR)

Sikarnt Skoolisariyaporn

Burrard Marina Field House Studio

Residencies

June to August, 2017



Levine Flexhaug

A Sublime Vernacular:

The Landscape Paintings

June 30 to September 24, 2017

B. C. Binning Gallery



Above:

Levine Flexhaug

Untitled (Mountain lake with deer) (undated)

Oil-based house paint on beaver board

24.5 × 35.5 cm

Collection of Greg and Debbie McIntyre,
Regina, Saskatchewan

Opposite, above:

Levine Flexhaug

*Untitled (Mountain lake with deer,
waterfall and three birds)* (undated)

Oil-based house paint on beaver board

35.5 × 60.4 cm

Collection of Arthur and Laura Flexhaug,
Lloydminster, Saskatchewan

Opposite, below:

Levine Flexhaug

*Untitled (Mountain lake nocturne with deer,
blasted tree and three birds)* (undated)

Oil-based house paint on beaver board

24.5 × 35.5 cm

Collection of David and Veronica Thauberger,
Regina, Saskatchewan

A Sublime Vernacular: The Landscape Paintings of Levine

Flexhaug offers the first overview of the extraordinary career of Levine Flexhaug (1918–1974), born in the Treelon area near Climax, Saskatchewan. It brings together approximately 450 of the artist's paintings as well as several of his mural-sized works. An itinerant painter, he sold thousands of variations of essentially the same landscape painting in national parks, resorts, department stores and bars across western Canada from the late 1930s through the early 1960s. Whatever its variation, a Flexhaug image represents a Western icon, a silent unspoiled Eden that encapsulates the conventions of sublime landscape painting in a kind of painter's shorthand. For the Contemporary Art Gallery it continues a strand in our programming where we present work by artists who for a variety of reasons, operated outside of the strict mainstream of the art world.

Long valued by a core of contemporary artists and collectors, Flexhaug turned formula painting into a source of wonder, not only because he churned out paintings so quickly using an assembly line method but because these works are so aesthetically compelling. Indeed, the lushness, variety, intensity, luminosity, touch and authentic feeling of his paintings are arguably non pareil in this genre. Interestingly, he hit upon the exact image that a poll taken by the Russian artists Komar and Melamid in the 1990s, determined is what Canadians most want to see in art.

As engaging as they are aesthetically, Flexhaug's paintings also offer a point of entry for consideration of significant critical questions ranging from issues of taste, originality versus repetition in art, the appeal of landscape and its iconography — particularly in the Canadian context — to whether art can have integrity as art even if it is unapologetically commercial. Another issue raised by an examination of Flexhaug's oeuvre is desire. Collecting is by its nature an activity with obsessive tendencies, but the numbers accumulated by those who collect Flexhaugs provide a particular opportunity to analyse aspects of the powerful emotional bonds that exist for many people with art and aesthetic objects. In the case of Flexhaug, more is always more.

Painting for Flexhaug was a way to make a living without having a regular job and he took great satisfaction in both supporting his family and satisfying his customers. Tracing his life from his early years in southern Saskatchewan through the byways of his peripatetic career following the Depression also provides a unique perspective from which to consider early modern Western Canadian social history, from aspects of identity to particular forms of consumption and leisure and recreation.



Alongside the exhibition, in our reading room we are also presenting a short film that discusses the themes that Flexhaug explored in his landscape paintings. The film comprises short interviews with artists, pickers, collectors and also emphasizes collecting as a passion.

The exhibition is curated by Nancy Tousley and Peter White. A publication examining Flexhaug's career and work, the critical issues they raise and the larger social and cultural history they represent, accompanies the exhibition. Containing expansive texts by Nancy Tousley, Peter White, Wayne Morgan, Sharilyn J. Ingram and Elena Lamberti discussing the works critically as well as historically, it is available to purchase for \$45.

Exhibition organized and circulated by the Art Gallery of Grande Prairie with support from the Museums Assistance Program of the Department of Canadian Heritage.

In collaboration with MacKenzie Art Gallery, Regina; Illingworth Kerr Gallery, Calgary; Art Gallery of Grande Prairie, Alberta; and Rodman Hall Art Centre, St. Catherines.

Gordon Bennett

Be Polite

June 30 to September 24, 2017

Alvin Balkind Gallery and Events Room

Selected solo exhibitions include: *Outsider/ Insider: The Art of Gordon Bennett*, The Aboriginal Art Museum (AAMU), Utrecht, The Netherlands (2012); *Gordon Bennett: a survey*, National Gallery of Victoria, Melbourne (2007), and touring to Queensland Art Gallery, Brisbane and Art Gallery of Western Australia, Perth; *The Expiation of Guilt*, Museum of Archaeology and Anthropology, University of Cambridge, UK (2007); *History and Memory in the Art of Gordon Bennett*, Brisbane City Gallery (1999), and touring to Ikon Gallery, Birmingham, UK; Arnolfini, Bristol, UK; Henie Onstad Kunstsenter, Norway. Selected group exhibitions include: Berlin Biennale (2014); Documenta 13, Kassel, Germany (2012); *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne; *Avoiding Myth and Message: Australian Artists and the Literary World*, Museum of Contemporary Art, Sydney (2009); 16th Biennale of Sydney: *Revolutions-forms that turn*, Sydney (2008); Kwangju Biennale 2000, Korea; Shanghai Biennale, China (2000); The Third Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane (1999); *Art-Worlds in Dialogue*, Ludwig Museum, Cologne, Germany (1999); *in Place(Out of Time): Contemporary Art in Australia*, Museum of Modern Art, Oxford, UK (1997); *TransCulture*, Palazzo Giustinian Lolin, Venice Biennale (1995); *Aratjara: Art of the First Australians*, Kunstsammlung Nordrhein Westfalen, Germany and Hayward Gallery, London (1993).

Right:

Gordon Bennett

Untitled (A Black Heart) (1995)

Watercolour, gouache, ink, and ball point pen on ruled paper

Opposite:

Gordon Bennett

No 13 (1992)

Watercolour and ink on paper

Collection the Estate of Gordon Bennett, Brisbane

The Contemporary Art Gallery presents an exhibition of largely unseen works on paper by one of Australia's most visionary and critical artists, Gordon Bennett (1955–2014). The exhibition is the first solo presentation of the artist's work in North America.

Gordon Bennett is internationally acclaimed as one of Australia's most significant and critically engaged contemporary artists. He is recognised for his powerful perspectives on the post-colonial experience, particularly in the Australian context, with much of his work mapping alternative histories and questioning racial categorisations and stereotypes.

Working closely with the Estate of Gordon Bennett and IMA Brisbane the show comprises a selection of works on paper including drawing, painting and watercolour from the early 1990s through to the early 2000s. Though rarely seen in exhibition contexts, Bennett's drawing and script form the foundation of his practice. Paper is the site where imagery, words and ideas often found their first expression before being combined into the large-scale conceptual paintings for which Bennett is known.





First presented at IMA, Brisbane and subsequently at Perth Institute of Contemporary Arts in 2016, the exhibition will evolve and be reconfigured with a new selection of works at the Contemporary Art Gallery in Vancouver. This version will then travel to McMaster Museum of Art, Hamilton in 2018.

Gordon Bennett: Be Polite is produced in partnership with the Institute of Modern Art, Brisbane.

Supported by Arts Queensland and Visions of Australia, Department of Communications and the Arts, Australia Council for the Arts and the Estate of Gordon Bennett.

Despite their relatively small scale, works in *Be Polite* embrace rich layers of Western and Australian Indigenous art history and contemporary politics, a direction Bennett played a leading role in developing throughout the 1980s and continued to explore in his successful career. Often confrontational and unsettling, Bennett nevertheless expressed his discomfort with being seen as spokesman for Aboriginal peoples, and in a manifesto (or 'manifest toe' as he calls it) published in 1996 he spoke of his wish "to avoid banal containment as a professional Aborigine, which both misrepresents me and denies my upbringing and Scottish/English heritage," while simultaneously expressing his wish that his young daughter could grow up in a society where her life would not be defined by her race. The confrontation of Australian racism is a regular theme in works by Bennett. As such the shared colonial histories with Canada and in particular those of First Nations concerns are set in dialogue across continents by the exhibition. Issues, events and histories are given compelling voice in these provocative and often disturbing images.

Accompanying the exhibition is a book featuring three newly commissioned essays by art historian Ian McLean and curators and arts writers Helen Hughes and Julie Nagam, published with Sternberg Press. The selection herein covers a period that produced work of remarkable force and revealed the artist's working methods, research focuses and ultimately his ambitions for his work. It is available to purchase for \$30.

Below:

Gordon Bennett
Study for Possession Island (1991)
Oil, acrylic and gouache on illustration board
Collection Wavell State High School, Brisbane





Kelly Jazvac is an artist based in London, Ontario. Recent exhibitions include *Rocks Stones and Dust*, Art Museum at the University of Toronto; *Organic Situation*, Koenig and Clinton; *An other land, and in the other our own*, Prosjekstrom Normann's, Norway; *Human Nature*, Carleton University Gallery, Ottawa (2015); *Recent Landscapes*, Louis B. James Gallery, New York City; *Anthropophotogenic*, The University of Waterloo Art Gallery (2014); PARK, Oakville Galleries; *Impel With Puffs*, Diaz Contemporary, Toronto; and *More Than Two*, The Power Plant, Toronto (2013). She is represented by Louis B. James Gallery, New York.

Kelly Jazvac

Ambient Advertising (2016)

Installation view (detail)

Photography by SITE Photography

Kelly Jazvac

Ambient Advertising

Until September 10, 2017

Window Spaces

Ambient Advertising (2016), installed across the Contemporary Art Gallery's windows, is a reconfigured work by Toronto-based Kelly Jazvac. Salvaged billboard images are reframed, manipulated and cut through, seemingly in reference to a quintessential Canadian landscape, and visually envelop the gallery at street level. Taken from contemporary advertising, the imagery appeals to our collective sense of identity through reference to the romantic and awesome natural world that surrounds us while questioning the feeding of desire as driven by contemporary consumer culture.

Presented with Capture Photography Festival.



Vikky Alexander

Model Suite [Sliding Door]

Until September 24, 2017

Off-site: Yaletown-Roundhouse Station, Canada Line

Vikky Alexander is one of Vancouver's most acclaimed artists. Her work has been recognized within Canada and internationally in New Zealand, Japan, Korea, Europe and in the United States. Working as a photographer, sculptor, collagist and installation artist, Alexander is a leading practitioner in the field of photo-conceptualism. Her work is at once both seductive and disruptive; she likes to situate the viewer within idealized spaces that reflect our aspirations and frames our desires within the dynamics of consumption and utopian ideals.

Alexander lives in Montreal and is represented by the Trepanier Baer Gallery in Calgary, Alberta, Wilding Cran, Los Angeles and Cooper Cole, Toronto.

Vikky Alexander

Model Suite (Sliding Door) (2005/17)

Installation view

Photography by SITE Photography

As a contemporary of artists such as Richard Prince, James Welling and Sherrie Levine who were active in New York in the early 1980s, Vikky Alexander is often associated with the Pictures Generation. She is best known for work that foregrounds a strong interest in the histories of architecture, design and fashion, often focusing on locations such as shopping malls, showrooms, and show apartments — sites of desire, aspirations and ideas of home. The images are often complicated through light, reflections and refractions and speak of a set of conditions and values embedded in appearances as seen through furnishings and the notional view from the window (here, a large-scale photo mural). Shown outdoors at Yaletown-Roundhouse Station, *Model Suite (Sliding Door)* (2005/17) interplays with its architectural surroundings; the station's glass pavilion lends a further physical and visual layer as we see the daily activity on the street through the work itself.

Presented with Capture Photography Festival.

Andrew Dadson

July 11 to 20, 2017

Off-site: 524 West 26th Street Gallery,
Chelsea, New York
By appointment only

Please contact Margot Robinson at
margot@wingsandhorns.com to arrange an
appointment

In partnership with wings+horns

Since his first solo exhibition at the Helen Pitt Gallery, Vancouver, in 2003, Andrew Dadson has exhibited in solo and group exhibitions in Canada and internationally, in France, Germany, Italy, Belgium, Switzerland and the United States. Dadson was the 2011 recipient of The Brink Award held at the Henry Art Gallery, Seattle. Dadson is represented by Galleria Franco Noero, Turin, Italy and David Kordansky Gallery, Los Angeles, USA.

Andrew Dadson

Black Plants (2013)

Installation view (detail)

Courtesy the artist and Galleria Franco Noero

The Contemporary Art Gallery will present an exhibition in New York by Vancouver-based artist, Andrew Dadson. Comprising a new commission supported by Vancouver contemporary menswear label wings+horns, the space will be transformed into a large-scale installation.

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. 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 at things.

The installation will use plant forms and objects sprayed a single colour lit by intense daylight grow lamps. Each light is of a slightly different hue creating multiple shadows on the wall behind and introducing a further dimension to the overall composition. Combined with the large leafy plants, light, shadow and coloured forms produce a painting that evolves and shifts over time. As the organic matter is nurtured over the duration of the exhibition, the unifying painted colour begins to crack and splinter to reveal the fresh natural colours of the leaves beneath.



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. Please visit our website for a full list of supporters. For 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.

Feminist Land Art Retreat's recent works include the public performance *Throw Your Voice* (2015) at Dan Graham's pavilion outside K21 in Düsseldorf; the series of billboards comprising part of *LAST RESORT*, Kunsthau Bregenz, Austria; and exhibitions, *Studio For Propositional Cinema*, Düsseldorf and *Studio for Propositional Cinema Film Festival*, MUMOK, Vienna (2015); Oslo 10, Basel; JTT Gallery, New York City (2016); and Kestnargesellschaft, Hannover, Ginerva Gambino, Köln and Acud Macht Neu Gallery, Berlin (2017).

Above:

Feminist Land Art Retreat

Treatment 6–7 (2016)

Billboards, installation view,

Kunsthau Bregenz, Austria

Courtesy the artist and Kunsthau Bregenz



Feminist Land Art Retreat

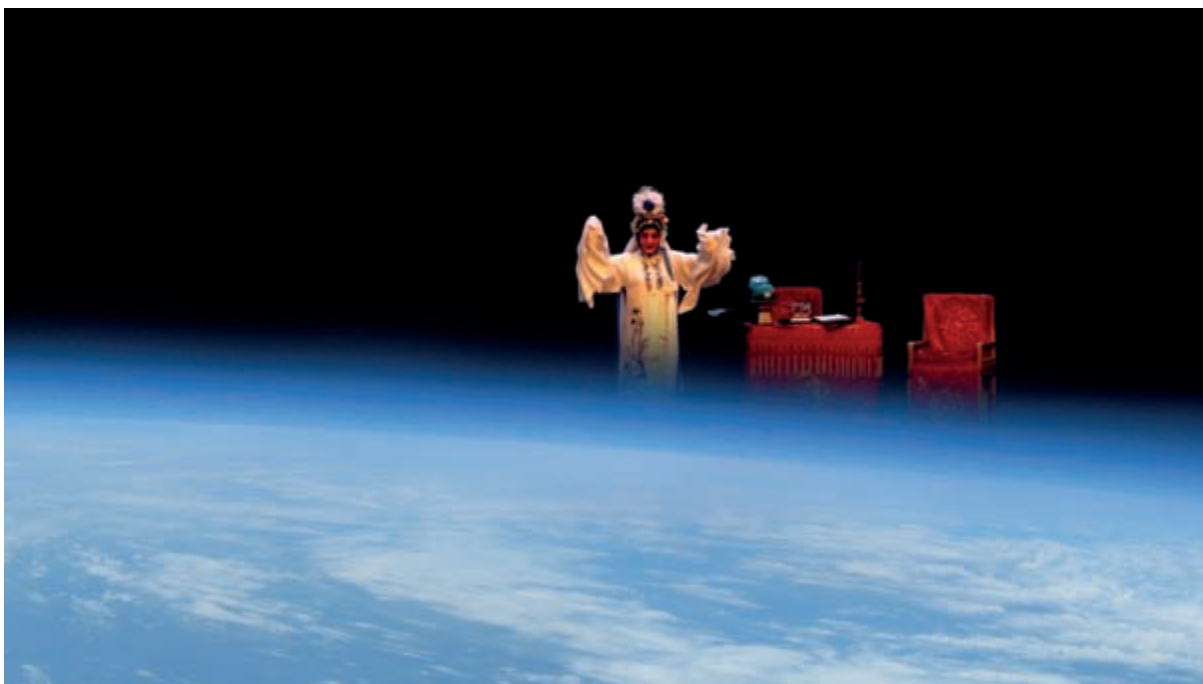
May 29 to July 23, 2017

The Contemporary Art Gallery welcomes the Feminist Land Art Retreat (FLAR) for the summer. Born in 2010 with a rock-concert style poster depicting mirrored images of Robert Smithson's *Spiral Jetty*, FLAR transformed this seminal work of land art into something resembling fallopian tubes, while inviting the viewer to a fantasy event. This began FLAR's conceptual and humorous subversion of familiar visual forms, including fashion, spa advertising, commemorative architecture, and aerial imagery. FLAR has continued appropriating commercial and art-historical images with irony, challenging commonly held notions of how feminism is embodied and expressed.

The ambiguity of FLAR's relationship to Land Art seems to reside in this had-to-be-there moment. Whether born from a genuine desire to host such a gathering, or intended as a caricaturing of feminist separatism, self-communion, and retreat, FLAR has continued to grow.

While in residence, FLAR will continue this trajectory to produce work that does not convey an easy political stance — at times feeling like a mockery of feminist Land Art, and at others an earnest homage. The ambiguity between reverence and ridicule places FLAR's critique outside of established genres.

See our website for announcements of related FLAR events.



Sikarnt Skoolisariyaporn
July 31 to September 3, 2017

Produced in partnership with the Contemporary Art Gallery, Access Gallery and Burrard Arts Foundation, Sikarnt Skoolisariyaporn, currently based between Bangkok and Düsseldorf, is the eighth and final artist to participate in *Twenty-Three Days at Sea*, the travelling artist residency originated by Access.

Sikarnt Skoolisariyaporn's practice involves moving image, performance, text, and installation, and examines notions of human and non-human history embedded in geological spacetime: the history of mankind as remembered by the earth and its landscape. She is particularly interested in the landscape of the sea, because a "seascape" offers the potential to imagine a perpetual landscape that transcends the concept of "space" into "time." In this way, she suggests, the landscape of the sea suggests a new way to understand and approach history and spatiality. Recent exhibitions and performances include Chongqing Changjiang Contemporary Museum, Chongqing, China; Biquini Wax, Mexico City; Deptford Lounge, London, UK; Kunstakademie Dusseldorf; Gruentaler 9, Berlin; and Five Years Project, London, UK. Skoolisariyaporn lives and works in London and Bangkok.

Above:

Sikarnt Skoolisariyaporn
Space Opera (2017)
 Still from moving image

Through moving image, performance, text and installation, Skoolisariyaporn's practice embraces perpetual complexity of space and time. She is interested in contingency of the 'seascape', a landscape which only reveals itself in the fourth dimension of time, in its constant shifting through wave and wind. The seascape not only suggests an alternative approach to our perception of spatiality, but to the way our formless reality operates. There is perhaps no image that better describes our neoliberal present than a mass of alienated consumer products—at once material and monetary—floating precariously in the middle of the sea. Skoolisariyaporn imagines that as sea levels rise with climate change, the ground of modern reason "floods," and a new "superstitious liquid state" pours in to take its place.

Following her time aboard a container ship to Shanghai in *Twenty-Three Days at Sea*, Skoolisariyaporn will take up residence at the Burrard Marina Field House Studio, and through a number of programmed events, will explore the state of flux of the sea and transnational mode of production in relation to 'Cargo Cult', a cultural phenomenon practiced by Indigenous peoples in Melanesia in the wake of their contact with the colonialist West. The work will be presented in an exhibition at Access Gallery opening September 8, 2017.

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, June 29, 7–9pm

Join us to celebrate the opening of the new exhibitions.

Artist talks and panel discussions

Aileen Burns

Thursday, June 29, 6.15pm

Join Aileen Burns, co-director of the Institute of Modern Art, Brisbane, for an introductory walking tour of the exhibition, *Gordon Bennett: Be Polite*. This will be followed by the opening reception.

Nancy Tousley

Friday, June 30, 6pm

Join guest curator Nancy Tousley as she discusses the research undertaken with Peter White to produce the exhibition *Levine Flexhaug, A Sublime Vernacular: The Landscape Paintings*.

Peter White

Tuesday, July 18, 6pm

The Cinematheque, 1131 Howe Street

Join guest curator Peter White as he introduces the research and process undertaken with Nancy Tousley to produce the exhibition *Levine Flexhaug, A Sublime Vernacular: The Landscape Paintings*. The talk will be followed by the film screening.

Screening

Flexie! All the Same and All Different

Tuesday, July 18, 7pm

The Cinematheque, 1131 Howe Street

Join us for the presentation of a feature-length documentary made in association with the exhibition *Levine Flexhaug, A Sublime Vernacular: The Landscape Paintings* by Calgary filmmakers Gary Burns and Donna Brunsdale.



Early promotional photograph of Levine Flexhaug taken in 1937 or 1938

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 or telephone 604 681 2700.

Sunday afternoon tours

Last Sunday of every month with Jocelyn Statia

July 30, August 27 and September 24, 3pm

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

Curatorial tours

Jas Lally

Thursday, July 27, 6pm

Assistant Curator, Jas Lally offers an evening behind the scenes guided tour of *Gordon Bennett: Be Polite*.

Jas Lally

Thursday, August 17, 6pm

Assistant Curator, Jas Lally offers an evening behind the scenes guided tour of the current Levine Flexhaug exhibition.

Kimberly Phillips

Sunday, September 17, 3pm

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

Nigel Prince

Saturday, September 23, 3pm

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

Multilingual tours

Tommy Ting

Sunday, July 16, 3pm

Join artist Tommy Ting for a guided tour in Mandarin.

Guadalupe Martinez

Sunday, July 23, 3pm

Join artist Guadalupe Martinez for a guided tour in Spanish.

Kay Slater

Sunday, August 13, 3pm

Join artist Kay Slater for a guided tour in French.

Family Days

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

We acknowledge the generous support of the Peter Szeto Investment Group for our Family Day program.

On the last Saturday of 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.

July 29, 12–3pm

Landscapes

Responding to the landscape paintings of Lexine Flexhaug blend and mold plasticine to create an image of the Canadian wilderness.

August 26, 12–3pm

Animals

Inspired by Flexhaug's paintings of birds, bears and moose create a sunset using tissue paper collage with silhouetted wild life.

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



Looking Through the Window

August 8 to 25, 2017

Window spaces

Opening reception: September 16, 2–5pm

The Visual Art Summer Intensive for youth offered in collaboration with Arts Umbrella is celebrating the culmination of the program with a unique exhibition in the gallery windows of the CAG. Participants spent three intensive weeks exploring contemporary art practices with leading artists, curators and educators in Vancouver. Please join us for this exciting presentation of work by young emerging artists. In partnership with Arts Umbrella.

Contemporary Art Gallery
555 Nelson Street, Vancouver
British Columbia, Canada V6B 6R5

Tel. 00 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.

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

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

Opening reception sponsors: Jameson Whiskey,
Four Winds Brewing and Hester Creek Winery.

We are delighted to partner with Aesop and thank
them for their generosity.

Public events photographs by Trasi Jang; Family Day
photograph by Khara Deurhof

© 2017 Contemporary Art Gallery, Vancouver. All
rights reserved. No part of this publication may be
reproduced without the written permission of the
artists or publisher.

ISBN: 978-1-897302-873



Canadian
Heritage

Patrimoine
canadien



Australian Government
Visual Arts and Craft Strategy
Queensland



access
GALLERY



burrard**arts**foundation

vancouver
foundation

wings + horns



The Peter Szeto
INVESTMENT GROUP



Wealth Management
BMO Nesbitt Burns



BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia



Canada Council
for the Arts
Conseil des Arts
du Canada



CAG elsewhere

Liz Magor

you you you

Kunstverein Hamburg

July 1 to September 3, 2017

This exhibition, previously at the Migros Museum für Gegenwartskunst, was conceived in close cooperation with Kunstverein in Hamburg and realized in partnership with Contemporary Art Gallery and Musée d'art contemporain de Montréal.

Cover images:

Gordon Bennett

Notepad Drawings: Mirror Mirror on the Wall
(1995)

Watercolour, gouache, ink, and ball point pen
on ruled paper

Notepad Drawings: Wall of Death (1995)

Watercolour, gouache, ink, and ball point pen
on ruled paper

Collection the Estate of Gordon Bennett,
Brisbane

www.contemporaryartgallery.ca



@CAGVancouver