



Contemporary Art Gallery

Vancouver, BC

Derya Akay

Until April, 2017

Burrard Marina Field House Studio

Song of the Open Road

Vikky Alexander

Robert Arndt

Gerard Byrne

Jacqueline Hoàng Nguyễn

Kelly Jazvac

Kelly Lycan

Niamh O'Malley

Dawit L. Petros

Greg Staats

Lisa Tan

April 1 to June 18, 2017

B. C. Binning and Alvin Balkind Galleries

Events Room, Window spaces

Off-site at Yaletown-Roundhouse Station



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Presented in partnership with
Capture Photography Festival

Taking its title from a poem by Walt Whitman, the Contemporary Art Gallery presents a group exhibition as the central feature of this year’s Capture Photography Festival. Work is presented both inside and outside and across all of the gallery’s spaces, embracing a diverse set of conditions and approaches centred in a conceptual understanding of an expanded field of photographic practice that examines notions of what you see is most definitely not what you get.

Bringing together artists from Canada, Eritrea, Ireland, Sweden, and the US, the exhibition includes works that combine thematically to interrogate ideas rooted in photographic histories, engaging ideas such as veracity, recollection, remembrance, belonging, staging, and how the image documents and records these or is evidence of differing realities.

“You road I enter upon and look around, I believe you are not all that is here, I believe that much unseen is also here. ... I believe you are latent with unseen existences, you are so dear to me.”
Walt Whitman, *Song of the Open Road* (1856)

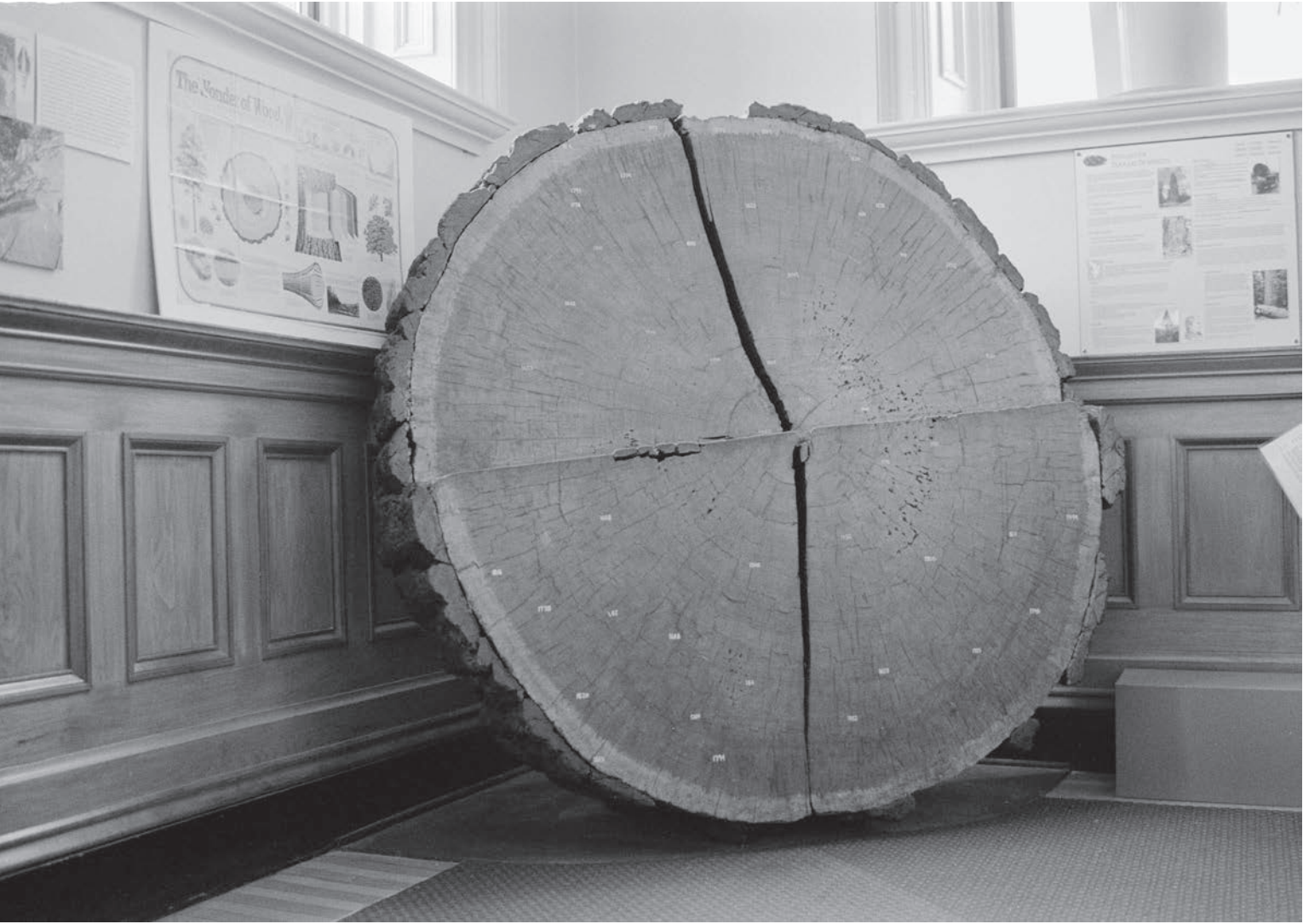
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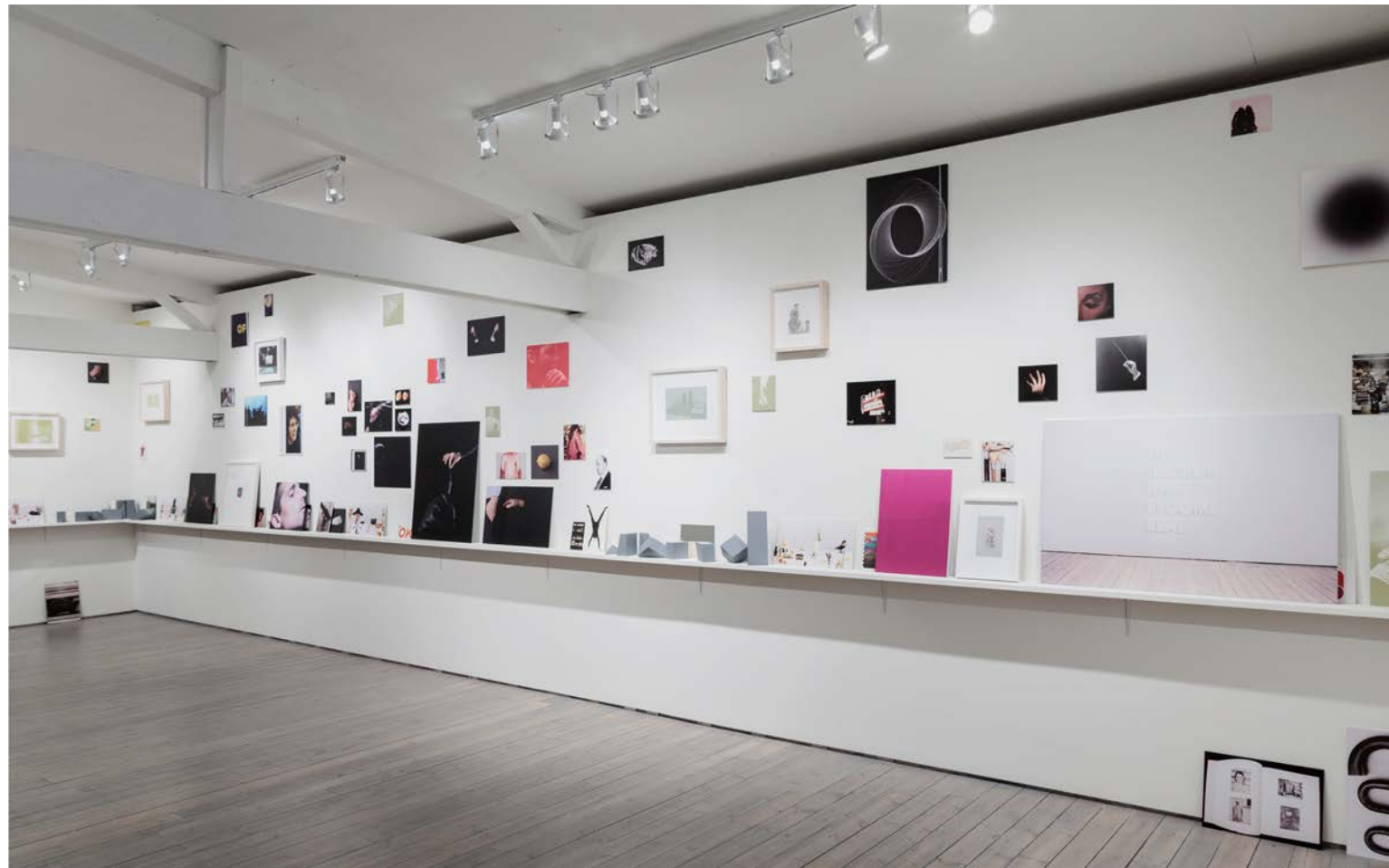
Dawit L. Petros
Untitled (Epilogue III), Catania, Italy (2016)
Archival colour pigment prints
Courtesy the artist and
Tiwani Contemporary, London

Below:

Gerard Bryne
Images or shadows of divine things (2005–)
Selenium-toned silver gelatin print
Courtesy the artist and Lisson Gallery, London;
Kerlin Gallery, Dublin and Galerie Nordenhake, Stockholm

Key to the exhibition is *Images or shadows of divine things* (2005–), an ongoing series by Irish artist Gerard Byrne. Visually rich and intellectually complex, the artist’s work in photography, film, theatre and multiscreen installation examines the slippage between time and the act of image creation. Presented here, a selection of these black-and-white photographs seems to depict a much earlier period, evoking vernacular photographic idioms of American midcentury photography and thus pointing toward the relationship between time, appearance and the photographic document. Through a collection of over twenty images, a sense emerges that the series has a certain scale of vision. However, it is more about picturing the historical ‘conditions’ of image making than it is about riffing on an aesthetic. That sense of conditions emerges only once the particularity of the given images is surpassed — that is when it becomes obvious that the specifics of the images are not the point, this realization becoming palpable when a sufficient number of them are grouped together.





Robert Arndt's activities search and reveal the means of accessing culture and history through the mediated forms of books, magazines and the Internet. Made for the exhibition, *Reminders, Repeats and Rejects* (2017) is characteristic in its investigation of production whereby documentation itself becomes the artwork. Alongside a large-scale photograph of the gallery wall on which it sits atop, Arndt's work collects and conflates personal imagery with found and staged scenarios, highlighting the notion that documentation may be all that is required for an idea to exist and resonate. We imagine wide ranging connections, invent narratives and recognize links between images, all thoughts set in motion to create a diversity of potential meaning.

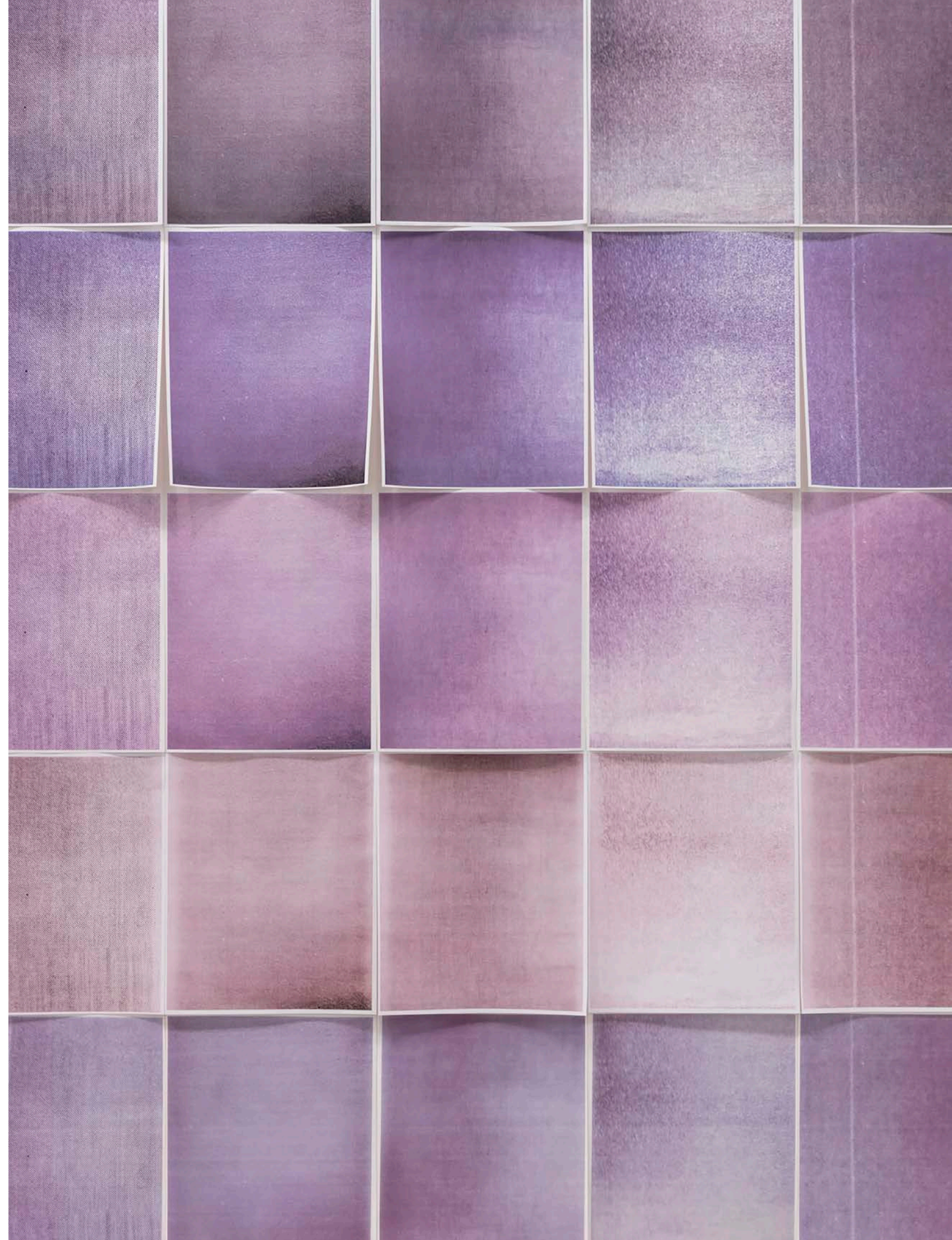
Above:

Robert Arndt
Pursuit, Plunder & Fleece (2015)
 Courtesy the artist and
 Macaulay & Co. Fine Art, Vancouver

Opposite:

Kelly Lycan
Nearby Nearby: 291 Burlap Walls (2015)
 Colour photocopies
 Courtesy the artist
 Documentation Toni Hafkenscheid

Recent work by Canadian artist Kelly Lycan includes installations based on Gallery 291, the iconic New York photography gallery opened by Alfred Stieglitz in 1905. These recreations are developed through sourcing images available online, in an attempt to uncover an understanding or experience of the space while drawing on simulations of the photographic illusion of this. *Song of the Open Road* features a new version of *Nearby Nearby, 291 Burlap Walls* (2015), composed of a series of images of the walls of Gallery 291 culled from Internet searches. Printed on paper, the work creates a pixelated arena of varicoloured white grounds, where it is as if each image is forensically being drawn from some depths to emerge on the paper's surface.





Above:

Vikky Alexander
Model Suite (Sliding Door) (2005)
 Courtesy the artist; Janet Slade, Vancouver;
 The National Gallery of Canada; Trepanier Baer,
 Calgary; Wilding Cran, Los Angeles; Cooper
 Cole, Toronto and Downs & Ross, New York

Below:

Lisa Tan
Sunsets (2012)
 Still from HD video with sound, 22 min 30 sec.
 Courtesy of the artist and Galleri Riis

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.

Ambient Advertising (2016), installed across the CAG's windows, is a reconfigured work by Toronto-based Kelly Jazvac. Salvaged billboard images that she has reframed, manipulated and cut through, seemingly in reference to a quintessential Canadian landscape, 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.



Alongside photographic work in a variety of processes, the exhibition also includes moving-image works. *Sunsets* (2012), by American artist Lisa Tan, combines literature and various historical and personal references to materially explore the intricate relationship between language, image and experience. The video, filmed on the threshold between night and day, unfolds like a conversation. Seemingly inconsequential things pop up and take hold: a phone call interrupts, the sun starts to set, a stranger asks a question, translations are needed. The work narrates Tan's engagement with enigmatic writers, with histories, technologies and geographies that she knows, in order to mediate those that she doesn't.

Concerned with issues of visibility and the slippage between a moment and an image, Irish artist Niamh O'Malley investigates the construction and arrangement of time and document as revealed through the moving image. Across two large-scale screens, the silent black-and-white video *Glasshouse* (2014) unfolds as a lengthy tracking shot. As the camera moves seamlessly from left to right along the glass panes, the natural idyll disappears here and there as the glass becomes more or less opaque. Through this O'Malley draws our attention to the process of looking, the camera seemingly attempting to locate and uncover meaning. Yet as images fragment, blocked by stained and broken glass, such efforts are thwarted, challenging our perception of what it is we are actually viewing and of how the images are constructed.

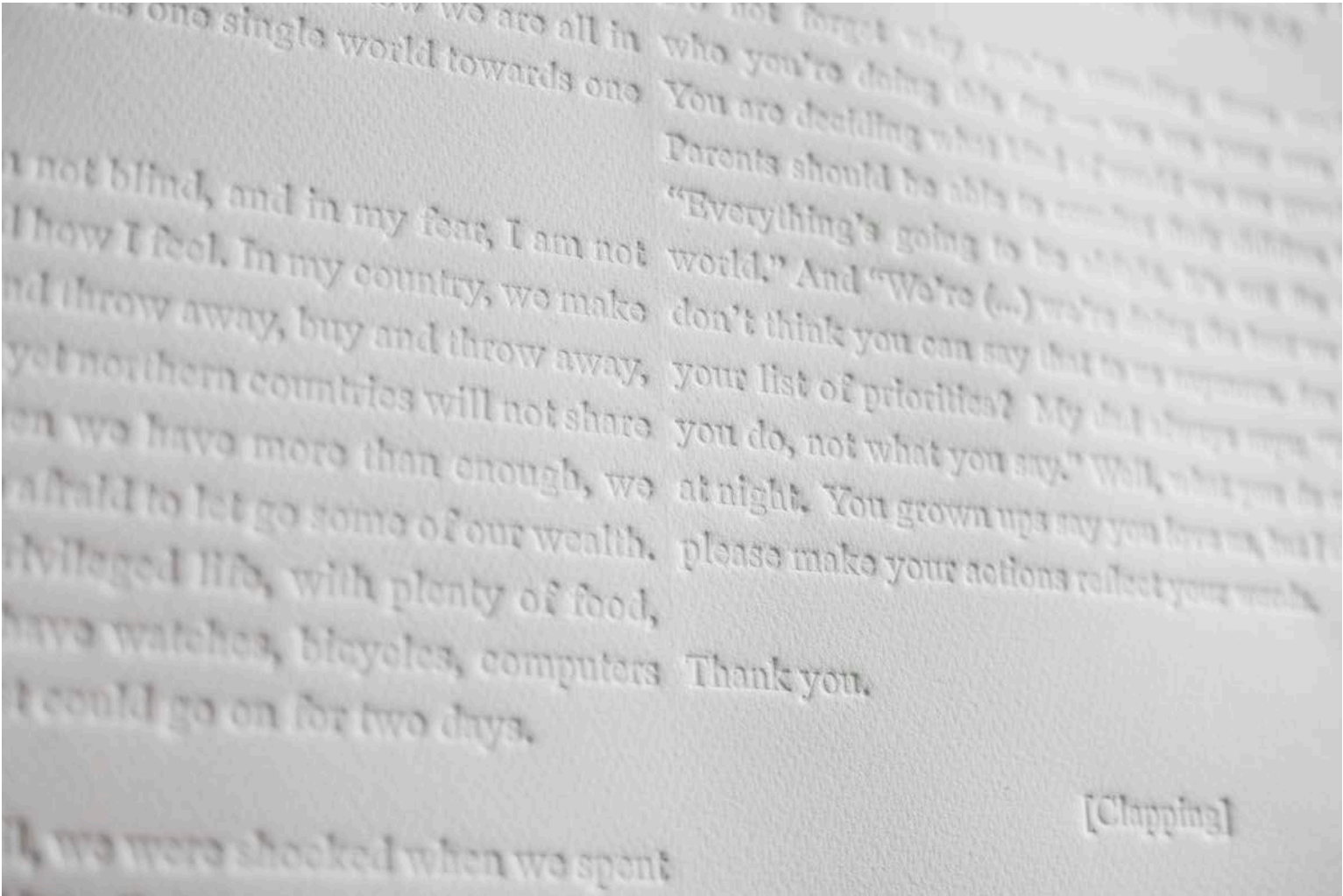
Above:

Niamh O'Malley
Glasshouse (2014)
 Stills from dual channel HD video
 Courtesy Douglas Hyde Gallery, Dublin

Right:

Kelly Jazvac
Ambient Advertising (2016)
 Salvaged billboard and vinyl
 Courtesy the artist





Above:

Jacqueline Hoàng Nguyễn
Seizing Hold of a Memory as It Flashes Up
(2010)
Blind embossing, edition of 175 prints
Courtesy the artist
Photograph by Andreas Godwin

Opposite:

Greg Staats
at the edge of the woods — concession 3
lot 24-5, from Untitled (objects of reciprocal
thinking) (2014)
Toned silver print
Courtesy the artist

Born in Montreal and currently working in Stockholm, Jacqueline Hoàng Nguyễn investigates issues of historicity, collectivity, utopian politics and multiculturalism, often revealing the unnoticed political relevance of seemingly trivial historical anecdotes by shedding light on stories overlooked, hidden, or deemed otherwise insignificant. *Seizing Hold of a Memory as It Flashes Up* (2010) is a blind embossing using the speech of twelve-year-old Severn Suzuki, daughter of Japanese Canadian science communicator and environmental activist David Suzuki, delivered at the 1992 Earth Summit. Suzuki and members of ECO, the Environmental Children's Organization, raised the money to travel from Vancouver to Brazil so they could attend the United Nations Conference on Environment and Development in Rio de Janeiro. Here, Suzuki delivered her speech before 172 representatives of different countries, 108 heads of state, and some 2,400 NGO representatives; 17,000 of the people who attended the parallel NGO Global Forum had consultative status, resulting in a meeting that ultimately led to the Kyoto Protocol.

We acknowledge the generous financial support of the following:

Vikky Alexander: Presented in partnership with the Canada Line Public Art Program — IntransitBC

Niamh O'Malley: Culture Ireland

Greg Staats: The Banff Centre, via a thematic residency program; the Ontario Arts Council, an agency of the Government of Ontario; and the Canada Council for the Arts/Conseil des arts du Canada

Lisa Tan: Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists

Toronto-based artist Greg Staats engages with what he has termed a “restorative aesthetic,” with particular reference to his Kanien'kehá:ka (Mohawk) culture. With respect to his relationship with the land and its manifestation in his work, Staats addresses loss — of family, land, culture and language — through personal and cultural archives and an intellectual and aesthetic interpretation of traditional ceremony. The installation *untitled (objects of reciprocal thinking)* (2014) combines both works from the beginning of the artist's reflection of public and private within a Haudenosaunee linguistic and mnemonic continuum linked to place and recent works based on a reciprocal methodology. When at the edge of one's condolence and within the liminal metaphysical space prior to renewal, there lies a hesitancy to move forward. While external and internal barriers must be overcome, the process must be completed with the help of others, both as witnesses and holders of the good mind. This ceremonial movement is comparable to moving from the darkness of the forest into the clearing where the light illuminates breath and one's footing becomes clearer. The Mid-Winter (renewal) ceremony Gaihwayao:ni:, translated as “encouragement,” employs reciprocal gestures and words, repeatable to lifting up the mind after it has dropped down during condolence and/or post-trauma.





Chicago-based Canadian Eritean artist Dawit L. Petros similarly reflects through personal and cultural histories on ideas surrounding place making that are centred on a critical rereading of the relationship between African histories and European modernism. The book *About the Author's Journey from Ethiopia to Italy and about the Impressions Made on Him by His Stay in That Country in Tigrinya*, by nineteenth-century writer Fesseha Giyorgis, was the first text published in the Tigrinya language (used in present-day Eritrea and Ethiopia). Using this as a guide, Petros undertook the journey from Ethiopia to Italy, his contemporary journey mirroring the historical passage across the Mediterranean Sea as well as the one undertaken by those currently fleeing to safety. When he arrived in Italy, the artist met a group of Eritrean migrants, with whom he made *Untitled* (2016), a collection of images with these individuals holding mirrors or archive materials in visual dialogue with the surrounding landscape. Viewed together, the photographs offer a metaphor-rich articulation of the fluidity of contemporary transnational experiences and attendant issues of cultural negotiation, speaking to how images and objects enable a sense of belonging or retrieval, both public and private.

Above:

Dawit L. Petros
Untitled (Epilogue), Catania, Italy (2016)
 Archival colour pigment prints
 Courtesy the artist and Tiwani Contemporary, London

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.

Derya Akay lives and works in Vancouver. He recently received the 2016 Portfolio Prize Emerging Artist Award and was shortlisted for the 2015 RBC Emerging Artists People's Choice Award. Recent solo exhibitions include Campbell River Art Gallery, 2017; *Pumice*, Del Vaz Projects, Los Angeles, California, 2017; *Painting with Light*, Kunstverein Toronto, 2015; *Breakfast, Lunch, Dinner & Supper*, Centre A, Vancouver, 2014. Group exhibitions include Aga Khan Museum, Toronto, 2017; Unit 17, Vancouver, 2017; *Ambivalent Pleasures*, Vancouver Art Gallery, 2016; The Gardener Museum, Toronto, 2015; *Geometry of Knowing Part I*, Simon Fraser University Gallery, Burnaby, 2015.

Below:

Derya Akay
Breakfast table, Karatas, Adana, Turkey
 Courtesy the artist

Studio Residency Program

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.

Derya Akay
Mantı, Börek, Baklava
Until April 2017

The Contemporary Art Gallery welcomes Vancouver-based artist Derya Akay as the Burrard Marina Field House resident this spring. Expanding on recent projects, Akay is collaborating with women elders from a range of cultural backgrounds to explore and share local and diasporic culinary traditions through a series of workshops and meals. This convivial partaking of food is a gateway to oral history, which Akay understands as both storytelling and the sensations and memories summoned through communal eating. The Field House will slowly evolve into a gathering space for cooking and conversation throughout the spring months. Check CAG website for event details.



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



Greg Staats
untitled (objects of reciprocal thinking) (2014)

Exhibition opening and events

Song of the Open Road

Opening reception: Saturday, April 1, 4–6pm

Join us to celebrate the opening of our new exhibition and the official launch of Capture Photography Festival 2017.

Happy Hour with Vikky Alexander

Tuesday, April 4, 6–8pm

Complimentary cocktails for CAG Young Patrons members

Join us for an exclusive evening with one of Vancouver's most acclaimed artists, Vikky Alexander. Recognized internationally as a photo-conceptualist she is best known for her large-scale photo-mural installations and multimedia works that combine photography with sculptural objects.

Alexander will discuss *Model Suite (Sliding Door)* (2005/17) a large-scale mural off-site at Yaletown-Roundhouse Station, as part of the exhibition *Song of the Open Road* in partnership with Capture Photography Festival. Young Patrons are invited for a round of complimentary cocktails after the talk at nearby Opus Bar in Yaletown. Opus will be creating two custom drinks inspired by Alexander.

Sign up today as a Young Patrons member to reserve a spot at Opus Bar and receive invites to exclusive events like this, including studio visits and exhibition previews.

Individual Young Patrons membership is \$120 annually or dual membership for \$200. Instalment plans of monthly payments are available.

Individuals who are not Young Patrons are welcome to join us at the Opus Bar, however complimentary drinks are reserved for Young Patron members only.

Artist talk

Greg Staats

Sunday, April 2, 2pm

Staats will discuss his multidisciplinary practice and the works on display for *Song of the Open Road*.

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.

Saturday, April 29, 12-3pm

Moving Images

Inspired by Kelly Jazvac's work create an installation by cutting and arranging strips of colourful vinyl.

Saturday, May 27, 12-3pm

Through the Window

Inspired by the work of Niamh O'Malley's *Glasshouse*, take photographs through a variety of textured windows to create different light, colour and texture effects.



Photograph Holly Clarke

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.



Lunch hour tours

First Thursday every month with Maddy Tranter

April 6, May 4 and June 1, 12.15–12.45pm

Join CAG Visitor Coordinator Maddy Tranter for a midday tour of current exhibitions.

Sunday afternoon tours

Last Sunday of every month with Jocelyn Statia

April 30 and May 28, 3pm

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

Curatorial tours

Curator tour

Saturday, April 22, 3pm

Join us for a guided tour of the exhibition *Song of the Open Road*.

Jas Lally

Thursday, May 11, 6pm

Assistant Curator, Jas Lally offers an evening behind the scenes guided tour of the current exhibition, *Song of the Open Road*.

Nigel Prince

Saturday, June 17, 3pm

Join CAG Director, Nigel Prince for a guided tour of the exhibition *Song of the Open Road* on its closing weekend.

Multilingual tours

Guadalupe Martinez

Sunday, April 9, 3pm

Join local artist Guadalupe Martinez for a tour of the current exhibitions in Spanish.

Tommy Ting

Sunday, April 23, 3pm

Join artist Tommy Ting for a tour of the current exhibitions in Mandarin.

Kay Slater

Sunday, May 7, 3pm

Join artist Kay Slater for a guided tour in French.

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.

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

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for the Arts

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CAG elsewhere

Liz Magor
you you you

Migros Museum für Gegenwartskunst, Zürich
February 18 – May 7, 2017

Kunstverein Hamburg
July 1 – September 3, 2017

The exhibition 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.