



Contemporary Art Gallery

Vancouver, BC

Opening reception:
Friday, May 6, 7-9pm



Jochen Lempert

May 7 to July 17, 2016
B. C. Binning and Alvin Balkind Galleries

Anchi Lin

May 7 to July 17, 2016
Events Room

Jérôme Havre

April 15 to August 31, 2016
Off-site: Yaletown-Roundhouse Station

John Wood and Paul Harrison
Continuing until August 31, 2106
Window Spaces





Jochen Lempert

Field Guide

May 7 to July 17, 2016

B. C. Binning and Alvin Balkind Galleries

Above:

Jochen Lempert

Rain (2003)

Gelatin silver print

Cover images, clockwise from top:

Untitled (Antelope) (2008)

White Leaf (2013)

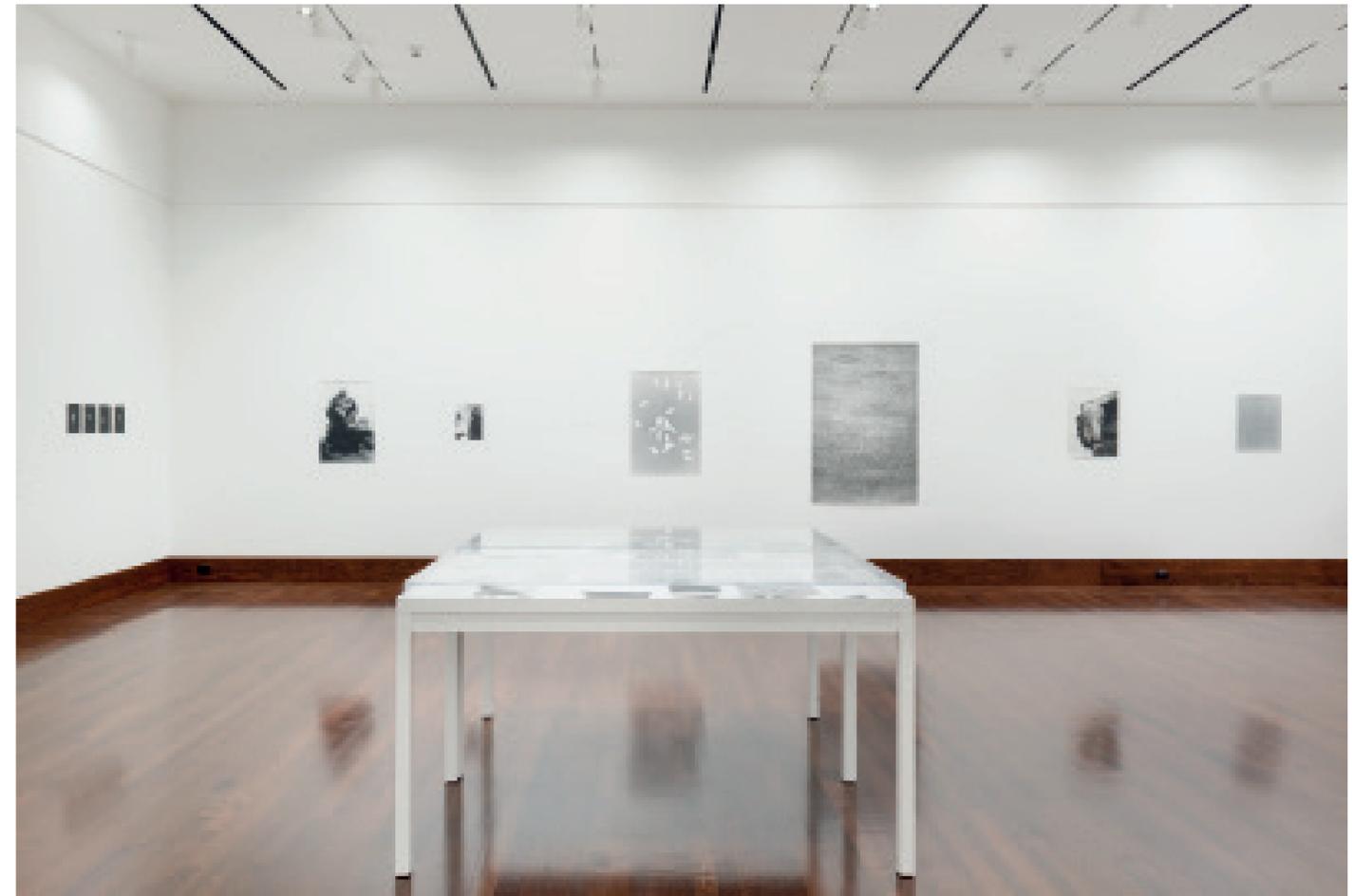
Boy with Turtle (2015)

Gelatin silver prints

Courtesy of the artist, BQ, Berlin
and ProjecteSD, Barcelona

The Contemporary Art Gallery presents the first major museum exhibition in Canada devoted to the well respected German photographer Jochen Lempert. Trained as a biologist, Lempert photographs plants, animals and other natural phenomena with both scientific acumen and a poetic appreciation of natural beauty. His approach is scientific as well as humorous. Always working in black and white, his work engages with a diverse range of subjects and genres, ranging from everyday views to abstracted details. Photographic series alternate with single pictures, highly contrasted images with almost blank papers, through which multiple links and subtle associations are woven.

The exhibition focuses on a range of work produced over the last five years that has direct resonance with photographic practice in Vancouver examining the indexical nature of photography itself, notions of time and connections to the history of image making, mutability, classification and materiality. The subject of interest of Lempert's work is complemented by his exploration of the properties and materiality of the photographic image, as revealed in its developing and printing processes. While seemingly serendipitous, Lempert nevertheless pursues a very clear goal and aesthetic. His is a very careful, subtle world.



Above:

Field Guide: Photographs by Jochen Lempert
Installation view at the Cincinnati Art Museum
Photograph by Rob Deslongchamps

Lempert's large compositions of black-and-white photographs demand close inspection. Ranging from medium-sized to small and tiny prints, the exhibition comprises his now classic repertoire of flora and fauna giving visitors the feeling of being at an amateur's show, where the standards of high-end presentation have been disregarded. But upon closer examination paradoxical connections manage to unsettle what at first glance seemed unproblematic. The first thing one might notice about his photographs is their physical presence. Unlike on-screen JPEGs and the smooth colour gradations of inkjet prints, Lempert always works in black-and-white and prints, his photographs using analogue techniques. He often manipulates them as he processes them in his darkroom and a picture may be printed in four different sizes before the artist settles on which works best.

After a rigorous editing process, Lempert hangs the finished artworks in a gallery un-matted and unframed. They are taped to the gallery wall in such a way that their rippling edges sometimes lift off its surface. The paper he uses has a relatively loose weave, giving each picture a softer effect; even his most sharply focused images seem, upon first glance, like charcoal drawings or finely detailed pencil sketches. In a world of colour

Jochen Lempert lives and works in Hamburg, Germany. Selected recent solo exhibitions include Cincinnati Art Museum (2015–2016); *Between Bridges*, Berlin, Germany (2015); Städtische Galerie Nordhorn, Germany (2014); Hamburger Kunsthalle; Lulu, Mexico City (2013); Midway Contemporary Art, Minneapolis; Rochester Art Center, Rochester (2012); Museum Ludwig, Cologne; ProjecteSD, Barcelona; Art 3 art contemporain, Valence, France; Contemporary Art Museum St. Louis, Saint Louis (2010); Domaine de Kerguéhennec Centre d'Art Contemporain, Bignan, France; Culturgest, Lisbon (2009); Sprengel Museum Hannover (2008); Kunstverein Ulm (with Jürgen Stollhans), Germany (2007); Haus der Photographie, Deichtorhallen, Hamburg (2006); Museum for Contemporary Art, Siegen, Germany; amongst many others. His work has been included in recent group exhibitions at Fotomuseum Antwerp, Belgium; Fotomuseum Winterthur, Switzerland; Travesía Cuatro, Madrid (2015); Fondation D'Enterprise Ricard, Paris; The Photographers' Gallery, London; Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (2014); Gallery Marian Goodman, Paris; Lisa Cooley Gallery, New York; Musée d'Art Moderne Grand-Duc Jean, Luxembourg (2013); FRAC Bretagne, Rennes, France; Heidelberger Kunstverein; Paris Triennial (2012); Kunstmuseum aan zee, Ostende, Belgium (2011); Camera Austria, Kunsthau Graz (2010). Lempert's work is held in many public collections including, Fundació „La Caixa“, Barcelona, Spain; FRAC Bretagne, Rennes; Kadist Art Foundation, Paris; Les Abbatoirs – Musée d'art modern et contemporain and Frac Midi-Pyrénées, Toulouse; Museum Ludwig Köln; Museum Folkwang Essen; Kunstmuseum Bonn, Germany. He was awarded the Edwin-Scharff Preis der Stadt Hamburg in 2006 and shortlisted for the Deutsche Börse Photography Prize 2014. Lempert is represented by BQ, Berlin and ProjecteSD, Barcelona.

The exhibition at CAG is generously supported by Institut für Auslandsbeziehungen e.V. and the Consulate General of the Federal Republic of Germany, Vancouver.

Organized by the Contemporary Art Gallery in collaboration with the Cincinnati Art Museum. Special thanks to Brian Sholis, Curator of Photography, Cincinnati Art Museum.

Part of Capture Photography Festival.

prints the size of billboards, the material properties of Lempert's artworks reveal a sensibility rooted in timeless concerns.

Here, it is the photographer's behavior in front of a myriad of objects — including those from both natural and urban environments — which is the subject of this exhibition. The transformative, scientific qualities of animals and flowers are celebrated ironically — it's Darwinism at its best. The diptych *Belladonna* (2013) pairs a photograph of the plant, otherwise known as deadly nightshade, and a squirrel. A central dark sphere — the plant's berry, the squirrel's eye — links the two photographs formally, and many artists would be content with the juxtaposition. But for Lempert, this is also visual proof of an evolutionary concept. The plant's berry gleams to attract the fruit-eating animals that can disperse its seeds; each species sees a face in the fruit according to its particular capabilities. This juxtaposition asks us to imagine what the squirrel sees; the intermingling of scientific and artistic thinking creates a rich set of associations.

While individual images might suggest a certain degree of kinship, in fact they have nothing to do with each other, so the result is totally speculative, like an evolutionary theory gone astray. Lempert's photographic series depart from similarities based on form; his morphological inventions open up different possibilities. Either he is acting as a street photographer whose silver gelatin prints have been unsuccessfully colonized by the themes of the former biologist, or else he is decidedly dissolving categories like “natural” and “artificial” that have been long set apart.

Our ability to observe what surrounds us is remarkable: we peer deeply into outer space and scrutinize sub-atomic particles. These powers are enhanced by technologies that grow more potent with each passing year. Lempert, working with nothing more than a 35mm camera, often tries to photograph phenomena that elude our visual grasp — great spans of time, the complexity of interacting natural systems, invisible biological processes. Be it the patterns created by raindrops splashing on the surface of a body of water or pictures of wind and photosynthesis, Lempert engages concepts we understand but can only see through indirect measures, testing the camera's vision against the natural world, encouraging us to dwell upon how the natural world trumps human perception and understanding. A sense of wonder at the world's mysteries rushes into the gap between the artist's grand intentions and the humble means by which he expresses them.

Anchi Lin

To the Shore

May 7 to July 17, 2016

Events Room

Anchi Lin obtained her BFA in Visual Arts at Simon Fraser University in 2015. Her work has manifested within the realm of performance and video art. Concepts such as language and gender are the basis of her practice while Lin's Taiwanese aboriginal background has invariably been the catalyst for her examination of identity and cultural norms. Her work continues to navigate realms that fall between individual and collective consciousness.

In 2015, the Contemporary Art Gallery inaugurated a new annual award for an emerging artist from SFU's School for the Contemporary Arts.

This spring we present *To the Shore* by 2015 award recipient Anchi Lin, her first solo exhibition. In this single channel video Lin enacts the sound of waves hitting a shoreline through the simple act of sweeping. Rooted in recollection and memory of place, the work playfully explores domestic routines drawing attention to the meditative quality of action while the audience and the performer transcend their physical reality.



Anchi Lin
To the Shore (2015)
Video still
Courtesy the artist



Jérôme Havre

Untitled

April 15 to August 31, 2016

Off-site: Yaletown-Roundhouse Station,
Canada Line

Jérôme Havre lives and works in Toronto having completed his studies at the École Nationale Supérieure des Beaux-Arts in Paris. Since 2001 he has exhibited in Europe, Africa and North America, including most recently *Talking Back*, *Otherwise*, Jackman Humanities Institute, University of Toronto; *Paradis: La fabrique de l'image*, 14N 61W, Martinique; *Land Marks*, Peterborough Art Gallery, all in 2015. Havre is currently artist in residence at the Art Gallery of Ontario.

Part of the Capture Photography Festival's nine station Canada Line public art installation, *Lying Stills: Constructing Truth with Photography*.

The Contemporary Art Gallery presents a new commission by Jérôme Havre, the artist's first project in Vancouver. Originally from France, Havre's work considers representation, circulation, transmission and translation of black identities, interrogating racialized stereotypes and ideologies projected onto bodies.

Drawing directly onto a found family portrait, *Untitled (2010)* is a blunt gesture. The image depicts a family posed against a vintage car in a tropical landscape, its warm hues of analog colour giving entry to a past generation. Havre disrupts the scene, scrawling doodles of mask-like forms in white-out directly on to each family member's face, erasing identity and subjectivity, reforming these physical bodies as alien figures.

Masks are objects held in high esteem in western culture. Through centuries of colonial violence and capitalist extraction these specific objects sit in private and museum collections around the world detached from the action, ritual, communities and physical bodies that they were made for. Disembodied heads without voice, these masked bodies are "stilled," re-contextualized as stand-ins to represent otherness, here a reflection on western perceptions of blackness.

John Wood and Paul Harrison

Some words, some more words
Continuing until August 31, 2016
Window Spaces

John Wood and Paul Harrison live and work in Bristol, UK. Notable solo exhibitions include Von Bartha, Basel; NTT InterCommunication Center, Tokyo; Carroll/Fletcher, London (2015); Museo de Antioquia, Medellin, Columbia (2014); Frist Centre, Nashville, H&R Block Artspace, Kansas and the Contemporary Arts Museum, Houston (2011-12); Kunstmuseum Thun, Switzerland; University of California, Santa Barbara (2010); Ikon Gallery, Birmingham (2009); PICA, Perth (2008); Mori Art Museum, Tokyo (2007); Middlesbrough Institute of Modern Art, UK (2005); Tate Britain, London; MoMA, New York; MIT, Boston (2004) and Chisenhale Gallery, London (2002).

Wrapping around the gallery building, the new commission *Some words, some more words* (2016) by British artist duo John Wood and Paul Harrison, continues their ongoing investigation into the world that surrounds us, the objects we encounter and use daily, and our fundamental engagement with the physical universe in all its sometime or seemingly futile existence. Characteristically playful, phrases are deliberately juxtaposed and positioned against each other to create a fragmentary narrative, drawing our attention to the familiar made strange by altering perceptions of the surrounding architecture and revealing the what and how of how we read language.

Above:

John Wood and Paul Harrison
Some words, some more words (2016)
Photograph by SITE Photography

Opposite:

Jérôme Havre
Untitled (2010)
Photograph, mixed media
Courtesy the artist



Studio Residency Program

Burrard Marina Field House
1655 Whyte Avenue

Throughout spring and summer 2016 CAG is hosting a series of artists-in-residence, each working toward participatory projects to be realized throughout 2016–2017. The Field House Studio is an off-site artist residency space and community hub organized by the Contemporary Art Gallery. 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 and connect with art and artists.

The Field House Studio Residency Program is generously supported by the 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 Field House Studio Program, all forthcoming residencies and associated events visit our website at www.contemporaryartgallery.ca and follow the Field House blog at www.burrardmarinafieldhouse.wordpress.com

Fabiola Carranza
Until April 30, 2016

Fabiola Carranza's six-month residency considers the interconnections between arts practice, community organization and public programming to develop a series of public readings/events/workshops. Focusing on issues that arise from historical and cultural specificities, Carranza seeks to translate the realities of lived experience into visual forms. Inviting others to lead public seminars examining a range of subject matter from poetics to painting, the Burrard Marina Field House becomes a meeting place and hub for conversation.

Amaara Raheem
May 16 to June 8, 2016

In partnership with Access Gallery and Burrard Arts Foundation's *Twenty-three Days at Sea*, the CAG hosts artist Amaara Raheem for a one month production period. *Twenty-three Days at Sea* offers a unique residency aboard a cargo ship sailing from Vancouver to Shanghai. Raheem, Sri Lankan born, and now based between Melbourne, Australia, and London, UK, is an in(ter)dependent dance artist. Feeding off her own experience of in-betweenness, Raheem's practice investigates the aesthetics and ethics of mobility, placing language, objects and movement in parallel, in order to embody flux. Currently a PhD Candidate in the School of Architecture and Design, RMIT University, Raheem is ultimately interested in questioning the coherence of systems that humans create to "know" the world around them, creating arrangements that offer uncertainty, play and new possibilities. Following the residency, Raheem will feature in the group exhibition *Twenty-three Days at Sea*, Chapter One: Nour Bishouty, Christopher Boyne, Elisa Ferrari and Amaara Raheem which opens at Access Gallery on May 27, 2016.

Maddie Leach
June 22 to July 14, 2016

Taking up the second phase of her Field House residency, Maddie Leach will continue research towards a Vancouver-based project in 2017. Leach's practice is one that seeks ways of making artworks as a means to interpret and respond to specific context, through a lengthy process of enquiry and social interaction establishing relationships between form, materials, locations, histories, events, individuals and communities.

Maddie Leach is an artist from New Zealand currently based in Gothenburg, Sweden where she is a Senior Lecturer at the Valand Academy. Her recent projects include *The Blue Spring / Mata Air Murni* commissioned for the Jakarta Biennale (2015–2016); *From where she was standing*, St Paul St, Auckland, New Zealand (2016) and *spaced 2: future recall*, Western Australian Museum, Perth (2015). We acknowledge the generous support of Creative New Zealand for this project.



Amaara Raheem
Submerge (2016)
Video still
Courtesy the artist

Maddie Leach
From where she was standing (2016) (detail)
St Paul St, Auckland, New Zealand
Photograph by Sam Hartnett



Visual Art Summer Intensive



Inside Out: Studio, Gallery, Street
Open call: Visual Art Summer Intensive
Arts Umbrella, Contemporary Art Gallery
and SFU collaboration
August 8 to 26, 2016

Inside Out: Studio, Gallery, Street is a three week visual arts intensive specifically designed for youth between the age of 14 and 19 interested in developing their visual art practice.

It will provide a stimulating and challenging experience for young artists committed to experimentation and pushing the boundaries of their own art making in a supportive studio environment.

Youth will have the opportunity to work with leading artists, curators and educators in Vancouver as they explore and produce a range of contemporary art practices such as the context-specific installation, large-scale collaborative sculptures and exhibition making. Participants will engage in critiques and discussions about developing ideas, working with materials and viewing works of art.

The program will culminate in a one-day exhibition at CAG.

Application deadline: Monday, June 6, 2016.

Space is limited. Fee for the intensive is \$480.00. Application forms are available at www.artsumbrella.com/vasi

For more information about the program, please contact:
Holly Schmidt, at h.schmidt@contemporaryartgallery.ca

Public Events

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

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

For more information about public programs at the CAG visit the learning section of our website:
www.contemporaryartgallery.ca

Exhibition openings and receptions

Opening reception: Friday, May 6, 7–9pm
Join us to celebrate the opening of our new exhibitions.

Talks and Special Events

Artist talk:
Jochen Lempert
Saturday, May 7, 2pm

Claudia Beck
Saturday, June 11, 3pm
Claudia Beck is an art collector and writer who lives and works in Vancouver. She will lead a personal response to the work of Jochen Lempert.

From 1976 to 1982, Claudia Beck and Andrew Gruft ran NOVA Gallery focusing on photography by artists including: Henry Fox Talbot, Julia Margaret Cameron, Walker Evans, Ian Wallace and N.E. Thing Co. They were the first gallery to exhibit the work of Jeff Wall and are considered pioneers among commercial photography galleries. Beck and Gruft have since donated a large portion of their photography collection to the Vancouver Art Gallery, which was featured in the exhibition *Real Pictures* in 2005. Beck curated the exhibition of work by Christopher Williams at CAG as well as serving as a Board member and was also a trustee of the Vancouver Art Gallery. Previously she served for four years as Head of the Acquisitions Committee of The Getty Museum Photo Council in Los Angeles.

Family Days

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

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

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

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, May 28, 12–3pm
Plant Patterns

Responding to Jochen Lempert's photographs of flora and fauna participants will use crayons to create rubbings of leaves, feathers and other natural materials to create a collage. Guided, hands-on exploration of Beaty Biodiversity Museum fossils and specimens will also be offered.

Saturday, June 25, 12–3pm
Printed From Nature

Using printing ink and rollers, create colourful impressions of leaves and other natural materials. Guided, hands-on exploration of Beaty Biodiversity Museum fossils and specimens will also be offered.



Photograph by Trasi Jang

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.

SFU Philosopher's Café: Art Salons with Shaun Dacey

Saturday, May 14, 3pm

Discussing the Jochen Lempert exhibition and Jérôme Havre's photographic installation at the Yaletown-Roundhouse Station, Canada Line.

Nigel Prince

Saturday, May 28, 3pm

Join CAG Director, Nigel Prince for a guided tour of Jochen Lempert's exhibition.

Tommy Ting

Sunday, June 5, 3pm

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

Jocelyn Statia

Sunday, June 12, 3pm

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

Jas Lally

Saturday, June 18, 3pm

Assistant Curator, Jas Lally offers a guided tour of the current exhibitions.

Mike Bourscheid

Saturday, July 9, 3pm

Join artist Mike Bourscheid for a guided tour in French.

Maddy Tranter

Sunday, July 10, 3pm

CAG Visitor Coordinator, Maddy Tranter leads a tour of the current exhibitions.

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.

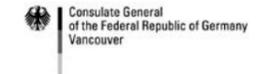
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Opening reception sponsors: Four Winds Brewing and Hester Creek Winery.

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

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CAG elsewhere

Your Future Home: Creating the New Vancouver
Museum of Vancouver, 1100 Chestnut Street, Vancouver
January 21 to May 15, 2016

As our contribution to this exhibition with Vancouver Urbanarium Society, CAG re-presents a new project by Broken City Lab produced during their artist residency at the Burrard Marina Field House Studio in 2014.

Ryan Gander

Make every show like it's your last

Musée d'art contemporain de Montréal

March 3 to May 22, 2016

Organized by the Contemporary Art Gallery, the exhibition and publication is produced in collaboration with Frac Île de France—Le Plateau, Paris; Manchester Art Gallery, UK; CCA, Derry~Londonderry, Northern Ireland; OK Offenes Kulturhaus/Center for Contemporary Art, Linz, Austria; Aspen Art Museum, Aspen, Colorado and Musée d'art contemporain de Montréal.