



Contemporary Art Gallery

Vancouver, BC

Jürgen Partenheimer

September 12 to November 9, 2014

B. C. Binning and Alvin Balkind Galleries

Opening reception: Thursday, September 11, 7-10pm

Gunilla Klingberg

October 10, 2014 to January 11, 2015

Building façade and off-site

Opening reception: Thursday, October 9, 7-10pm

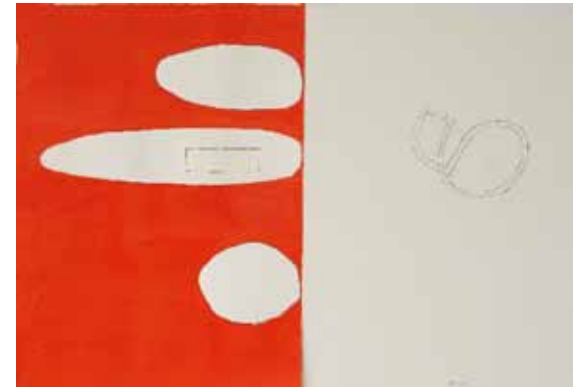


Jürgen Partenheimer

The Archive – The Raven Diaries
September 12 to November 9, 2014
B. C. Binning and Alvin Balkind Galleries

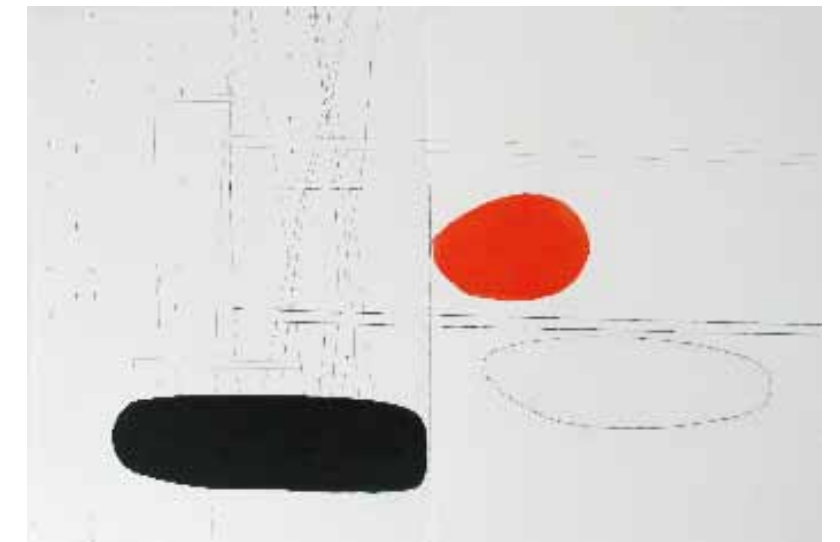
The Contemporary Art Gallery presents the first solo exhibition in Canada of work by acclaimed German artist Jürgen Partenheimer. Reflecting the diversity of the artist's practice, the exhibition comprises works on paper, text, printmaking, ceramics and sculpture, much of it produced in Vancouver in spring 2014 during his recent residency as the Audain Distinguished Artist-in-Residence, hosted by Emily Carr University of Art + Design.

Partenheimer's work is essentially abstract; his drawings and paintings, caught seemingly on the verge of dissolution, are remarkable for their fragile beauty, whilst sculpture and ceramic work, suggesting some usefulness, remain elusive with respect to any specific function. His artistic proposition is philosophical, encouraging us to challenge the distinction normally made between reality and imagination. Drawing is used as a means to suggest new pictorial space, linking our experience of place through mapping and gesture, through mark-making. His visual language, the particular form of poetic abstraction, creates a system of open, meditative boundaries. As such this conceptual approach, his life-long interest in notions of representation and his thoughtful, meticulous consideration of locality, space and place, suggest a key resonance with artistic practice in the city, asserting continuity between these forms and an experience of daily life.



The conceptual framework for the exhibition is 'The archive' as the artist's physical and mental 'storage', uniting the remembered and the present, as well as individual and cultural memory. Just as the publicly institutionalized archive is a medium of memory, a place to which cultural works are entrusted, human memory is an archive that constantly creates new relational meanings from changing perspectives. The imaginary archive that gives the exhibition and associated book its title has at its disposal the visually experienced basis of a materially tangible and visually representable inventory: it is based on the oeuvre of the artist, on works that were created in different places, are currently part of public or private collections, and form meaningful relationships between people and spaces. At the same time, artworks as "archival materials" are clearly more than mere repositories of information. They are the visible expression of both intellect and emotion; they carry traces of their process of creation and their temporality and correspond with other objects, whether through their motif or the context of their creation. To this end, in Vancouver the exhibition has a subtitle, *The Raven Diaries*, referencing the symbol and characteristics of the Raven to west coast First Nations culture, while simultaneously drawing analogies to similar figures in cultural myths elsewhere in the world, and especially to the role of the artist as trickster, representative of a catalyst for change in life, for wisdom, creativity and humour.

Partenheimer's unique approach to art-making opens new possibilities of understanding an essential interconnectivity between disciplines and fields of thought, insight into the permeability of abstraction into daily life, as well as offering a consideration into how art can incorporate audiences in its very structure. His work is abstract while suggestive of other tangible forms; historical yet refreshingly contemporary; intimate yet public and oscillating within these seeming dualities Partenheimer produces layered, poetic works that speak to social systems of communication and expression while acknowledging the specificity of place.



Opposite:

Edgardo Aragón
Efectos de Familia (Family Effects) (2007–2009)
Digital video, 27' 58"
Courtesy the artist and Proyectos Monclava,
Mexico City

Rossella Biscotti
The Prison of Santo Stefano (2011)
Super 8mm film transferred to video, 10'16"
Color, no sound (part 1)
Courtesy the artist and Wilfried Lentz,
Rotterdam

Fabiola Carranza
*Revisiting Man Ray's Home-Movie of A Bull
Fight (working title)* (2013)
Digital video, no sound, 4' 30"
Courtesy the artist

Ed Atkins
A Primer for Cadavers (2011)
Video, 19' 58"
Courtesy the artist and Cabinet, London



Jürgen Partenheimer (1947, born in Munich, Germany) participated in the XI Paris Biennial, XVI Biennial in São Paulo and XLII Venice Biennial, leading to the inclusion in exhibitions among others at The Museum of Modern Art, New York; the National Gallery Washington; the San Francisco Museum of Modern Art; The Singapore Art Museum; Gulbenkian Foundation, Lisbon; Fondacion Miró, Barcelona; the Museum of Contemporary Art in Madrid; Museum Ludwig, Cologne and the National Gallery of Art in Berlin.

In 2000 Partenheimer was the first contemporary German artist to whom the China National Gallery of Art in Beijing and the Nanjing Museum in Nanjing dedicated a comprehensive retrospective of his work. Important one person exhibitions include the Stedelijk Museum, Amsterdam; Gemeentemuseum, The Hague; S.M.A.K. Ghent; IVAM, Valencia; CGAC — Centro Galego de Arte Contemporânea, Santiago de Compostela, Spain; Nationalgalerie Berlin; Kunstmuseum Bonn; Staatliche Kunsthalle Karlsruhe; Staedelsches Kunstinstitut Frankfurt; Pinacoteca do Estado, São Paulo and Ikon Gallery, Birmingham.

Awards, grants and residencies include the Art Critics' Prize of Madrid, Spain; the National Endowment of the Arts Award, New York; Arteleku Grant, Basque Ministry of Culture, San Sebastian; the Grand Prize for Visual Art, Germany; the Federal Cross of Merit of Germany for outstanding international achievement; Copan, Artist-in-Residence Award, Sao Paulo, Brazil; the Nietzsche Grant, Artist-in-Residence, Sils-Maria, Switzerland; Guest of Honour Residency at the German Academy, Villa Massimo in Rome and the Nirox Foundation residency award, Johannesburg, South Africa.

His work has been widely published internationally. Among others, monographs include: *Cantos*, Amsterdam, 1997; *Fragments*, Karlsruhe, 1998; *Cantos y otras mentiras / Songs and other lies*, Valencia, 1999; *CrossMapping*, Beijing, 2000; *Architecture-Sculpture*, The Hague, 2001; *La robe des choses*, Ghent, 2002; *Suave Loucura-Gentle Madness*, Sao Paulo, 2005; *Roma-Sao Paulo Drawings and Copan Diary*, Sao Paulo, 2007; *Metaphysical Landscape*, Basel, 2007; *Discontinuity, Paradox and Precision*, Birmingham/Bonn, 2008; *Lemke*, Berlin, 2011; *Seeds & Tracks and Folded Spirits*, Cologne, 2012; *Kalliope*, Munich/Cologne, 2013.

The exhibition is generously supported by Jane Irwin and Ross Hill and the Consulate General of the Federal Republic of Germany, Vancouver. With assistance from Niki Design and Glass Studio Inc., North Vancouver.



Alongside the exhibition at the Contemporary Art Gallery, we have worked in partnership with the Museum of Anthropology. In their Koerner European Ceramics Gallery, housing a unique 600-piece collection of sixteenth to nineteenth century European ceramics, we present two recent works by Partenheimer. These porcelain vessels are part of an extensive series of forms made in 2013 at the Porzellan Manufaktur Nymphenberg, Munich, Germany, as part of their annual invitation to a contemporary artist to work with the factory and skilled artisans to produce a body of new work. Seen here juxtaposed with objects from the same manufacture but of a different time, they provide a counterpoint to the historical collections, connecting us back to a space of the imagination through the perception of the world of things.

Four institutions joined together in a partnership showing various aspects of Partenheimer's work: the Pinakothek der Moderne in Munich, the Falckenberg Collection, Deichtorhallen Hamburg, the Gemeentemuseum Den Haag and the Contemporary Art Gallery in Vancouver. All four exhibitions have independent installation concepts related to their locations and spaces, and open up various subjective and reflexive realms of experience to visitors. The accompanying book provides a 'fifth space' where through a series of commissioned essays, philosophers, historians, artists and poets, reflect on the multi-faceted nature of Partenheimer's work through an examination of ideas and themes present in his practice.

As part of the Vancouver New Music Festival, the Vancouver Electronic Ensemble will create an improvised performance responding to Partenheimer's work. See public events section for further details.

Gunilla Klingberg

Brand New View (Vancouver)
October 10, 2014 to January 11, 2015
Building façade and off-site

The Contemporary Art Gallery presents the first Canadian solo presentation of work by Swedish artist Gunilla Klingberg, two new interrelated large-scale commissions across the gallery façade and off-site, both challenging and exploiting the opportunities presented at each location.

Klingberg's practice is characterized by the intersection of received knowledge, folk beliefs, popular culture and divergent cultural activities. Her work draws our attention to how complicated the connections between these systems are, but it also plays with the things that arise in this encounter, a pivotal feature being an interest in what is produced by the hybridization of distinct cultures, traditions and geographies. The disparate and heterogeneous are interwoven creating meanings that mutate to form a new context.

At the gallery and the Yaletown-Roundhouse Station, two murals of seemingly quasi-oriental pattern appear to evoke cosmic mandalas, transforming the individual spaces and enveloping the viewer in light and colour, shifting patterns and reflections. Klingberg's work surrounds us. We are seduced, made part of a special atmosphere, immersed within the work rather than just looking at it. Her interest in using patterns and movement to manipulate our seeing, to influence our state of consciousness and our sensory impressions, has links with Op Art and the psychedelic movement of the late sixties, appropriate touchstones in the recent history of the counter culture in this part of the world.



Gunilla Klingberg lives and works in Stockholm and Berlin. Solo exhibitions include: *A Sign in Space*, Malmö Konsthall; Galerie Nordenhake Berlin (2014); Rice Gallery, Houston, TX; *Paralleleareal Variable*, Eastside Projects, Birmingham, UK (2013); Kulturhuset, Stockholm (2010); Skellefteå Konsthall, Skellefteå, Sweden; Bonniers Konsthall, Stockholm; Zeppelin University, Germany (2009); *Cosmic Matter*, Galerie Nordenhake, Berlin (2008); KIASMA Museum of Contemporary Art, Helsinki (2004); and *Nonstop Unfold*, Index, Stockholm (2001).

She also has participated in several group exhibitions including *A Modern Panarion: Glimpses of Occultism in Dublin*, Dublin City Gallery, The Hugh Lane (2014); *Sense and Sustainability*, the first biennial of art, nature and urbanism, Urdaibai Natural Reserve, Bermeo, Basque Country, Spain; *Supercluster*, Centre d'art Neuchâtel, Switzerland (2012); *Abstract Possible*, Museo Tamayo Mexico City; *Currency*, The Visual Arts Gallery, University of Alabama, Birmingham, USA (2011); *Hypocrisy: The Sitespecificity of Morality*, The National Museum of Art, Architecture and Design, Oslo (2009); *Far West*, Turner Contemporary, Margate and Arnolfini, Bristol, UK (2008); 10th Istanbul Biennial (2007); *Altered, Stitched and Gathered*, P.S.1 Contemporary Art Center / MoMA, New York; Busan Biennial, Busan (2006); *What Business Are You In*, Atlanta Contemporary Art Center, USA (2005); *ReShape!* (with Peter Geschwind), Venice Biennale (2003); *Shopping: A Century of Art and Consumer Culture*, Tate Liverpool; Palais de Tokyo, Paris (2002); New Delhi Triennale, India (2001); *All you can eat*, Galerie für Zeitgenössische Kunst Leipzig, Germany; *Personal Brandscape*, Migros Museum, Zürich; *What If — Art on the Verge of Architecture and Design*, Moderna Museet, Stockholm (2000). She is represented by Galerie Nordenhake, Stockholm and Berlin.

The exhibition is supported by Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists and presented in partnership with the Canada Line Public Art Program — IntransitBC.

However, what at first glance appears to recall a certain set of values and moments in time has another dimension, a different shared experience. If we look more closely we see that the intricate ornamentation, the symmetrically repeated symbols of these murals, is made up of something much more mainstream, corporate logos from Canadian low cost and high street stores. Concepts are intertwined: while science might appropriate metaphors from mythologies or New-Age ideas borrow from the language of the natural sciences, here spirituality merges with everyday consumer culture. Klingberg suggests that they are analogous, that both seem to promise the same thing: a state in which nothing is uncomfortable or threatening — the possibility of total, rapid satisfaction of our needs and desires, accessible to everyone. The images are so familiar that we no longer think about them, yet they present a subconscious influence uniting us in a no-man's land between the public and the private. She evokes a spirit of community, or of communality, and poses questions regarding what it would be to have something in common.

Amid the proliferation of progressively similar goods it is the small, meaningful differences that count. The world around us is increasingly transformed into a surface filled with signs — computer screens, urban space, advertisements, the pages of newspapers — the most tangible properties being disposability and change. It is these surfaces that concern Klingberg. Our urban environment, its dwindling public places increasingly invaded by homogenous architecture and development, the objects we own, all constitute an intricate system of codes, messages and ideologies, our choices and participation tantamount to consuming. The boundary between art and design is often drawn along the line of utility and usefulness. But the edge becomes increasingly elastic when the difference between the values of these forms depends not so much on their functionality as on their seductiveness or power of rhetorical persuasion. Thus Klingberg's work moves further than a mere critique of brand fetishism or the lure of contemporary global labels and beyond just pointing things out and rejecting them. It poses the awkward question of whether being alternative to a mainstream or on the 'outside' is any longer possible. Might a more critical and appropriate assessment lie in revealing and acknowledging the subtle and insidious way in which we are all drawn into a sense of fascination with the things that surround us. Through her work we find ourselves in a situation in which we feel the power of images and beliefs being examined. We are all complicit.



Studio Residency Program

Off-site: Burrard Marina Field House
1655 Whyte Avenue

For the remainder of 2014, the CAG will host a series of new artists-in-residence. Each will begin research toward participatory projects to be realized throughout 2014–2015.



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.

Running parallel to the residency program are an ongoing series of public events for all ages.

For more details about the Field House Studio Program and associated events visit www.contemporaryartgallery.ca

The Field House Studio Residency Program is generously supported by the Vancouver Park Board and the City of Vancouver. We gratefully acknowledge the generosity of many private and individual donors toward this program. Please visit our website for a full list of supporters.

Keg de Souza August 2014

Australian artist Keg de Souza's practice investigates the politics of space informed through a formal training in architecture and her experiences such as squatting in Redfern, Sydney. De Souza's work emphasises participation and reciprocity, and often involves the process of learning skills and fostering new relationships to create site and situation-specific projects. For over ten years she has self-published her hand-bound books and 'zines under the name All Thumbs Press, a collection of which are on display in the CAG bookshop.

In 2013, de Souza developed projects for the 5th Auckland Triennial, 15th Jakarta Biennale and the 4A Centre for Contemporary Asian Art, Sydney. More recently, at the Delfina Foundation, London, she hosted a series of picnics held inside an inflatable tent installation designed to fit within the gallery space. Traditional English food such as cucumber sandwiches, Cornish pasties and Ploughman's Lunches were made linking to specific cultural histories as a way to discuss class, privilege, space and colonialism. As picnickers ate and spoke, de Souza mapped the discussion on the floor creating a giant cartography of the conversation. Also in the UK, with Atlas Arts, de Souza completed a research residency in the Isle of Skye, Scotland, working with local crofter children (Scottish subsistence farmers) to draw their own crofts, offering insight into a particular perception of space and landscape.

Maddie Leach August 2014

Maddie Leach is an artist based in Wellington, New Zealand. Her practice seeks to respond to unique local content and conditions, enacting a process of establishing relationships between form, material, location, histories, events, individuals and communities. Modest and at times almost invisible projects avoid spectacle in favour of a poetic resonance and strong conceptual formal rigour.

If you find the good oil let us know (2012–2014) and a permanent installation *Evening Echo* in Shalom Park, Cork, Ireland (2011), were each resolved differently in terms of media, modes of presentation and public engagement while sharing local narratives and histories.

Leach's work has been presented at the 5th Auckland Triennial and SCAPE Biennial of Public Art. In 2012 she was Taranaki Artist in Residence with the Govett-Brewster Art Gallery in New Plymouth and in 2008 was an International Artist in Residence at the National Sculpture Factory in Cork City, Ireland.



Sameer Farooq and Mirjam Linschooten September 2014

Canadian artist Sameer Farooq and French artist Mirjam Linschooten began their artistic collaboration while studying at the Gerrit Rietveld Academie in Amsterdam. They consider their joint practice as an archeology of the present. *The Museum of Found Objects*, with iterations in Cairo, Johnston, Rhode Island, Toronto and Istanbul, used everyday objects to fuel alternative ways of engagement across a broad range of physical and cultural contexts. *Something stolen, something new, something borrowed and something blue* (2014) responded directly to the looting of the Egyptian Museum at Tahrir Square during the Arab Spring. They built a temporary photo studio in Cairo and worked with a local calligrapher to make announcement posters asking the simple question: 'What objects from your home would you like to see displayed in the Egyptian Museum?' For a month, they photographed and interviewed people with the objects that were brought in. The project has been developed as a publication for display in the CAG bookshop.

As part of their visit, Farooq will screen a trilogy of documentary films he made in China over the past decade (2004–2014). See details in events listings.

Workshop

James Langdon *A School for Design Fiction* September 2014

As our contribution to Vancouver Design Week, the CAG is working with James Langdon, recipient of the 2012 Inform Award for Conceptual Design, presented by the Museum of Contemporary Art Leipzig, Germany. Langdon will offer a short course in reading objects, environments and messages. Stimulated by the curious genre of design fiction, the programme asserts storytelling as the primary function of design. Langdon will conduct a two/three day workshop on September 17–18 exploring narrative approaches to design, a series of connected exercises subjecting a collection of found materials to various manual and conceptual processes.

The workshop is not concerned with speculative design or futurism, but with documenting and manipulating the narrative potential of ordinary artefacts through consideration of their essence; their relations with each other; and the meanings they might be made to express. Space is limited to 12 participants. Please contact Shaun Dacey for further information at learning@contemporaryartgallery.ca or 604 681 2700.



26th Annual Gala and Art Auction

Saturday, November, 8, 2014, 6:30pm
Rosewood Hotel Georgia
801 West Georgia Street, Vancouver

Join us on for a truly remarkable evening, including our much anticipated art auction alongside a new initiative, The Anonymous Polaroid Project.

Specially invited public figures have been asked to take series of Polaroid photographs reflecting on the activity of their daily lives. These signed photographs will be offered for auction, but only after bidding closes will the identities of the famous photographers be revealed. By purchasing the photographs that speak most to them, collectors will capture a snapshot in the life of an extraordinary person and support the CAG!

The Anonymous Polaroid Project will form part of our overall art auction featuring 35 artworks by emerging and established Canadian and international artists, including Frances Stark, Julie Dault, Geoffrey Farmer, Elizabeth McIntosh, Mina Totino and Ken Lum.

Join us at this important benefit for the Contemporary Art Gallery. Your support allows us to continue our crucial role as the only free independent public art gallery dedicated exclusively to engaging audiences with the very best in contemporary art from Vancouver, Canada and abroad.

Tickets are priced individually at \$250 or \$2,250 for a table of 10 and can be purchased online in the CAG shop at www.contemporaryartgallery.ca or by calling 604-681-2700.

For enquiries including absentee bidding, please contact auction@contemporaryartgallery.ca

To preview the works please visit www.cagauction.com

Youth Programs

The CAG recently embarked on three new youth projects that will continue to unfold throughout the fall.



Summer Performance Intensive

During July to September the CAG began a ten week course for emerging artists interested in cross-disciplinary movement-based performance. Conceived by our artist-in-residence Brendan Fernandes and led by artist/performers, Justine Chambers, Delia Brett and Daelik, this innovative course offered one-to-one mentorship with a focus on notions of diaspora and cultural identity. Over twenty sessions, the group considered the intersection between dance, choreography and visual art, and includes training in the concepts and logistics of developing choreographic works, introducing young artists to established choreographers, performers and dancers, through studio and gallery visits, reading/discussion groups and workshops. This immersive period will culminate in the production and presentation of a new collaborative performance by participants later this fall. This project is generously supported by the British Columbia Arts Council Youth Engagement Program.

CAG at Telus Gardens

In June, the CAG was selected to develop a permanent community art work in the new Telus Garden building. In response, this fall, the CAG will begin an intensive program engaging Vancouver's contemporary video and film community. The fifteen week program for youth (15-18 years), mentored by CAG learning staff with support from local Vancouver artists and filmmakers, will culminate in the development of a collaborative photographic and multi-channel video installation for Telus Garden to be launched in the summer of 2015.

Nisga'a Museum New Visions Artist Residency

The New Visions Artist Residency is a unique partnership between Nisga'a Museum and CAG. The Nisga'a Museum will host Vancouver-based emerging First Nations artist Krista Belle Stewart for a multi-week residency this fall, supporting the production of new work alongside a series of workshops mentoring youth from Nisga'a Elementary Secondary School, with the aim of nurturing dialogue between Nisga'a youth and urban First Nations artistic communities in Vancouver. Following the workshops in Terrace, Nisga'a youth will then visit Vancouver in early 2015 for a presentation of their work and meetings with local First Nations artists. This project is generously supported by a grant for Aboriginal Youth Engaged in the Arts from the First Peoples' Cultural Council.

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

Screening

Performance

Artist and curator talks

Exhibition openings and receptions

Jürgen Partenheimer, *The Archive — The Raven Diaries*
Opening reception: Thursday, September 11, 7–10pm
Join us to celebrate the opening of our new exhibition.

State of the Practice
Roundhouse Community Arts & Recreation Centre
Opening reception: Thursday, September 18, 5pm
The CAG is participating in an exhibition of the Vancouver Parks Board Field House residents. Documentation of projects from our artists-in-residence Raymond Boisjoly, Broken City Lab, Marie Lorenz and Brendan Fernandes will be on display.

Gunilla Klingberg
Opening reception: Thursday, October 9, 7–10pm
Join us to celebrate the opening of our new gallery façade and off-site commission.

Sameer Farooq
Burrard Marina Field House Studio, 1655 Whyte Avenue
Tuesday, September 9, 7pm
The CAG presents an evening screening of documentaries shot in China over the past decade by Field House artist-in-residence Sameer Farooq: *Beijing, Beijing* (2004), *I Want to Grow Old* (2008) and *The Silk Road of Pop* (2013).

Vancouver Electronic Ensemble
Monday, October 6, 7pm
In response to the exhibition by Jürgen Partenheimer, VEE will create a special improvised performance as part of the Vancouver New Music Festival. Players will be scattered across the gallery rooms, as sound, light and colour flow throughout the building creating an abstract sonic environment. Places are free but space is limited. Please contact the gallery for further details.

Jürgen Partenheimer
Saturday September 13, 2pm
Join the artist on a walk through tour of his exhibition.

Gunilla Klingberg
Location TBC??
Thursday October 9, 7pm
Klingberg will give an overview of her practice including discussion of her new commission at the gallery and off-site.

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.

Family days



Alec Bălășescu
Tuesday, October 21, 7pm
Anthropologist Bălășescu specializes in material culture, the body, consumption and cultural aspects of economy. He is the author of *Paris Chic*, *Tehran Thrills*, *Aesthetic Bodies*, *Political Subjects* (ZetaBooks, 2007) and taught at the National School of Political and Administrative Studies, Bucharest; American University in Paris; University of California, Irvine; Royal University for Women, Bahrain and Galatasaray University, Istanbul. He worked as deputy director for the Romanian Cultural Institute 'Dimitrie Cantemir' in Istanbul and is currently based in Vancouver, interested in urban ecology and social business models.

Kimberly Phillips
Tuesday, November 4, 7pm
Director/Curator at Access Gallery, Phillips holds a doctorate in art history from the University of British Columbia, where she focused on the complexity of German collective memory as negotiated through ephemeral artistic interventions in the public realm of post-1989 Berlin. She is a sessional instructor at Emily Carr University of Art + Design and the University of British Columbia, where she teaches courses on the history of visual culture, cultural theory and curatorial practice. During her recent residency at 221A, she collaborated with Vanessa Kwan to present a solo exhibition of work by Kara Uzelman's accompanied by the publication *Unknown Objects*, featuring a text by the poet and essayist Lisa Robertson.

Saturday, September 27, October 25
12–3pm
On the last Saturday of every month, the CAG invites all ages to drop-in for short exhibition tours and free art making activities that respond to our current exhibitions. This new initiative is presented in collaboration with ArtStarts on Saturdays. Visit www.artstarts.com/weekend for more information. 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

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.

Lindsay Lachance

Saturday, September 20, 3pm

A guided visit of the exhibitions on display in French led by UBC Theatre Studies PhD student Lindsay Lachance.

Jaclyn Bruneau

Sunday, October 5, 3pm

CAG Visitor Assistant, Jaclyn Bruneau leads a tour of current exhibitions.

Olivia Qiu

Saturday, October 18, 3pm

A guided visit of the exhibitions on display in Mandarin led by artist Olivia Qiu.

Jill Henderson

Sunday, October 19, 3pm

CAG Communications Coordinator, Jill Henderson tours the works on display and explores the history of the CAG.

Jenifer Papararo

Saturday, October 25, 3pm

CAG Curator, Jenifer Papararo leads a tour of current exhibitions.

Avelina Crespo

Sunday, October 26, 3pm

A tour of current exhibitions on display in Spanish led by artist Avelina Crespo.

Shaun Dacey

Saturday, November 8, 3pm

CAG Curator, Learning and Public Programs Shaun Dacey leads a tour of current exhibitions.

SFU Philosophers Café: Art Salons

In the spirit of social gatherings that provide forums for discussion, SFU Philosophers' Café will run two art salons in collaboration with the Contemporary Art Gallery. Each café will start with a guided tour of current exhibitions with Director Nigel Prince, followed by a discussion with Shaun Dacey, Curator, Learning and Public Programs and special guests.

Jürgen Partenheimer: *The Archive – The Raven Diaries*

Saturday, September 27, 3–5pm

Gunilla Klingberg

Saturday, November 1, 3–5pm

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 library@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:
Kronenbourg 1664 and E J Gallo Winery.

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ISBN: 978-1-897302-70-5



CAG elsewhere

Isabel Nolan

The weakened eye of day

Irish Museum of Modern Art, Dublin

June 7 to September 21, 2014

This is the initial presentation in a sequence of complementary exhibitions of diverse new works. Produced in collaboration with IMMA, Dublin and Mercer Union, Toronto.

Julia Dault

Color Me Badd

The Power Plant, Toronto

September 20, 2014 to January 4, 2015

Opening in Vancouver in May 2015, it will be accompanied by an extensive monograph co-published by CAG, The Power Plant and Black Dog Publishing.

Grace Schwindt

Only A Free Individual Can Create A Free Society

Badischer Kunstverein, Karlsruhe

September 26 to November 23, 2014

The Showroom, London

October 7 to November 29, 2014

Commissioned by FLAMIN Productions through Film London Artists' Moving Image Network, with Eastside Projects, Birmingham; The Showroom, London; Badischer Kunstverein; Contemporary Art Gallery, Vancouver; Site Gallery, Sheffield; Tramway, Glasgow; ICIA, University of Bath; and Zeno X Gallery, Antwerp.

Aurélien Froment

Fröbel Fröbeled

Frac Île de France — Le Plateau, Paris

October 1 to December 21, 2014

In collaboration with Villa Arson, Nice; Spike Island, Bristol, UK; Frac Île de France — Le Plateau, Paris; Heidelberger Kunstverein, Germany.

Ryan Gander

Make every show like it's your last

CCA, Derry~Londonderry

October 4 to November 29, 2014

Organized by the CAG, 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.