



Contemporary Art Gallery

Vancouver, BC

Opening receptions:
Thursday, February 2, 7-10pm

Guo Fengyi

February 3 to April 15, 2012
B. C. Binning Gallery

Frances Stark

February 3 to April 15, 2012
Alvin Balkind Gallery

Scott Massey

February 3 to April 15, 2012
Window Spaces and off-site
(Off-site continues until June 30, 2012)



Guo Fengyi

February 3 to April 15, 2012
B. C. Binning Gallery

Guo Fengyi (1942–2010) lived and worked in Xi'an, China. Her first foray into the contemporary art world was her participation in the 2002 *Long March Project — A Walking Visual Display*, in which she produced site specific works at Lugu Lake, Yunnan Province, China, and collaborated with American artist Judy Chicago. Since then, solo exhibitions include *Guo Fengyi*, Collection de l'Art Brut, Lausanne (2011); *China in Four Seasons*, Govett Brewster Art Gallery, New Zealand; *I am Guo Fengyi*, Long March Space, Beijing (both 2009); Galerie Barbara Gross, Munich (2008). Group exhibitions include *The Kaleidoscopic Eye: Thyse-Bornemisza Art Contemporary Collection*, Mori Art Museum, Tokyo (2009); *China Welcomes You ... Desires, Struggles, New Identities*, Kunsthau, Graz (2007); Taipei Biennale, Taiwan (2006); Biennale of Contemporary Art, Prague and Yokohama Triennale, Japan (both 2005); *The Long March Project — Le Moine et Le Demon*, Museum of Contemporary Art, Lyon (2004).

A publication, *Who is Guo Fengyi?*, accompanies the exhibition, including texts by Chang Tsong-zung, founding Director, Hanart TZ Gallery, Hong Kong and co-founder, Asia Art Archive; Gao Shiming, Deputy Director of the Advanced School of Art and Humanities, China Art Academy and one of the leading authorities on contemporary Chinese Art; and Long March founder Lu Jie. Priced \$30. Please see reception for details.

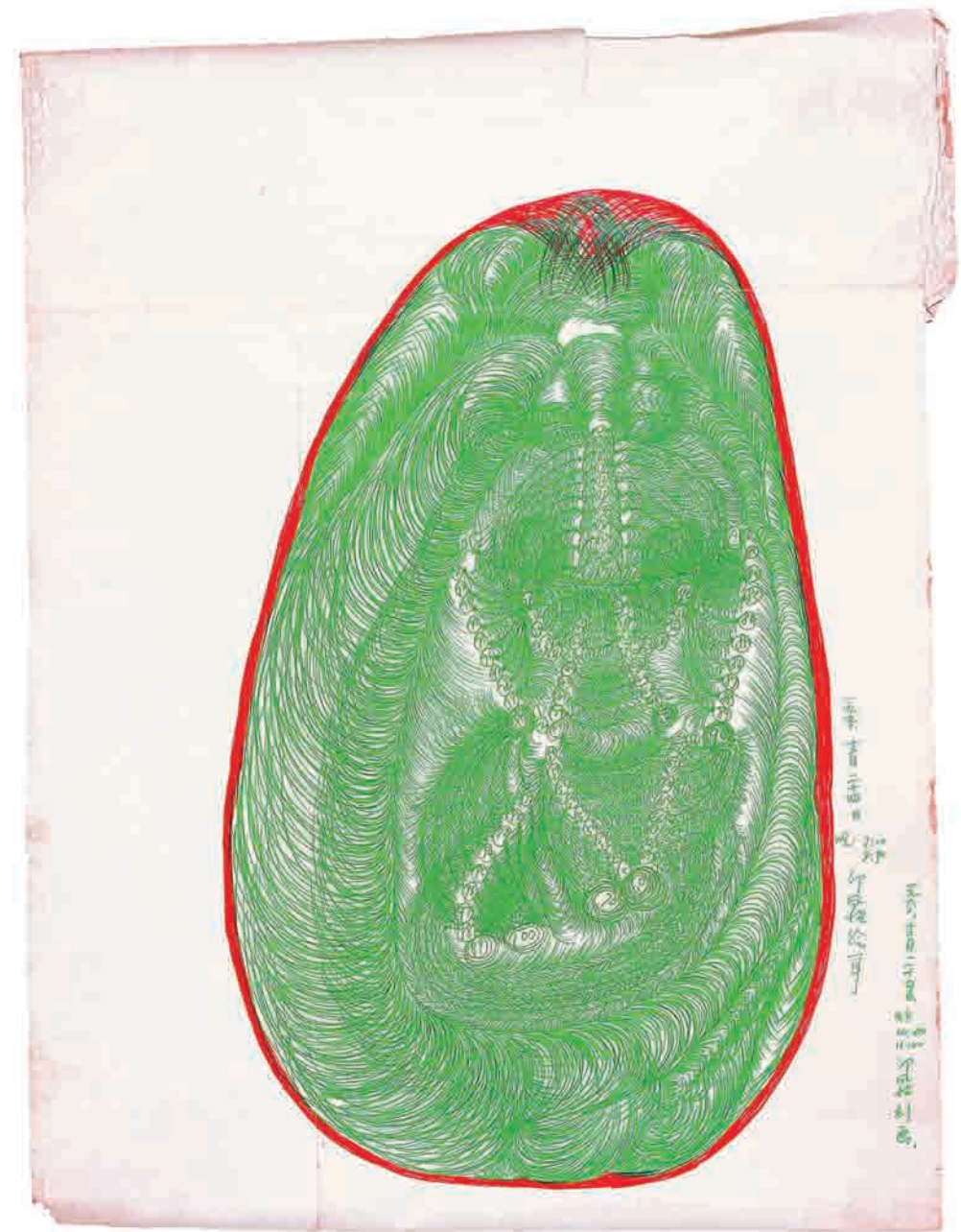
The Contemporary Art Gallery presents the first solo exhibition in North America of the work of Chinese artist Guo Fengyi (1942–2010). Self trained, she belongs to an older generation whose embracing of Chinese folk culture combines with traditions of wisdom and myth. Her large-scale drawings comprise intricate details and obsessive mark-making to articulate ideas of spiritual and metaphysical significance.

While never considering herself an artist, it was Guo's involvement with the Long March Project in 2002 that brought her into contact with the contemporary art world. Originally Long March wanted to engage her as a means of demonstrating art's loss of vocabulary in dealing with things of tradition as contemporary China moved on apace.

Guo Fengyi began drawing after illness brought her to the healing practice of *Qi-qong* (a traditional Chinese health practice as a means to cultivate *qi* energy within the body). Combined with her study of theories of mysticism, she began having visions when in these meditative states which she felt compelled to translate into drawing. Guo's subject matter encompasses these traditional concepts of thought with Chinese philosophy, myths, cosmology, acupuncture energy maps, divination and dynastic sites — all systems which are fast disappearing in a modernizing China. Her works are charged in every sense, bringing together notions of creativity as acts of everyday life. Redolent of fields of energy and magnetic auras, drawings manifest as suggestions of the human form, otherworldly beings and internal body parts, mapped against diagrammatic evocations of invisible worlds surrounding and influencing our existence.

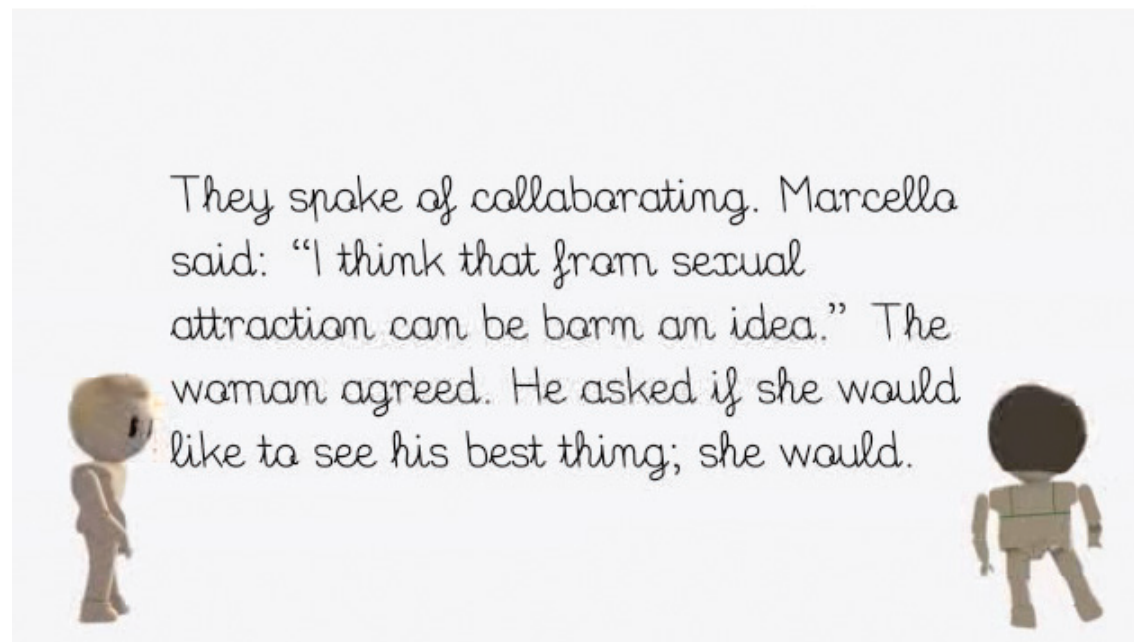
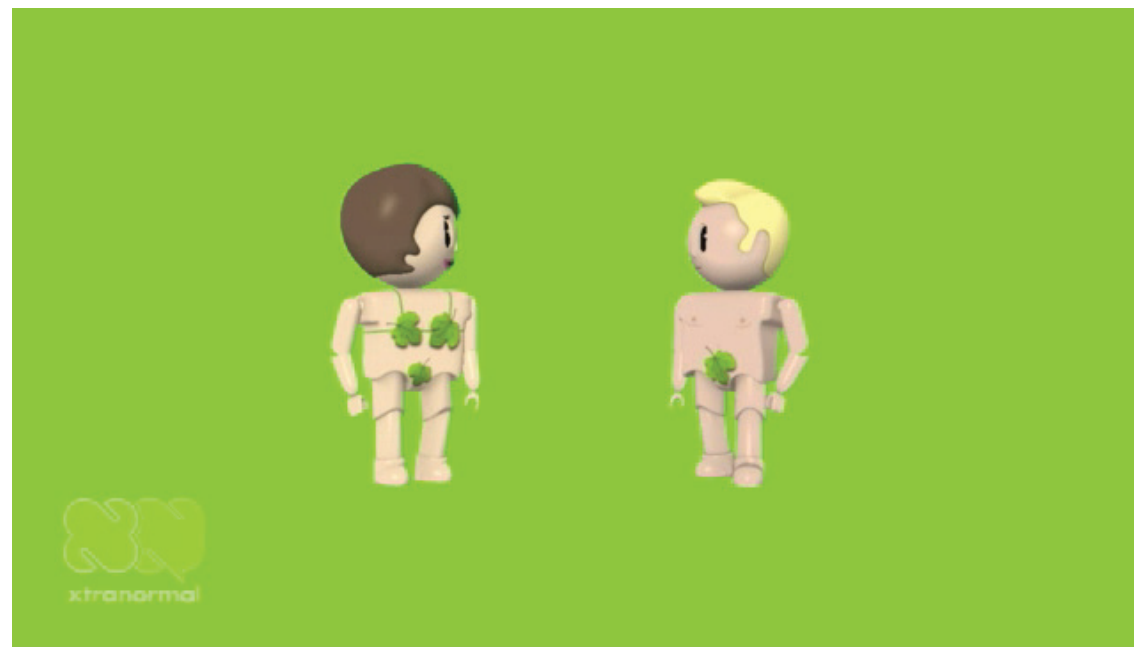
Cosmic diagrams, divining apparatus for oracles: within Western traditions her work is seen to locate within the idea of 'Outsider Art' or Art Brut, collections of which were put together by French artist Jean Dubuffet, as a means to tap into some notion of authenticity. Many of these artists were perceived as naïve, some were confined to institutions, others seen to produce work that somehow revealed a private, coded message from deep within our human psyche, alternative images of unfathomable worlds. From the perspective of Guo her work has much more value than can be conventionally attributed to art. They go far beyond that.

In a formal analysis it can be seen that her drawings provide a meeting point between two worlds — physically, conceptually and philosophically, intriguing in their mysterious complexity. There is a consistency in her formal style and expressive mark-making and pictorial sense. Yet for Guo they are an alternative means of communication, a truth in the sense that they picture messages from elsewhere and a message of both cultural and symbolic relevance to our contemporary position, a premonition from the past. In her own words she saw drawing as a 'viewing



Guo Fengyi Ear (1989)
Mixed media on paper, 99.5 x 75 cm
Courtesy Long March Space, Beijing

from afar' and as such they should be considered not as some form of representation but as a process of release, a visiting of events which burst forth into our everyday lives yet sit outside of our daily experiences. In that sense they remain true to the notion of drawing as a means to grasp something, a thing that resides outside of our immediate comprehension. Some works such as the series of SARS are ghostly demons, uncanny in their terrifying depiction of this epidemic which threatened world wide infection. Others such as the impressively large-scale scroll drawings of Shao dian (father of the Yellow Emperor), various Goddesses and deities of religious Taoism, are intriguingly unfamiliar. Through her work we get a glimpse of a pre-modern society, one in touch with the greater secrets of our world and laying claim to ongoing links with ancient histories. Hidden cultural memories are revealed as ones to be revisited and not dismissed as mere superstition, establishing an attractive subversive nature to a more systematized world.



Frances Stark

My Best Thing
Alvin Balkind Gallery
February 3 to April 15, 2012

Frances Stark was born in 1967, Newport Beach, California. She studied at San Francisco State University, San Francisco and Art Center College of Design, Pasadena, California. She now lives and works in Los Angeles. Recent solo exhibitions include the MIT List Visual Arts Center, Cambridge, Massachusetts and Centre for Contemporary Art, Glasgow (both 2010); Nottingham Contemporary (2009); Portikus, Frankfurt/Main and Wiener Secession, Vienna (both 2008); FRAC – Bourgogne, Dijon (2007); Artspace, San Antonio (2006). Recent group exhibitions include *Restless Empathy*, Aspen Art Museum, The Page, Kimmerich, New York; *For the blind man in the dark room looking for the black cat that isn't there*, Museum of Contemporary Art, Detroit (all 2010); *Picturing the Studio*, School of the Art Institute of Chicago; *Poor. Old. Tired. Horse.*, Institute of Contemporary Arts, London; *The Space of Words*, MUDAM: Musée d'Art Moderne Grand-Duc Jean, Luxembourg (2009); *Pretty Ugly*, Gavin Brown's Enterprise, New York; *Word Event*, Kunsthalle Basel and the Whitney Biennial, Whitney Museum, New York (2008). *My Best Thing* was presented at the 54th Venice Biennale and has subsequently been screened at Walter Phillips Gallery, The Banff Centre, Alberta, The Institute of Contemporary Arts, London and Marc Foxx Gallery, Los Angeles.

To accompany the exhibition a publication with a major new text by Mark Godfrey, Curator, Tate Modern, London, has been produced by the Contemporary Art Gallery in collaboration with the Walter Phillips Gallery, The Banff Centre, dedicated exclusively to *My Best Thing*. Please see reception for details.

The Contemporary Art Gallery presents *My Best Thing* (2011), Frances Stark's first feature-length animation. Initially presented in ILLUMInations at the 54th Venice Biennale, this recent work has rapidly gained critical attention. Using transcripts of an on-line relationship between Stark and two random strangers, the video unfolds to build an intimate portrait of the artist and her creative process. It continues Stark's ongoing concerns with expectation and gender infused with notions of doubt, anxiety and musings on the general state of things. While arguably best known for her works on paper, where such issues are seen through the lens of writing, drawing and collage, her videos and performance pieces likewise comprise a forceful component in her overall artistic proposition.

In *My Best Thing* two naked online avatars are pictured, a man and a woman, playmobil-like figures wearing discrete fig leaves for modesty. The video traces the development of their relationship beginning as a series of discussions revolving around standard chat-room flirtatiousness. These encounters then give way to talk about film, art and subjectivity, touching on ideas surrounding history, politics and the very act of art-making itself. As the work progresses between two people initially unfamiliar to each other, the sexually oriented chat evolves into talk of them becoming potential collaborators. However, at this point of heightened acquaintance their relationship comes to an abrupt halt and conversation with a second person ensues. The artist's exchange with each of her on-line counterparts is poignant and often comic, enhanced by the animation itself where Stark used Xtranormal, freely available 3D movie-making software, to render herself and her opposite number as cartoons, speaking in computer-generated accents transferred from actual dialogue.

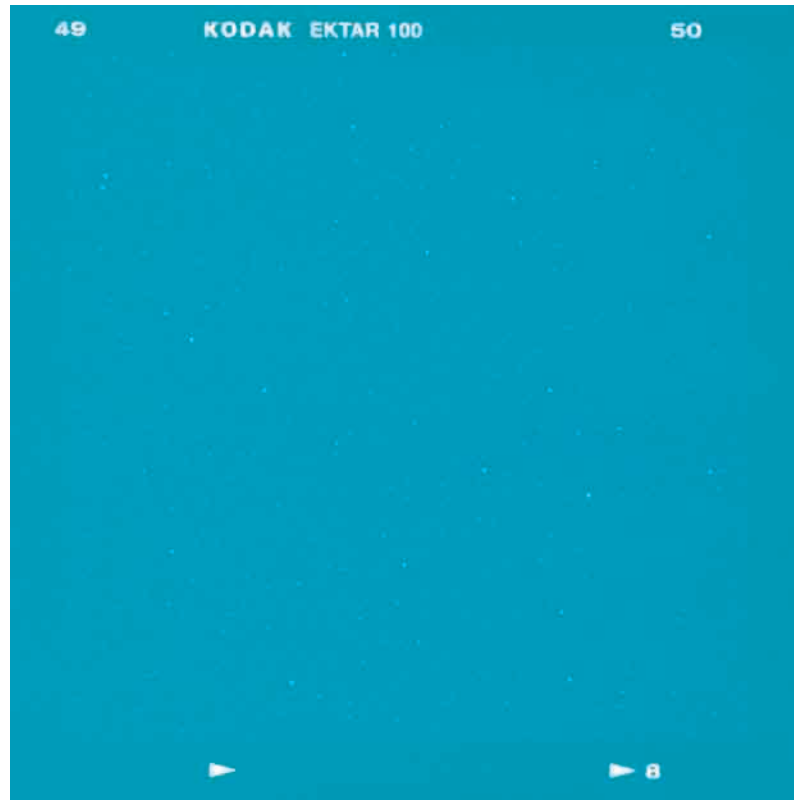
This is a compelling work that humorously and touchingly reflects on our changing world; a place where relationships mediated by technology challenge the usual understanding of how we interact with each other and allows new forms of behaviour to emerge. Stark continues to remind us of the complexity inherent in everyday encounters. Ideas of performance and role-playing, the anonymity versus intimacy implicit within the artist's animation, are examined and brought into the wider philosophical discourse of subjectivity where strangers can so easily transform into confidantes.

Opposite
Frances Stark *My Best Thing* (2011)
Digital video, duration 99 minutes
Courtesy the artist, Marc Foxx, Los Angeles;
Gavin Brown's Enterprise, New York City;
Greengassi, London; Galerie Buchholz, Cologne

Scott Massey

Aurorae
Window Spaces
February 3 to April 15, 2012

Via Lactea (above Glacier Lake)
Yaletown-Roundhouse Station,
Canada Line
February 3 to June 30, 2012



The Contemporary Art Gallery presents the first major exhibition of Vancouver artist Scott Massey. With discrete works sited in the windows and at the Canada Line station, Massey links both locations through two new pieces dealing with shifts in notions of time and place and the mutable connections between them.

Typically Massey's work often accentuates and amplifies natural phenomena, often heightened through artificial means or via slight manipulations. His interest in challenging our perception of the natural world or urban landscape is exemplified in a series of photographic and light works. For the front of the Contemporary Art Gallery, Massey has produced a new piece which draws our attention to something we think we know. By making an intervention into the volume of the existing window vitrines, he creates a subtle animation of the façade. Using light itself as material, giving substance to the intangible, periodic changes in intensity set the building in motion causing us to look again.

In *Via Lactea (above Glacier Lake)* sited at the Yaletown-Roundhouse Station of the Canada Line, Massey deftly combines 171 narrow-field photographs of the night sky on the same strip of film, achieved by making minor adjustments to camera angle over a lengthy period of time. Even though the image is artificially constructed, the luminous pattern of the starry night-time sky retains its convincingly poetic expanse while throwing into question the veracity of a photographic image. Its blueness is much closer to that of a bright, sunny day and by linking notions of celestial navigation — wayfaring — to more contemporary means of travel, *Via Lactea* throws into flux a consideration of temporality and site.

Scott Massey lives and works in Vancouver. He studied photography at Emily Carr University of Art & Design. Solo exhibitions include Gallery Fukai and *Topologies and Limits*, CSA Space, Vancouver (2011); *Swan Song*, Luminato Box, Toronto (2009), *Minor Incidents*, Werner Whitman Gallery, Montréal (2007) and *Collapse*, Spill 01, Artspeak, Vancouver (2004). Massey has also participated in *Before and After*, Contact Photography Festival, Toronto and *Arte Laguna*, Venice in 2010. His work is in private and public collections including Visual Art Collection, Office of Foreign Affairs (Canada), the Rennie Collection, Vancouver and the Surrey Art Gallery, Vancouver.

To coincide with the exhibition, Massey has produced a limited edition, *Via Lactea (above Glacier Lake)* (2012), an archival inkjet print, edition of 15, 20 x 20 inches, priced \$150, unframed. Please see reception for details.

Above
Scott Massey
Via Lactea (above Glacier Lake) (2011)
Proposal for the Canada Line
Courtesy the artist

Andrew Cross

The Solo and Ensemble
January 19, 8pm
Djavad Mowafaghian Cinema
Goldcorp Centre for the Arts
149 West Hastings Street

See events pages for related information



Andrew Cross Ensemble (2011)
Production still, courtesy the artist

Andrew Cross lives and works in London, UK. Solo exhibitions include *The Solo* and other works, Mummery + Schnelle, London; 'Standard and Creative Time', New York (both 2011); *The Solo*, Ikon Eastside, Birmingham (2010); *Passing Time*, Turner Contemporary, Margate, and George Eastman House, Rochester NY (2008); *An English Journey*, Castlefield Gallery, Manchester and John Hansard Gallery, Southampton (2004–2005); *Foreign Power*, Soap Factory, Minneapolis (2004); *Some Trains In America*, Rencontres d'Arles Photo Festival, Arles, France, and Barbican Centre, London (2002). Recent group exhibitions include at *Still Film* (Artprojx), Tate Britain; *Artist's Film: Landscape*, Haunch of Venison, London (both 2008); *Something That I'll Never Really See*, Sainsbury Centre, Norwich (2007); *Beck's Futures*, ICA, London (2004); *Real Places?*, Westfälischer Kunstverein, Münster, Germany (2000). His work is in public collections including Victoria and Albert Museum, London; Southampton City Art Gallery; English Heritage and Microsoft, Seattle amongst others.

Presented in partnership with PuSh International Performing Arts Festival and SFU Woodward's Cultural Programs. *The Solo* and *Ensemble* are supported by Southampton Solent University.

The Contemporary Art Gallery presents the North American premiere of two new films by British artist Andrew Cross to be followed by a question and answer session.

The Solo is a new film featuring the music of Carl Palmer. It explores the relationship between music and space by focusing on a much-maligned musical form: the rock drum solo. Through a process of rigorous editing, sequences of tightly framed images are constructed; Cross' minimalist style giving rise to a consideration of the shifting nature of cultural value.

Popular in the late 1960s and early 1970s drum solos were a key feature of concerts then, combining extraordinary musical virtuosity and showmanship. The film is produced in collaboration with Carl Palmer, legendary rock star drummer of 1970s 'supergroup' Emerson, Lake & Palmer, who composed and performed a series of new drum solos especially for the artist.

Presented here as a single screen projection, Cross' work points up the minutiae of Palmer's performance and the absorbing relationship between drummer and drum kit. Each part explores different aspects of percussion and the inherent complexities within rhythm and sound. A solo snare drum gives way to brushes, then cymbals, followed by a sequence played with hands and felt beaters. It culminates in a final full drum kit solo.

For his latest collaboration with musicians associated with 1970s 'progressive' rock, Andrew Cross has worked with a group once dubbed Europe's 'biggest cult band': The Enid. This will be the first international screening of *Ensemble* produced to coincide with The Enid's concert with the City of Birmingham Symphony Orchestra (CBSO) in October 2011.

Throughout their 36 year checkered history The Enid have both captivated and confounded music audiences in equal measure. While their musical style may possess many of the characteristics of English progressive rock — complex, 'intellectual' filled with classical references — The Enid have always defied clear categorization. In this characteristically restrained film — contradicting the conventions of the 'rockumentary' with the unlikeliest of rock 'stars' — Cross presents an intimate portrait of enigmatic founder and creative core Robert John Godfrey together with current band members at their studio and collective home in Northampton, England. A range of musical elements are observed as they are rehearsed in the studio leading up to the film's second part covering their live concert with the CBSO. As the camera lingers, Godfrey offers insight into his uncompromising ideas and philosophy that underpin The Enid's unique music and ethos.

Rabih Mroué

The Pixelated Revolution
January 24, 8pm
B. C. Binning Gallery
Free admission

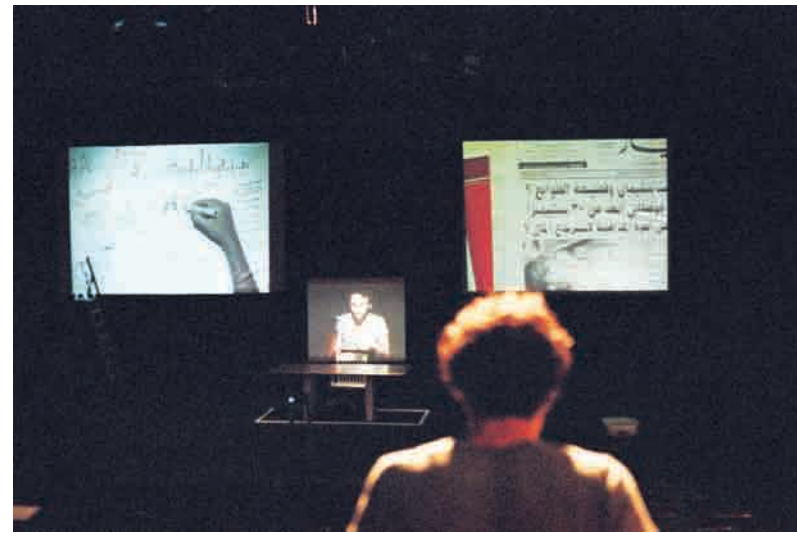
Looking for a Missing Employee
January 26–28, 8pm
The Roundhouse
181 Roundhouse Mews
Tickets: Advance \$26–32; Door \$28–34
www.ticketstonight.ca / tel. 604 684 2787

See events pages for related information

Rabih Mroué was born in 1967 in Beirut, Lebanon where he continues to live and work. He is an actor, director, playwright, visual artist and a contributing member of *The Drama Review* (TDR) as well as a co-founder and board member of the Beirut Art Center (BAC). Since 1990 he has been using semi-documentary theatre as a means to speak out about issues in Lebanon. In 2011 he was awarded the Bansemir & Nyssen Dramatiker Preis (with Lina Saneh) and the Prince Claus Award. In 2010 Mroué received an Artist Grant for Theatre/Performance Arts from the Foundation of Contemporary Arts, New York and the Spalding Gray Award. Recent exhibitions and performances include *My Leap into the Void*, Galerie Sfeir-Semler, Hamburg (2011); *I, the Undersigned*, BAK, Utrecht (2010); *Performa 09*, New York; 11th International Istanbul Biennial; *Tarjama/Translation*, Queens Museum of Art, New York; and Sharjah Biennial (all 2009); *Soft Manipulation — Who is Afraid of the New Now?*, Casino Luxembourg, Luxembourg; *Medium Religion*, Center for Art and Media (ZKM), Karlsruhe (both 2008); *Make me Stop Smoking*, Tate Modern, London (2007).

Supported by The Roundhouse. Presented in partnership with PuSh International Performing Arts Festival and grunt gallery. This tour is made possible through the collaboration of P.S. 122 (New York), On the Boards (Seattle), Walker Art Center (Minneapolis) and The Andy Warhol Museum (Pittsburgh).

Above
Rabih Mroué
Looking for a Missing Employee (2003)
Performance still
Photograph by Houssam Mchaimch



The Contemporary Art Gallery presents a work in progress, *The Pixelated Revolution*, a new performance by Lebanese actor, director, and playwright Rabih Mroué. Mroué's storytelling pits facts against propaganda imbued with a particular sense of humour and a visual sensibility. By means of a semi-documentary style of theatre, his often-controversial work draws attention to issues and events overlooked in the current political climate of the Middle East.

Taking the form of a lecture-performance about the usage of mobile phones during the Syrian revolution, *The Pixelated Revolution* examines the contemporary and recent phenomenon of photographs made during such events of conflict, broadcast and shared via Facebook and other virtual communication tools, as a means to direct and communicate events to the world. The piece questions the relationship of this method of documentation to broader photographic and cinematic truths. How do we understand the photographic traces broadcast by the Syrians in the vast space of the Internet, a universe loose and ever-changing, that is subject to viruses and other phenomena of deterioration, framed by incomplete downloads, pixelated images and ruptured modes of communication. Are these incomplete images an extension of the physical experience during the unrest in places such as Syria?

Looking for a Missing Employee is a thoughtful and provocative performance puzzle in which Mroué follows the true story of a man who disappears from his low-level post at the Ministry of Finance in Beirut, never to be seen again. Merging storytelling with live sketching, the artist takes us on a perplexing search for the 'truth', littered with a sea of documents, clippings, photos and found objects. The material accumulates under multi-camera live feeds as we are exposed to the ways media shapes public perception, rumours, accusations, political conflicts and scandals. What unfolds is a commentary on the phenomenon of disappearance and proof that "between the truth and a lie, there is but a hair."

Public events

Andrew Cross artist's talk
Wednesday, January 18, 11.30am
Emily Carr University of Art & Design
1399 Johnston Street, Granville Island, Room 245
Places are free
Join artist Andrew Cross as he discusses his new films within the context of his broader practice.

Andrew Cross *The Solo and Ensemble*
Thursday, January 19, 8pm
SFU Woodward's
Tickets \$20 via www.ticketstonight.ca / tel. 604 684 2787
Join us for the North American premiere of two new films by British artist Andrew Cross.

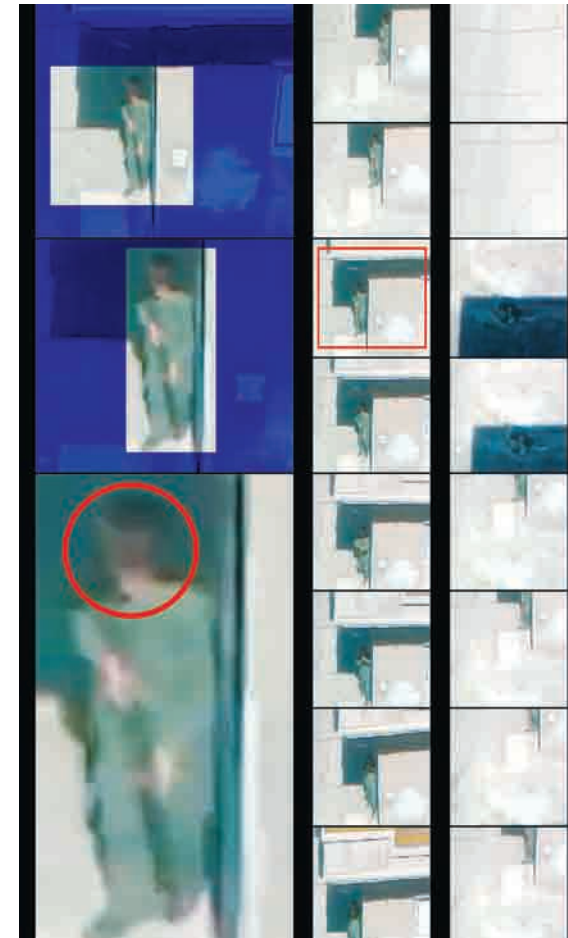
Andrew Cross question and answer
Thursday, January 19, approx. 9.15pm
Djavad Mowafaghian Cinema, Goldcorp Centre for the Arts
Following the screenings of *The Solo and Ensemble* Andrew Cross will engage in a discussion concerning issues raised by his films. Admission with ticket for screenings.

Rabih Mroué *The Pixelated Revolution*
Tuesday, January 24, 8pm
Contemporary Art Gallery
Places are free
Join us for the presentation of the new lecture-performance by Mroué.

Rabih Mroué *Looking for a Missing Employee*
The Roundhouse, January 26–28, 8pm
Post-show discussion led by Vanessa Kwan, January 27
Tickets advance \$26–32 / door \$28–34
www.ticketstonight.ca / tel. 604 684 2787
Join us for this series of performances and discussion with Lebanese actor, director and playwright Mroué.

Rabih Mroué artist meet and greet
Saturday, January 28, 4–6pm
grunt gallery, 116–350 East 2nd Ave
Places are free
An informal opportunity to meet Mroué to discuss the issues raised in his work.

Exhibition Openings
Thursday, February 2, 7–10pm
Contemporary Art Gallery
Join us to celebrate the opening of our new exhibitions.



Rabih Mroué
The Pixelated Revolution (2011)
Projection still
Courtesy the artist

Public events

Public Discussion

Neil Campbell on Guo Fengyi
Saturday, February 11, 3pm
Contemporary Art Gallery
Places are free

Vancouver based artist Neil Campbell talks about drawing and process in the context of the exhibition of work by Guo Fengyi.

Public Discussion

Carla Nappi on Guo Fengyi
Saturday, March 10, 3pm
Contemporary Art Gallery
Places are free

Lecturer in the Department of History at UBC, Nappi speaks to the traditions of medicine and healing in Chinese history within the context of work by Guo Fengyi.

Public Discussion

Keith Wallace on Guo Fengyi
Saturday, March 17, 3pm
Contemporary Art Gallery
Places are free

Editor of *Yishu: Journal of Contemporary Chinese Art* leads a talk about the work of Guo Fengyi.



Cover image
Guo Fengyi
Heavenly Dragon (1990)
Ink on cloth
152 x 63 cm
Courtesy Long March Space, Beijing

Right
Guo Fengyi
Fengshui of Yokohama (2005) (detail)
Coloured ink on rice paper
390 x 69 cm
Courtesy Long March Space, Beijing

Contemporary Art Gallery
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info@contemporaryartgallery.ca
www.contemporaryartgallery.ca

Open Wednesday to Sunday 12 to 6pm
Free entry

The Abraham Rogatnick Library is open to the public by appointment

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

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Free Guided Visits

Guided visits are free and open to the public, providing an excellent opportunity to engage with exhibitions and develop new skills for interpreting contemporary art.

Saturday, February 25, 3pm

Guided visit of the exhibitions led by Gallery Coordinator, Jill Henderson and our volunteers

Saturday, March 3, 3pm

Guided visit of the exhibition Frances Stark, *By Best Friend* led by curator Jenifer Pappararo

Saturday, March 24, 3pm

Guided visit of the exhibition Guo Fengyi led by Executive Director Nigel Prince

Saturday, March 31, 3pm

Guided visit in French led by our volunteer Patricia Huijnen

Sunday, April 15, 3pm

Guided visit of the exhibitions led by Gallery Coordinator, Jill Henderson and our volunteers

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, please email info@contemporaryartgallery.ca or telephone 604.681.2700.



