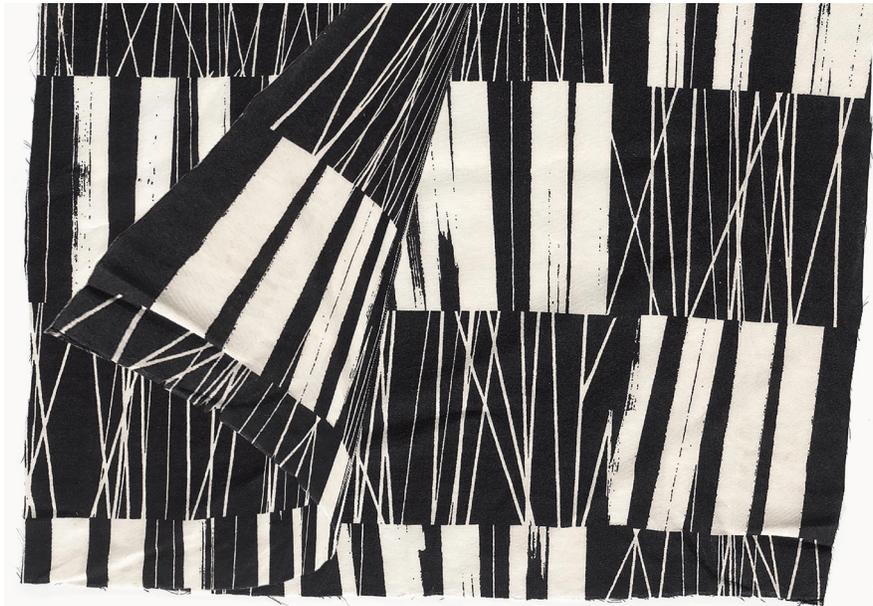




Press Release

CAG façade and Yaletown-Roundhouse Station to be transformed by the work of Canadian artist Lyse Lemieux



Lyse Lemieux, FULL FRONTAL, 2017. Courtesy the artist

Artist: Lyse Lemieux
Exhibition: FULL FRONTAL
Dates: October 13, 2017 – March 25, 2018
Location: CAG & Off-site at Yaletown-Roundhouse Station
Preview: Thursday, October 12, 6-9pm

The Contemporary Art Gallery presents a major solo exhibition of work by Canadian artist Lyse Lemieux, incorporating two new inter-related large-scale commissions across the gallery façade and off-site at Yaletown-Roundhouse Station.

Lemieux's artistic practice is often described as one focused on drawing, balanced between figuration and abstraction. Whether working in small (and until very recently, private) notebooks, on sheets of paper, or across the "page" of the gallery façade and the glass panelled architecture of the Yaletown-Roundhouse Station, Lemieux's working process is inseparable from the forms she creates, which are almost always in reference to the human figure.

At CAG, large-scale black ellipses literally contain and obscure the building, redolent of familiar forms, both revealing and concealing the architecture on which they're displayed. But while part of the artist's composition across the façade might suggest something figural, it equally refers to the body by proxy: patterned sections recalling the garments that clothe it or fabric drapes,

as the design itself wraps the building.

Lemieux is haunted by certain forms—like the black tunic she wore throughout Catholic school as a girl or the pleated skirt—motifs that reappear again and again throughout her work. Deeply aware of the significance of clothing, the way it declares or masks our subject positions, constrains and liberates us, the artist thinks like a patternmaker: she sees the body through the cut of a skirt, the slope of a shoulder seam. While the works at CAG appear to hem in the building, suggestive of what and how something is enclosed, by contrast, at Yaletown-Roundhouse Station, the artwork appears pulled back, offering glimpses of what lies behind or underneath.

Joining together the two works, the title, FULL FRONTAL, is a description of the works' enveloping and reclaiming of the space of the architecture which provides its support. Simultaneously subtle, yet literally in your face, it is here we sense the solution to the presentation of the private in the public realm, Lemieux's stance asserting the individual and the gendered within the bland, homogeneous surroundings of this part of the city.

At the Yaletown-Roundhouse Station, work is presented by CAG in partnership with the Canada Line Public Art Program – InTransit BC. Lemieux is grateful for the support of Canada Council for the Arts and BC Arts Council. FULL FRONTAL is also supported by Proper Design.

–ENDS–

Notes to editors

For further press information and images, please contact:

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About Lyse Lemieux

Lyse Lemieux studied at the University of Ottawa (1973–75) and the University of British Columbia (1976–78), receiving a BFA from the University of British Columbia (1978). Recent solo exhibitions include *A Girls Gotta Do What A Girls Gotta Do*, Richmond Art Gallery, Richmond, BC (2016); *Black Is The Size Of My New Skirt*, Republic Gallery, Vancouver (2015); *In-Between-In-Between: Lyse Lemieux & Meryl McMaster*, Katzman Contemporary, Toronto (2015); *Soldiers and Vesperers*, Chernoff Fine Arts, Vancouver (2009); *Skinslips / Peau de Jupon*, Musée Marsil, St. Lambert, Québec (2006); *Mignonnette Reine de Nainville*, Sylviane Poirier Art Contemporain, Montréal (2004); *A Fleur De Peau / Second Skin*, Charles H. Scott Gallery, Vancouver (1989); *Michèle Delisle / Lyse Lemieux*, La Commune di Perugia, Italy (1987). Alongside her exhibitions, collaborative work by Lemieux has also resulted in two new works by choreographer/dancer Ziyun Kwan, *Dumb Instrument Dance* at Richmond Art Gallery (2016); and *À Fleur De Peau: The Skin Project* with Marguerite Witvoet and Barbara Bourget for Vancouver International Dance Festival (2005). Participation in recent group exhibitions includes *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery (2016-17); *Aujourd'hui Encore*, Trépanier Baer Gallery, Calgary (2016); *Out of Line*, Oakville Galleries, Ontario (2015); *Cut & Paste*, Equinox Gallery, Vancouver (2012). In 2017 Lemieux was the recipient of the Doris and Jack Shadbolt Foundation for the Visual Arts VIVA award for Outstanding Achievement in the Visual Arts. She lives and works in Vancouver.

www.lyselemieux.com

About the Contemporary Art Gallery

Established in 1971 the Contemporary Art Gallery is the longest standing free public art gallery in Vancouver dedicated exclusively to presenting contemporary art. By the early 1990s the program expanded providing some of the first institutional exhibitions for many important Vancouver artists, including Brian Jungen, Geoffrey Farmer, Germaine Koh and Steven Shearer. The Contemporary Art Gallery is a publicly funded institution, 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.

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Opening hours:

Tuesday - Sunday, 12-6pm
Free admission

Facebook: Contemporary Art Gallery, Vancouver

Twitter: @CAGVancouver

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Soundcloud: Contemporary Art Gallery