



Charlene Vickers

Fish in Astral Projection under Moons

7 colour, 6 plate intaglio print
chine collé, hand coloured & mixed media
printed on BFK Rives 100% rag paper
coloured tie tissue paper
image size: 27 cm x 34 cm
paper size: 40 cm x 45 cm
edition of 50, and 5 APs
issue price \$700



Artists for Kids and
Gordon Smith Gallery

Artists for Kids is honored to share with you our next multiple,

"Fish in Astral Projection under Moons"
by Charlene Vickers

To view this work or to find out more please contact us

2121 Lonsdale Avenue, North Vancouver
www.artistsforkids.ca
604 903 3798

Artists for Kids limited edition prints are published in partnership with
Canadian artists in support of children, their art education and their future.

Charlene Vickers is an Anishinaabe artist living and working in Vancouver. Born in Kenora, Ontario and raised in Toronto, her painting, sculpture, and performance works explore memory, healing, and embodied connections to ancestral lands. Vickers' work has been exhibited across Canada and the United States. Vickers' holds a BFA from Emily Carr University of Art and Design, a BA in Critical Studies of the Arts and MFA from Simon Fraser University.

This print was produced using a technique called soft ground lift, where the texture of fabrics (felt, foam and cloth) selected by Vickers and her hand sewing was transferred into the soft ground and then etched into the plate. The fish silhouette is a copper plate cut into the shape of the fish and aquatinted to achieve the rich black colour and texture. The final piece to this work is the addition of a button that is hand sewn to the printing paper. Printed by master printer Peter Braune and Sarah Madgin at New Leaf Editions.

"Fish in Astral Projection under Moons" presents an exquisite translation of Vickers' textiles that is truly unique.

Charlene Vickers

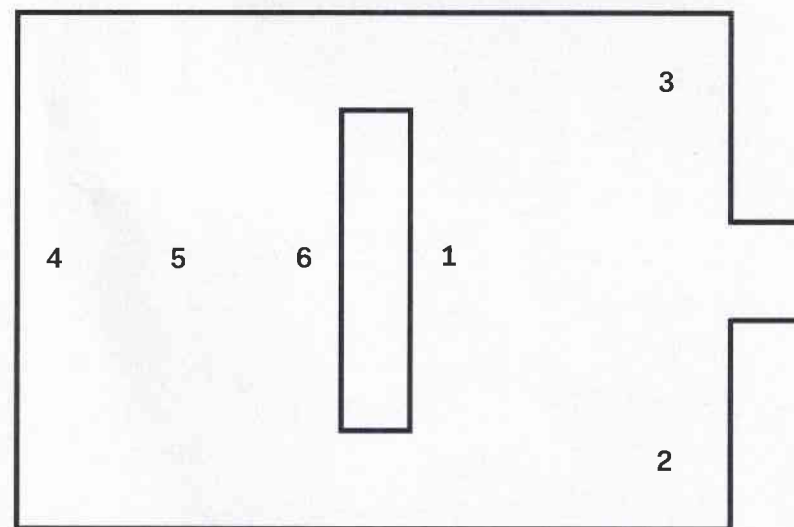
Ancestor Gesture



Encompassing a wide range of media—including painting, sculpture, performance, and installation—the practice of Charlene Vickers operates as a visionary expression of what the artist terms *embodied territory*. Giving vital form to the lands, histories and relations of her birthplace in Wauzhushk Onigum as they are felt, imagined and carried across distance, Vickers' works lucidly manifest ancestral connections, cultural reclamations and her territorial presence as Anishinaabe Kwe, while responding formally to the Coast Salish land she has resided upon for the past thirty years.

In *Ancestor Gesture*, Vickers brings together a selection of new and recent works covering more than ten years of output. From rhythmic abstractions inspired by the quillwork embroidery of her forebears, to a monumental cedar bone bead rendered as a teaching, to a suite of shimmering line drawings that index energy, spirit and breath, the exhibition highlights Vickers' engagement with a broad spectrum of concerns, spanning meditations on power, protection, kinship, and healing. Presented together for the first time, the works on view reflect the intimacy and insistence of Vickers' practice, speaking expansively across time, territory and tradition.

B.C. Binning Gallery



1 *Diviners Grasses* 2009-2010

marker on paper

The drawings of *Diviners Grasses* emerge from a practice of daily mark-making Vickers undertook a number of years ago, amidst a period when she was working a day job. Beginning each morning with the act of putting marker to paper, the works channel a range of persistent forms, including fire, grasses, hair, and bulrushes.

2 *Big Blue Smudge* 2021

cardboard, canvas, paint, tin jingles, wooden buttons, shell buttons, glass beads, craft foam, felt, yarn, twine, t-shirts, yoga mat, hair scrunchies

These vessel-like sculptures are exemplary of Vickers' engagement with what she terms cultural gestures, manifesting connections to ancestral motifs, materials and practices throughout her work. Building form here through processes such as binding, braiding, beading, and sewing, Vickers has painted the resulting compositions with both a series of expressive marks—including references to pictographs that appear in the teaching scrolls of the Midewiwin (Grand Medicine Society)—and in blocks of varying blues. Evoking natural elements like sky and water alongside material forms such as Wedgwood china, these latter colours nod in part to the artist's longtime reflections on cultural frameworks of beauty and value.

3 *The Jingle House* 2021

cedar, painting (acrylic on canvas), felt, tin jingles, sculpture (wood, felt, camp blankets, work pants, beer cases, packing foam, cotton, bamboo, twine, tape), reproduction of a Susan Ross etching, Okanagan tea gifted from Krista Belle Stewart in glass jar, copper mug with tin jingles, yarn, family heirloom vase, brass bell, deer antler

The Jingle House finds its root in a recurring dream of the artist's, one in which she sees the silhouette of a woman unknown to her through a cabin window at night. Rendering the scene here in three dimensions, Vickers offers two ways of looking: a view from the outside—a likeness rendered on canvas—and an interior perspective more complex in character, accrued through traces of a life lived.

Production support: Andrew Curtis

4 *Diviners Spears* 2010

cedar

In *Diviners Spears*, Vickers offers a series of sharply imposing forms, carved by her own hand. Another expression of a cultural gesture, these objects extend not just from the act of carving, but from a meditation on the natural defense armour of the porcupine quill. Standing resolutely upright, these spears lie seemingly in wait of action, of protections yet to come.

5 Cedar Bone Bead (for Faye HeavyShield) 2021

cedar, yarn

This larger-than-life bead form manifests for Vickers a teaching, one that reflects both on adornment as an act of armour—making one's body powerful, special, sheltered—and on the shifting role of cedar in her life, a material she grew up surrounded by, though absent any sense of its deeper cultural contexts. What was once simply the wood panelling the walls of her childhood living room is now an element of significant resonance—one recurrent throughout this exhibition—embodying land, medicine and ancestral connection.

Production support: Phil Gray

6 Diviners Grasses 2010

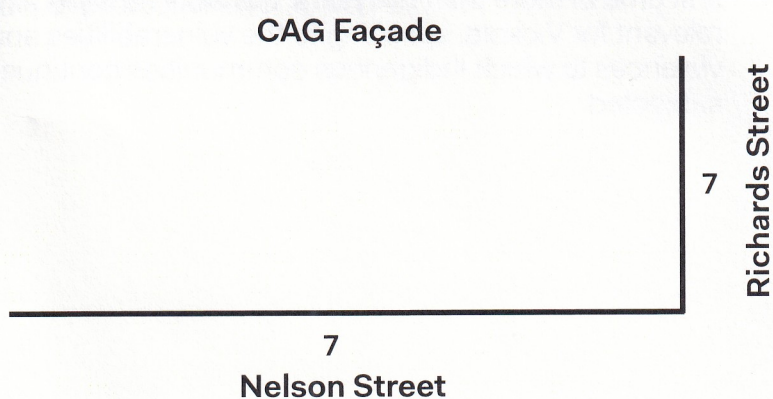
grass, bamboo, cotton, human hair, jute, thread

These sculptures originally took shape as part of a larger installation of Vickers', one commemorating the lives of missing and murdered Indigenous women. Carefully wrapping dried grasses, plants and lengths of her own hair in cloth and thread, the artist references an array of forms—quills, bandages, smudges—redolent of protection or healing, giving physical shape to ideas of shelter, recovery and remembrance. Presented here in Vancouver for the first time in more than ten years, the work remains acutely relevant for Vickers, speaking to the vulnerabilities and violences to which Indigenous communities continue to be subjected.

7 Accumulation of Moments Spent Underwater with the Sun and Moon 2015-2016

watercolour, gouache and coloured pencil on paper
[digital reproductions]

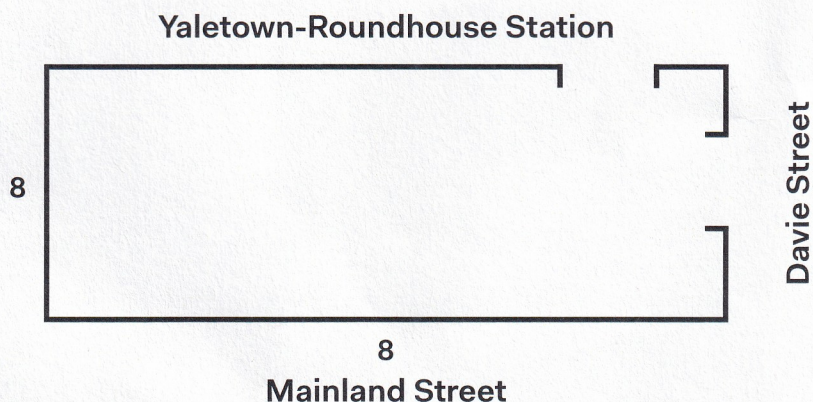
On the exterior façade of the gallery, Vickers presents a series of outsized reproductions of her iconic zigzag paintings, branching across both storeys of the building. Working with a vivid visual language that takes its inspiration in part from the quillwork embroidery of her ancestors, Vickers kaleidoscopically renders the rhythms and patterns of the landscapes she moves through, both natural and urban. Whether conjuring elemental forms (mountains, suns, moons, water) or experiential ones (sound, energy, movement), these works manifest presence, persistence and territory.



8 **Felt Ovoids** 2019-2021

felt, shell buttons, glass beads, watercolour, paper, cotton,
embroidery thread
[digital reproductions]

For a number of years now, Vickers has prodigiously produced small mixed-media fibre works that reinterpret the ovoid shape traditional to Northwest Coast art. A form familiar to the artist since her childhood—and an early point of connection to Indigenous iconography—Vickers draws on the ovoid as the foundation for a broad range of vibrant designs, both abstract and representative. In *Felt Ovoids*, Vickers reproduces several dozen of these pieces in vinyl on the façade of Yaletown-Roundhouse Station, inserting them into the everyday life of the city. A scene evocative of vitality, community and exchange, the presence of these forms is both insistent and watchful, looking back at the city knowingly as it passes them by.



CAG Elsewhere

Deanna Bowen
A Harlem Nocturne
Thames Art Gallery
September 3 to November 7, 2021

Produced by the Contemporary Art Gallery and presented to Vancouver audiences in spring 2019, the solo exhibition of Montreal-based artist Deanna Bowen will continue its national tour in Chatham-Kent this fall at the Thames Art Gallery.

This exhibition tour is generously supported by the Canada Council for the Arts.

www.contemporaryartgallery.ca



CAG

Contemporary Art Gallery

Vancouver, BC

Charlene Vickers

Ancestor Gesture
September 17, 2021 to January 2, 2022
B.C. Binning Gallery, CAG Façade and
off-site at Yaletown-Roundhouse Station

Faye HeavyShield

New Work
September 17, 2021 to January 2, 2022
Alvin Balkind Gallery



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Ancestor Gesture

September 17, 2021 to January 2, 2022
B.C. Binning Gallery, CAG Façade and
off-site at Yaletown-Roundhouse Station

Charlene Vickers is an Anishinaabe artist based in Vancouver. Her painting, sculpture and performance works explore memory, healing and embodied connections to ancestral lands. She is the recipient of the 2018 VIVA Award. Recent exhibitions include a co-presentation with Lawrence Paul Yuxweluptun Lets'lo:tseltun, Macaulay & Co. Fine Art (2021); *Rain Shadow*, Nanaimo Art Gallery (2021); *Where Do We Go From Here?*, Vancouver Art Gallery (2020); *Biennale nationale de sculpture Contemporaine*, Quebec (2020); *An Assembly of Shapes*, Oakville Galleries (2018); *Speaking with Hands and Territories*, SFU Galleries (2018); and *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery (2016). International group exhibitions include *the map is not the territory*, Portland Art Museum (2019); *Connective Tissue: New Approaches in Contemporary Fibre Art*, MoCNA, Santa Fe (2017); *From The Belly of The Beast*, Grace Gallery, Brooklyn (2017); and *If We Never Met*, Pataka Art Museum, Porirua, New Zealand (2016). Vickers graduated from Emily Carr University of Art and Design (1994) and Simon Fraser University (Critical Studies of the Arts, 1998; MFA, 2013).

Encompassing a wide range of media—including painting, sculpture, performance and installation—the practice of Charlene Vickers operates as a visionary expression of what the artist terms *embodied territory*. Giving vital form to the lands, histories and relations of her birthplace in Wauzhushk Onigum as they are felt, imagined and carried across distance, Vickers' works lucidly manifest ancestral connections, cultural reclamations and her territorial presence as Anishinaabe Kwe, while responding formally to the Coast Salish land she has resided upon for the past thirty years.

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Charlene Vickers

Cover

Detail from *Accumulations of Moments Spent Underwater with the Sun and Moon*, 2015-2016
Photo: Trevor Mills, Vancouver Art Gallery

Opposite

Diviners Grasses, 2010

Right

How You See and Cannot See Me at My Window, 2018
Photo: Barb Choit

All courtesy the artist and Macaulay & Co.
Fine Art





Charlene Vickers

Opposite

Detail from *Accumulations of Moments Spent Underwater with the Sun and Moon*, 2015-2016
Photo: Trevor Mills, Vancouver Art Gallery

Above

Diviners Spears, 2010

All courtesy the artist and Macaulay & Co.
Fine Art

Faye HeavyShield

New Work

September 17, 2021 to January 2, 2022

Alvin Balkind Gallery

Faye HeavyShield is a member of the Blackfoot Confederacy from the Kainai (Blood) Nation in the foothills of Southern Alberta. She is a fluent speaker of the Blackfoot language and studied at the Alberta College of Art and Design in Calgary. HeavyShield has exhibited in solo and group exhibitions across Canada, including *Nations in Urban Landscapes*, Contemporary Art Gallery, Vancouver; *rock paper river*, Gallery Connexion, Fredericton; *Into the Garden of Angels*, The Power Plant, Toronto; and *blood*, Southern Alberta Art Gallery, Lethbridge. Her work is held in collections including the National Gallery of Canada, Ottawa; the McMichael Canadian Art Collection, Kleinburg; the Heard Museum, Phoenix; the Glenbow Museum, Calgary; and the MacKenzie Art Gallery, Regina.

In a career spanning more than thirty years, artist Faye HeavyShield has developed a practice of profound influence, renowned as readily for its poetic use of form and material as its evocative embodiments of memory, community and place.

A powerfully concise aesthetic vocabulary gives shape to HeavyShield's work, one rooted in the topography and texture of her homeland in the foothills of Southern Alberta and her upbringing in the Kainai community. Whether drawing on the winds, grasses and rivers of the Northern Plains; staging scenes redolent of gathering or exchange; or exploring elemental geometries that signal continuities and connections, the objects, images and installations of HeavyShield's work manifest as extensions of land, language and body.

At the Contemporary Art Gallery, HeavyShield presents a pair of new works in sculpture and drawing, each a meditation on lineage and line. An unbound sculpture, ropelike in form, anchors the exhibition, accompanied by a series of gestural drawings that recall the shape of a memory. Bearing the hallmarks of HeavyShield's practice—repetition, distillation and material humility—these works extend the artist's career-long reflections on continuance, on that which connects and sustains.

Faye HeavyShield

Opposite
the red line (detail), 2021

Courtesy the artist



Talks and Events

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

Talks and readings held online via Zoom will be live captioned (CART). For more information, contact learning@contemporaryartgallery.ca

For more information about these events, visit www.contemporaryartgallery.ca/whats-on

In Conversation | Charlene Vickers & Faye HeavyShield with Lorna Brown
Saturday, September 18, 4pm
Alvin Balkind Gallery & online via Zoom

Join exhibiting artists Charlene Vickers and Faye HeavyShield for an in-depth discussion about their respective practices and the concerns that drive them in a conversation moderated by artist, curator and writer Lorna Brown. Advance registration required.

Performance | Charlene Vickers
Saturday, October 30, 1pm

In conversation with her exhibition *Ancestor Gesture*, Charlene Vickers will present a new work in performance. Details to be announced in early October.

CAG Reads

For more details or to register, visit www.contemporaryartgallery.ca

October CAG Reads with Skeena Reece
Sunday, October 17, 4pm
Online via Zoom

November CAG Reads with Hannah Rickards
Sunday, November 21, 4pm
Online via Zoom

A book club where artists invite us to read alongside them, CAG Reads welcomes an artist each month to propose a book for our collective reading pleasure, culminating in a virtual hangout grounded in their chosen reading material. Selections are announced each month on our website and through our social media channels.

Open Studio

For more details or to register, visit www.contemporaryartgallery.ca

CAG is delighted to welcome Michelle Sound, Charlene Vickers and Chad MacQuarrie to lead our Open Studio workshops for Fall 2021. Open Studio is a monthly program for young visitors and families inspired by contemporary art practices and CAG's current exhibitions. Workshops will take place onsite at CAG the third Saturday of the month from October to December.

Watercolours and Mark-making with Michelle Sound
Saturday, October 16, 1 – 3pm

Sound, Music and Mixed Media with Charlene Vickers & Chad MacQuarrie
Saturday, November 20, 1 – 3pm

Sound, Music and Mixed Media with Charlene Vickers & Chad MacQuarrie
Saturday, December 18, 1 – 3pm

Video Visits

All videos will be available for viewing as of October 15.

Visit www.contemporaryartgallery.ca for more details.

Join us online this season for CAG's Video Visits, in which we present a variety of perspectives on our current exhibitions.

Presented in five languages—English, Cantonese, French, Mandarin, Spanish—these videos offer short takes on the exhibitions of Charlene Vickers and Faye HeavyShield.

Events Calendar

Sep 18	In Conversation Charlene Vickers & Faye HeavyShield with Lorna Brown	4pm
Oct 16	Open Studio with Michelle Sound	1 – 3pm
Oct 17	CAG Reads with Skeena Reece	4pm
Oct 30	Performance Charlene Vickers	1pm
Nov 20	Open Studio with Charlene Vickers & Chad MacQuarrie	1 – 3pm
Nov 21	CAG Reads with Hannah Rickards	4pm
Dec 18	Open Studio with Charlene Vickers & Chad MacQuarrie	1 – 3pm

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Open Tuesday to Sunday 12 – 6pm
Free admission
Visit us at www.contemporaryartgallery.ca for more information

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Phil Dion, Lead Preparator
Jessica Evans, Retail & Publications Coordinator
Danielle Green, Curator of Learning & Public Engagement
Matthew Hyland, Executive Director
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Keimi Nakashima-Ochoa, Digital Marketing & Communications Coordinator
Asumi Oba, Special Projects Coordinator
Shayla Perreault, Operations & Volunteer Engagement Manager
Kolton Procter, Interim Marketing & Communications Coordinator

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 gratefully acknowledge the generous multi-year support of BMO Financial Group.

At the Contemporary Art Gallery, we carry out our work on the ancestral and unceded lands of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and selilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are engaged in an active learning process about our responsibilities to the stewards of the land we occupy.

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ISBN: 978-1-989503-09-6













