

Rolande Souliere
Frequent Stopping IV and V



CAG Exhibition Guide

Rolande Souliere
Frequent Stopping IV and V
April 5 – September 22, 2019
CAG Façade and off-site at
Yaletown-Roundhouse Station

The multi-media practice of Australia-based Anishinaabe artist Rolande Souliere entangles the visual language of hard-edged geometric abstraction with that of contemporary traffic signage to consider how colonial infrastructures mark both spaces and the people inhabiting them. Her solo exhibition, *Frequent Stopping IV and V*, presents two new large-scale, site-specific works across the street level façade of the Contemporary Art Gallery and off-site at the nearby Yaletown-Roundhouse Station. These installations draw from Souliere's ongoing body of work that creates interventions using caution tape and street barrier patterns in immersive installations.

Souliere has a long history of working with the materials and metaphors of the road. She strips these seemingly universal symbols from their usual contexts and separates them from their role as wayfinding aids to suggest the extent to which authorities dictate our movements on the land. The *Frequent Stopping* series points to the ways in which our perception of boundaries shift according to perspective and to the fact that so many Indigenous land claims—despite being first pressed decades or even centuries ago—have yet to be resolved. Especially in Vancouver, which sits upon the unceded ancestral territories of the Musqueam, Squamish and Tsleil-Waututh Nations, Souliere's ultra-visible, highly public interventions mark space in a gesture that speaks of permanent visibility and reclamation. They delineate lines that cannot be drawn and redrawn.

Rolande Souliere, *Frequent Stopping V* (detail), 2019
Courtesy the artist

Exhibition Guide



Deanna Bowen
A Harlem Nocturne
April 5 – June 16, 2019
B.C. Binning and Alvin Balkind Galleries

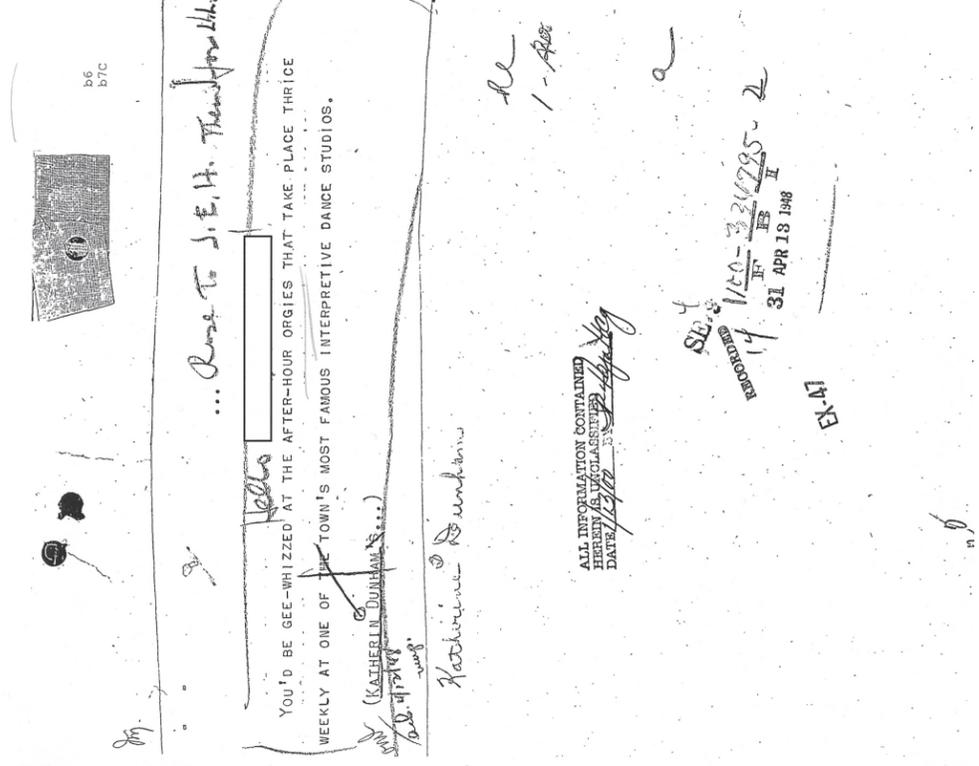
Deanna Bowen's solo exhibition, *A Harlem Nocturne*, comprises two separate strands of research following the artist's family lineage in Canada. Her practice concerns itself with histories of Black experience in Canada and the US that remain below the threshold of visibility, not because they are impossible to see but because they are difficult for the majority culture to acknowledge. Mining overlooked archives and forgotten documents, Bowen employs a range of artistic gestures to bring traces of a complex, deeply personal and often violent past into public visibility.

In the Alvin Balkind Gallery, a four-channel video installation presents footage from *On Trial: The Long Doorway* (2017), which focuses on a lost 1956 CBC teledrama in which Bowen's great uncle Herman Risby played a supporting role.

The B.C. Binning Gallery presents a terrain of research that Bowen undertook in Vancouver in 2017–18, recovered from civic documents, newspaper clippings and numerous personal and organizational archives. Each of these materials trace interconnected figures, many of whom are members of Bowen's own family, who formed an integral part of Vancouver's Black entertainment community from the 1940s to 1970s. As Black bodies living and working in a settler colony surrounded by societal and institutionalized racism, they were both invisible and hypervisible, variously admired, exoticized, surveilled, discriminated against and violently attacked. What these recovered documents ultimately reveal is the picture of a complex and varied Black community in Vancouver.

Deanna Bowen, *Dunham Orgy*, 2019. Courtesy the artist

Deanna Bowen
A Harlem Nocturne



- 1 *Katherine Dunham in Tropical Revue*, 2019
Plaster, aluminum and brass
10 x 10 x 38 inches
- 2 *Vancouver's Enchanted Evening Under the Stars*, Maclean's Aug 3, 1957, 2019
Vinyl
52 x 89 inches
- 3 *Theatre Under the Stars' cast photo from Finian's Rainbow*, circa 1953, 2019
Archival inkjet print on cotton rag paper
22.5 x 18.5 inches
Courtesy the artist, Theatre Under the Stars and Cecilia and Roger Smith
- 4 *Rupert Lanes (after Wall)*, 2019
Chromogenic print on dibond
26.5 x 40 inches
- 5 *Give Me Shelter.*, 2011/2019
Artist book
8.5 x 11 inches
- 6 *Culloden Court: A Case Study (after Muddu Gopal Rao Patti*, Oct 1972), 2019
Plotter print on paper
68.5 x 35.5 inches
- 7 *Vancouver blacks fighting mad at discos*, Jan 17, 1979, 2019
Archival inkjet print on cotton rag paper
49 x 35.5 inches
- 8 *Dunham Orgy*, 2019
Archival inkjet print on cotton rag paper
18 x 24 inches
- 9 *The Promised Land*, 2019
Flocked screen print
45 x 38 inches

- 10 *CBC Evening News: Disco Discrimination* January 26, February 6, February 22, 1979., 2019
Single channel video, sound
08:36
Courtesy of the CBC Archives
- 11 *Gibson Duets*, 2018
Single channel video projection
05:16
Special thanks to Western Front and Cineworks
- 12 *Gibson Notations 1*, 2019
Transparency in lightbox
50.5 x 15.5 inches
- 13 *Gibson Notations 2*, 2019
Transparency in lightbox
50.75 x 28.25 inches

- 14 *Gibson Notations 3*, 2019
Transparency in lightbox
41.75 x 28.5 inches
- 15 *Harlem Dogpatch*, 2019
Oil on board
38 x 46 inches
- 16 *Hotel Stratford*, 2019
Double-sided indigo print on card
6 x 4 inches
Courtesy Vancouver City Archives
- 17 *Report to Council: Standing Committee of Council on Community Services*, January 25, 1979, 2019
Transparency on overhead projector
dimensions variable

- 18 *Jack Wasserman: Reporter's Notebook*, Oct 14 & 17, 1959, 2019
Archival inkjet print on cotton rag paper
46.5 x 38 inches
- 19 *Wake Video (Leora Smalley, Barbara Parker, Eldith Smith, Verna Ward, Lorena Jordan)*, 2019
Single channel video, sound, black chiffon
20:48
- 20 *Donna*, 2019
Flocked screen print
29 x 71 inches
- 21 *On-Trial The Long Doorway*, 2017/2019
4 channel video, sound, vinyl, newspapers
3:09:05

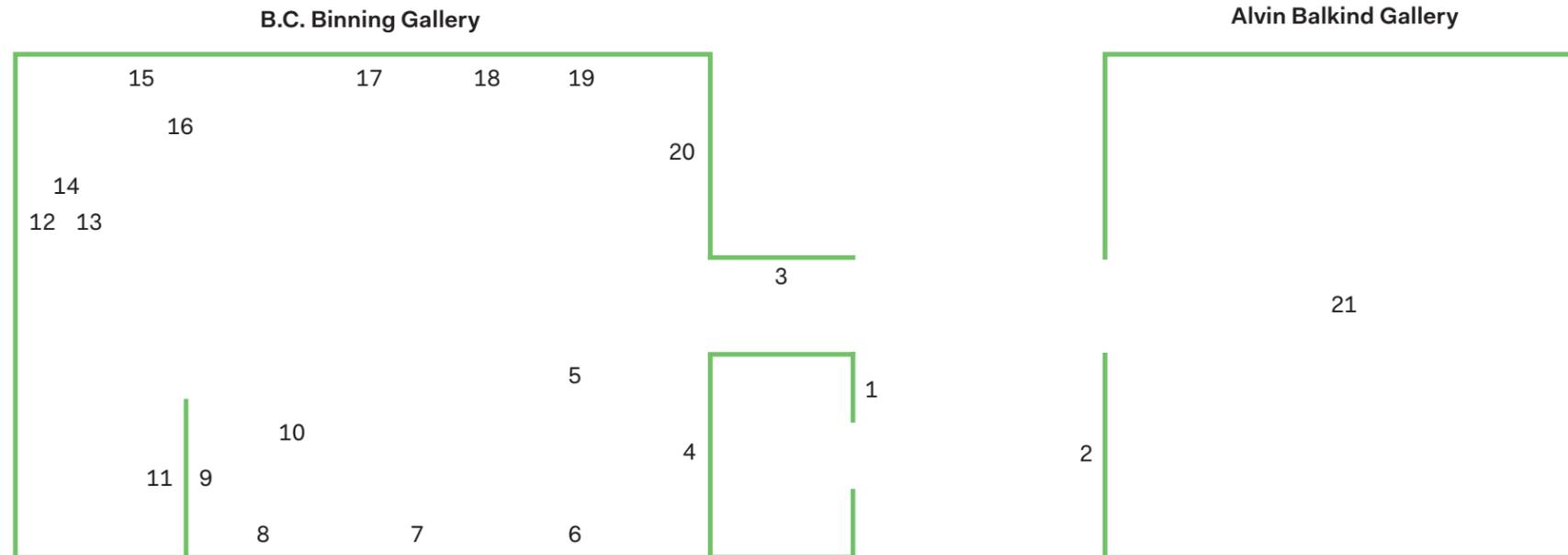
On-Trial The Long Doorway focuses on a lost 1956 CBC teledrama, *The Long Doorway*. It tells the story of a Black legal aid lawyer tasked with representing a white University of Toronto student charged with violently assaulting a rising Black basketball player. No recordings exist of the teledrama so Bowen used the recovered script and set design notes to experimentally restage the work with five Black actors, each of whom performed multiple roles.

Off-site

At Fraser Street and Kingsway:
Choo Choo Williams at the Harlem Nocturne, 2019
Paper print on billboard
20 x 10 feet
Courtesy the artist and Lovena Fox with special thanks to the Swan Dive Bar, Toronto

At Western Front, 303 East 8th Ave:
On-Trial The Long Doorway, 2017/2019
Single channel video with sound

The artist gratefully acknowledges the assistance of Kato Alexander, Christopher Behnisch, Kaitlyn Bourden, Seika Boye, Justine A. Chambers, Cineworks, Damien Eagle Bear, Lovena Fox, Tarick Glancy, Sylvain Hamburger, Ahlam Hassan, Bynh Ho, Georgina Jackson, Jessica Johnson, Mamito Kukwikila, Shaista Latif, Joan Mann, Scott McLaren, Julie Mills, Muddu Gopal Rao Patti, Silver Lining Post, Colin Preston, Alysha Seriani, Melanie Simpkin, Leora Smalley, Cecilia and Roger Smith, Josh Stevenson, Joshua Vettivelu, Abigail Whitney. At Western Front, the artist thanks Aram Bajakian, Allison Collins, Ali Denham, Lief Hall and Ben Wilson. She also thanks EDAM, Kokoro Dance, Banff Centre for Arts Creativity, Black Stone Press, CBC Archives, Estate of Stanley Mann, Publication Studio, Swan Dive Bar in Toronto and Theatre Under the Stars.



1940s
FBI surveillance begins on American choreographer, dancer and anthropologist Katherine Dunham.

1947
The Katherine Dunham Dance group tours to Vancouver. Local dancer and choreographer Leonard Gibson is invited to replace a dancer in the production.

1952
The Theatre Under the Stars production of *Finian's Rainbow* opens. Cast includes Leonard Gibson, his first cousin Herman Risby and Eleanor Collins.

1954
Leonard Gibson writes and choreographs *Bamboula*, produced in Vancouver, and the first variety TV program with an interracial cast.

1955
The *Eleanor* variety show is filmed in Vancouver and broadcast on CBC. Eleanor Collins is the first Black host on TV in North America.

1956
The Long Doorway airs on CBC with Herman Risby playing a supporting role.

1957
The Harlem Nocturne opens at 343 E. Hastings. Co-owned by Leonard Gibson's uncle Ernie King with his wife Choo Choo Williams, Bowen's cousin, the only Black nightclub owners at the time.

1960s
Police discrimination and raids directed at Vancouver nightclubs. The Black Solidarity Association movement forms. Criminalization of Hogan's Alley begins.

1962
The Promised Land, an episode of CBC's *Heritage*, airs on CBC. Written by sisters Ruby and Barbara Sneed and featuring Leonard, Chick, Thelma and David Gibson.

1965
Largest-scale police raids of downtown nightclubs to date. The Harlem Nocturne faces particular pressures due to racial profiling and police discrimination.

1967
Destruction of Hogan's Alley begins. Ernie King is assaulted during ongoing police raids.

1967-68
Building of Culloden Court, a public housing complex in which Bowen and her mother lived periodically, between 1974 to 1985, now since demolished.

1979
The Black Solidarity Association stands before city council to protest Vancouver nightclub discrimination against Black patrons. Media attention builds. Bowen's aunt Donna Risby dies at age 31.