

# **Charlene Vickers**

## ***Memory Flowers***

**DIANA**  
**127 Henry Street**  
**New York**

**March 16th - April 16th**

## **Charlene Vickers**

(B. 1970, Anishinaabe (Ojibwa))

Charlene Vickers is an Anishinaabe artist based in Vancouver. 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. Vickers infuses layers of vivid gestures and forms in her paintings to illuminate life underneath shadows and textures, imagining emergent landscapes and birthing creatures amid mythic transformation.

Upcoming exhibitions include a group show curated by Candice Hopkins at CCS Bard Hessel Museum in Hudson, NY (2023). Most recent exhibitions include a solo exhibition at the University of Saskatchewan (2022), Ancestral Gesture, a solo exhibition at the Contemporary Art Gallery in Vancouver (September 2021), Rain Shadow at the Nanaimo Art Gallery (2021), Where Do We Go From Here? at the Vancouver Art Gallery (2020), the Biennale national de sculpture Contemporaine 2020 in Quebec, An Assembly of Shapes, Oakville Galleries, I continue to shape, Art Museum, U of T, Toronto, and Speaking From Hands and Earth, SFU Galleries, Burnaby and Ambivalent Pleasures at the Vancouver Art Gallery, Vancouver,(2016). International group exhibitions include the map is not the territory at the Portland Art Museum, Oregon (2019), Connective Tissue: New Approaches in Contemporary Fibre Art at MoCNA in Santa Fe, NM (2017), From The Belly of The Beast at Grace Gallery in Brooklyn, N.Y. (2017), If We Never Met, Pataka Art Museum, Porirua, New Zealand (2016). Charlene Vickers graduated from Emily Carr University of Art and Design (94) and Simon Fraser University in Critical Studies of the Arts (98), MFA (2013).



Charlene Vickers

*Flowers and Cones For Will Sampson*

Acrylic on canvas

48 x 60"

SOLD

## **Memory Flowers (for Will Sampson)**

*Will Sampson the Muscogee Indigenous actor made an appearance in one of my dreams. He was my ride to some place. In our conversation, he explained he used to be an actor but that period was only a small part of his life. There were many things he had accomplished in his life that were equally or more important to him. His real passions were his family, community, and his art.*

*Memory Flowers are about passion, spiritual regeneration, and futurity. The gesture of flowers in paint are indicative of my presence as Anishinaabe Kwe (Ojibway Woman) in relation to my birth territory and ancestors. Will Sampson, is an ancestor, albeit in a fandom kind of way. My relationship to him is purely visual as cinematic experience from movies of the 70s. I know of him as a symbol of resistance, his quiet power-house stance of Indianess in One Flew Over the Cuckoo's Nest. His portrayal of Chief Bromden was the embodiment of refusal: refusal to speak or perform a role of stoic romanticism, or of any other stereotype of the time.*

*Memory Flowers evoke a similar self-contained and self-defined power; but they are not silent or solitary. The flowers and Jingle Cones are social and self-assured in gesture. Existing as cacophonous beings in day glow florescent pinks, oranges, and yellows. Each floral and cone hold their own space as unapologetic symbols of femaleness. Additionally, the work speaks of Indigenous gatherings, powwow singing, dancing and connection to the land and water as reverberating sources of physical, emotional, intellectual, and spiritual power.*

— Charlene Vickers, 2023



Charlene Vickers  
*Blue*  
Acrylic on canvas  
36 x 36"  
SOLD



Charlene Vickers  
*Pinkie*  
Acrylic on canvas  
36 x 36"

## The Jingle Cone

*The Jingle Cone*, a metal cone appliquéd to dresses for dancing, is a repeating form in Vickers paintings, performance, and sculpture. Below is a brief description for those unfamiliar with the Jingle Cone and a welcome reminder to those who do.

The Jingle Dress Dance is commonly seen in competitive pow wows, performed by women and girls in First Nations and Native American communities. The dance gets its name from the rows of metal cones—called “ziibaaska’iganan”—attached to their dresses, which make a distinctive sound as they dance. The Jingle Dress Dance began with the Mille Lacs Band of the Ojibwe Tribe in the early 1900s and became prevalent in the 1920s in Wisconsin and Minnesota (Great Lakes region) in the US and in Ontario, Canada.

The story is that the dress was first seen in a dream. A medicine man’s granddaughter grew sick, and as the man slept, his Indian spirit guides came to him and told him to make a Jingle Dress for the little girl. They said if the child danced in it, the dress would heal her. The Jingle Dress was made, and the tribe came together to watch the child dance. At first, the child was too sick to dance alone, so her tribe carried her, but after some time, the little girl was able to dance alone, cured of her sickness. It’s likely that the sickness the little girl was experiencing was a part of the 1918 flu pandemic, which hit the Native American communities hard close to the Great Lakes. This was closely followed by a federal ban on ritual dancing at Indian reservations in the 1920s. The dance has since been not only a ritual of healing but also one of pride.



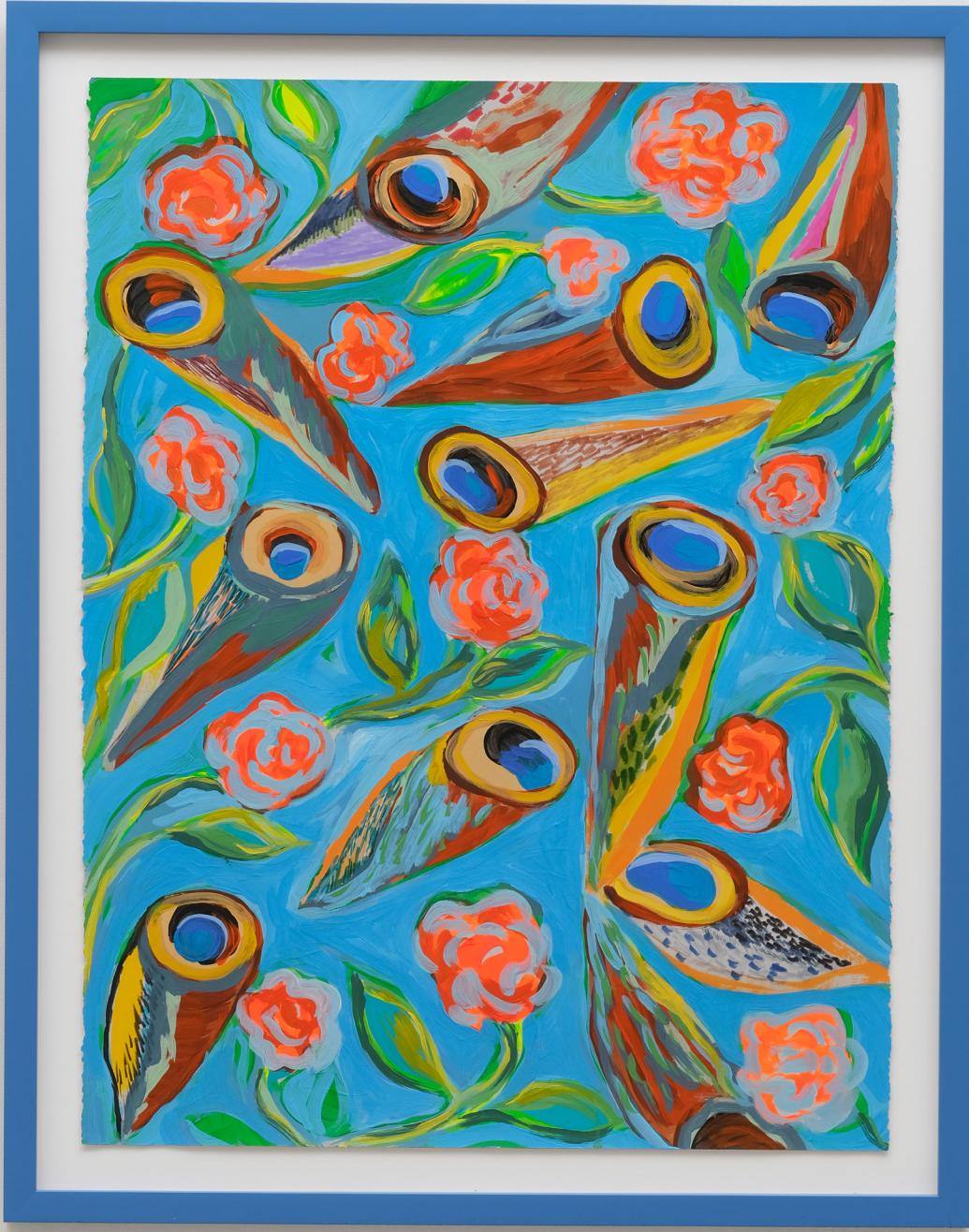
Charlene Vickers  
*Purple Thought*  
Acrylic on paper, framed  
27 x 34.75 x 1"



Charlene Vickers  
*Baby Blue Spirit*  
Acrylic on paper, framed  
27 x 34.75 x 1"



Charlene Vickers  
*Orange Body*  
Acrylic on paper, framed  
27 x 34.75 x 1"



Charlene Vickers  
*Turquoise Emotions*  
Acrylic on paper, framed  
27 x 34.75 x 1"

