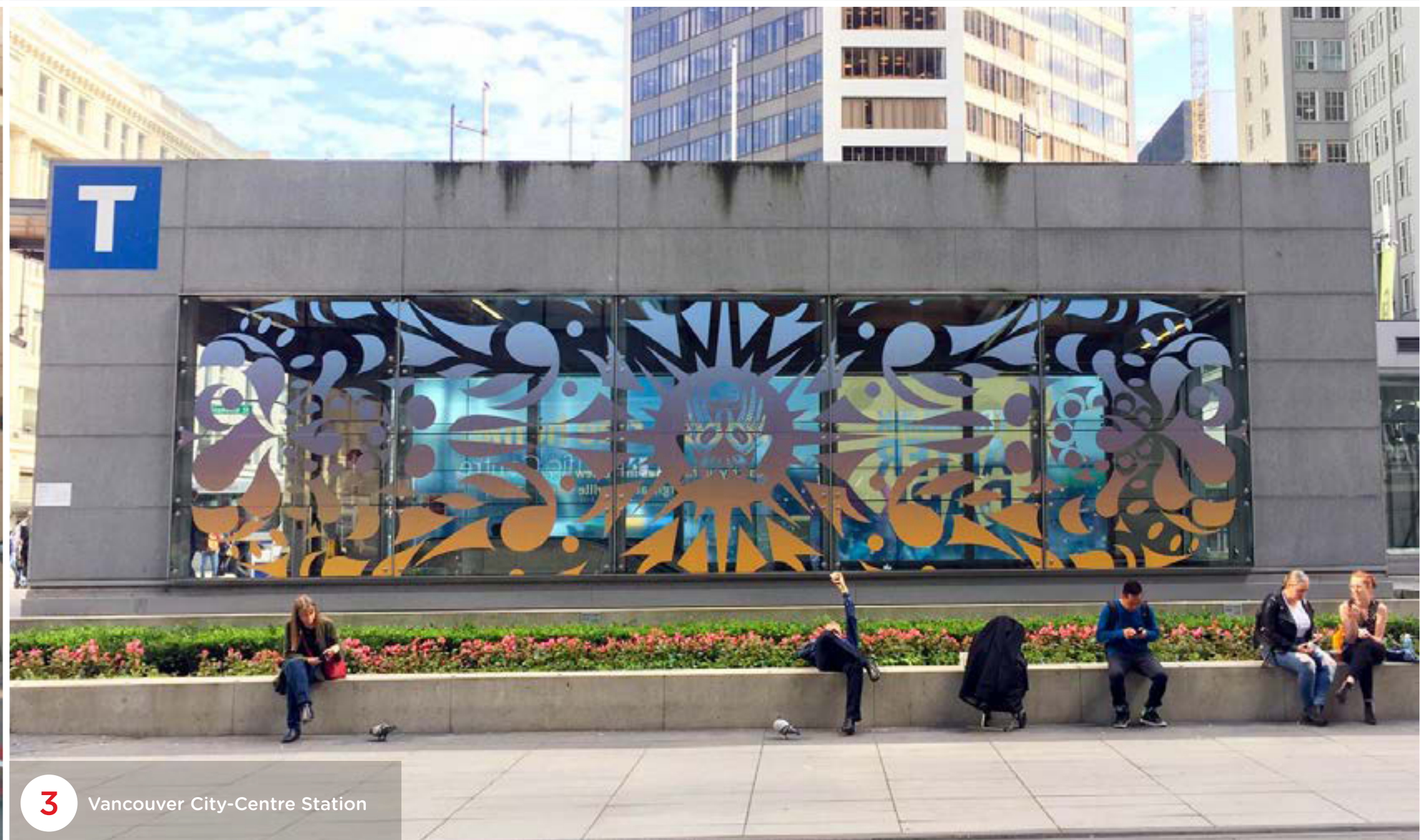




1 Hastings Community Centre



Arbutus Greenway
2097 W Broadway 2



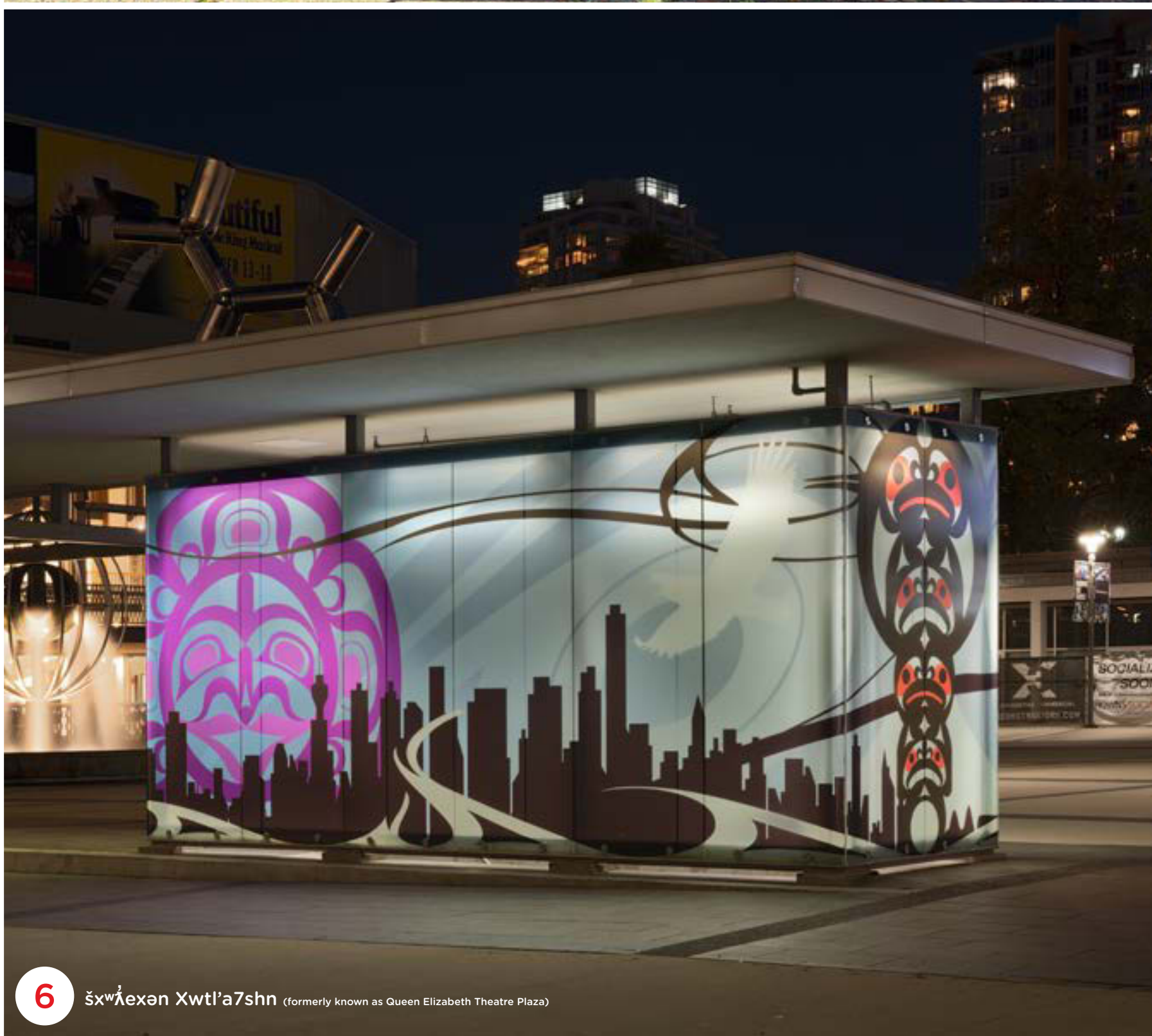
3 Vancouver City-Centre Station



Vancouver Central Library 4



Britannia Community Services Centre 5



6 ʔəxw'əxən Xwtl'a7shn (formerly known as Queen Elizabeth Theatre Plaza)



Downtown W Georgia St 7

Indigenous Artist Call 2018

for murals and printed artwork

Vancouver is located on the unceded and ancestral homelands of the Musqueam, Squamish and Tsleil-Waututh nations.

To contribute to a stimulating public realm and celebrate the creativity of Indigenous peoples in Vancouver, the

City of Vancouver invited proposals for a series of murals and printed artwork from Indigenous artists who have a connection to Vancouver. The featured artists and their installed work were recommended by a panel of Indigenous artists.

1 THE FUTURE HAS ARRIVED AATL'AAN K'ATGWAA TLUU, K_AATLAAGANG Derek Edenshaw, Nelson Garcia

This project is a celebration of the very essence of Indigenous identity: the protection of the land, water, and all living things which makes life on Mother Earth possible. With the decolonization of our lives we are returning to traditional ways, re-establishing the patriarchy,

strengthening our communities and participating in the realization of ancient prophecies that unite the north and south. We used symbology to illustrate these concepts in our design, taking inspiration from late Haida Master Bill Reid's famed "Jade Canoe".

2 SINULHKA: STORY OF THE DOUBLE HEADED SERPENT James Harry, Lauren Brevner

The underlying theme of the double-headed serpent is balance. The balance between good and evil, selfishness and selflessness, giving and receiving. This struggle is a central part of the human condition and translates into everyone's lives in different ways. We want to borrow the themes in this story to highlight the environmental impact we all have on the planet and how each and every one of us has a responsibility to protect it. Conceptually, the artists have been wanting to portray stories

from the Squamish Nation as a resurgence of Indigenous culture and the reclamation of space. As part of a series of public works, this specific story is of the double-headed serpent which is tied into the origin stories of Salish peoples. The original story from Squamish has been told many ways; this mural is their conceptual rendition.

Special thanks to friends and family for the help and support.

3 LIFE TRANSFORMATIONS John Paul Velten

This is about interconnected life, intuitive decisions and how the routes we choose directly connect with the paths of others. Love and pain exist simultaneously; one without the other cannot exist or else how would we describe how we feel? The two are beautifully communicating, such as in the act of giving and receiving. To someone receiving a blessing it can

seem like the giver is doing an act of heroism, but to the modest individual she or he is doing an act of kindness. The acts of the past affect today and the decisions of the present affect the future. The future is a reflection of collective decisions made by all. This piece is a narrative of life's ups and downs, light and darkness, life and death.

4 THE CHIEFS AND NOBLES Norman James Hall (kwáda)

"The Chiefs and Nobles" symbolizes the strength and the paths of knowledge of these six distinguished Indigenous leaders and artists. Painted on the banners are Chief Jim Pollard, Chief Alexander Clellamin, Chief Sam Pootlass, Chief Willie Mack, artist Arthur Shilling, and artist Norval Morrisseau. The four Nuxalk Chiefs are related to my family history and my relatives. They are influential leaders of our community as well as artists, activists, and visionaries. The two artists, Shilling and Morrisseau are

from Anishnaabe ancestry. They survived residential school, and became internationally recognized Indigenous artists working in contemporary themes. Their style and use of colour have greatly influenced my work and served as my inspiration. I painted their portraits to honour and amplify their importance. I want to bridge the gap between our literary history and our contemporary world through something transcendent and indescribable which truly embodies our culture.

5 WEAVING OUR COMMUNITIES TOGETHER Hazel Bell-Koski and Britannia community

One hundred and thirteen people, ages 3 to 80, made a mark on this wall - from dots to horses, handprints to happy faces, and raindrops to huckleberries. We are elders, teens, children, families, folks on their way to swimming, folks buying groceries, skateboarders, Coast Salish, Anishnaabe, Cree, Latino, Italian, LGBTQ2S, and we have different abilities. Our theme for the project is "All our Relations". Through a participatory process we invited the community of Britannia to express

themselves through colour, shape, and form. Embedded in the mural are many stories and teachings. We met with Squamish cultural teacher Wes Nahane about the traditional Coast Salish history of the local area. Elder and artist Samson MacKay designed the central longhouse and rising sun scene. Pablo Andrés Ochoa spent many generous hours painting. We thank all of you who took part in making this gorgeous mural. We speak in colour.

6 VANCITY SKYLINE Andrew Dexel (enpaauk)

Vancouver is one of the most wonderful places on this earth to live and I believe that is because we are surrounded by the beauty of nature combined with the diversity of our city. I find great inspiration and pride to have grown up in such a wonderful setting. Through my image, my art, and my creative vision, I want to add to that inspiration and to uplift people.

What came to mind while creating this image is all the different memories associated with the Queen Elizabeth Theatre, from the National Aboriginal Achievement Awards to people gathered outside to attend their graduation ceremony and prepare for the next stage in life, and most recently the Calling of the Drums festival that took place last year.

7 OPEN TO THE IN-BETWEEN Adele Arseneau in collaboration with Creative Life East Van youth

Growing up as a nonstatus Cree on my mom's side and Métis on my dad's side, and even being accepted into the Dakelh culture, Luk sil yoo clan, I've always lived in-between cultures and never really been accepted because I was not fully one thing. This project is a reflection of everything falling in-between: the utility boxes, the animals, and the people who helped me create this art, even the art itself. My style is Dakelh and Cree, similar to Haida but

its own. The animals portrayed make their lives in the diminishing spaces that fall in-between our areas of continued expansion. The youth who participated live in between spaces of society, dealing with issues that people do not wish to see. The utility boxes live in the unseen in-between also, never really being noticed. Yet all are integral to the fabric of life here in Vancouver.