

JANUARY 18 – MARCH 31 | 2019

January 17 Opening Night

7:30^{pm} Artist's Talk | Jennifer Bowes

8:30^{pm} After Party



Angela Grauerholz. *Privation 2001* (Folded Book #43, front). Inkjet (Giclée) print on Arches paper.

Unbound

Jennifer Bowes • Robert Chaplin
Adam David Brown • Angela Grauerholz • Guy Laramée

Over the centuries, books have evolved in step with new resources and technologies. Today, as digital access to knowledge grows in popularity, the relevance of printed media is sometimes challenged. *Unbound* brings together photography, sculpture, prints and installation work by five contemporary Canadian artists as a means to expand perceptions of what a printed book can be, how it might look and its value in contemporary times.

Feb 28 | 7:30^{pm} | Panel Discussion

The Printed Book with Adam David Brown & Guy Laramée

Mar 28 | 7:30^{pm} | Artist's Talk | Robert Chaplin

Excerpts from a Retrospective Gary Pearson



Gary Pearson. *Come Back Later*, 2007. Oil on canvas.

Feb 7 | 7:30^{pm} | Artist's Talk | Gary Pearson

Feb 9 | Workshop with Gary Pearson

APRIL 12 – JULY 11

April 11 Opening Night

7:30^{pm} Artist's Talk | Doyon-Rivest

8:30^{pm} After Party

(Dis)Connect

Doyon-Rivest • Shawna Dempsey & Lorri Millan
Brendan Lee Satish Tang & Diyan Achjadi • Jeroen Witvliet

At the beginning of the twenty-first Century, communication and other technologies ensure that we are more connected to each other than at any other time in human history. Yet, many have argued, we are paradoxically more disconnected from our shared humanity than ever before. This condition is the focus of artists whose work is collected here offering insights from a number of different perspectives.

Montreal-based duo, Doyon-Rivest (comprised of Mathieu Doyon and Simon Rivest), plays with tropes of communication in a broad range of media. Their recent photographic, installation and video work considers social networks, and the perils and rewards of connecting to a greater whole. Normally independent artists, Diyan Achjadi and Brendan Lee Satish Tang, have collaborated to produce *Residue: Tracing the Lore*, a series of photographs that explore the transmission of traditions through generations and the enduring legacies that



Doyon-Rivest. *Judas (1 to 6)*, detail, 2018. Inkjet prints on thermo-formed polyvinyl chloride, varnish.

remain with us. In his paintings, Dutch-Canadian, Jeroen Witvliet, explores connections to place, the self and others as a way of investigating different forms of belonging. He draws on the idea of the wanderer from the Bosch paintings he encountered during his youth, as a symbol of transience. In his *Day / Night / Day* series, Witvliet juxtaposes images of close interpersonal connection with spectacle and the throngs of people to which the self is sometimes lost. Shawna Dempsey and Lorri Millan have sought to dismantle boundaries and bridge prejudice with warmth and humour over a practice spanning thirty years. *Consideration Liberation Army*, originally a web-based project but reprised here as an installation, calls for thoughtful acts and respectful deeds where civility is often lacking. Dealing with diverse concerns during fraught times these artists examine various points of disconnection within their photographs, paintings, video and installation-based work. Doing so they embody the human impulse to connect with others and remind us of what it is to be human at a time when it seems too easily forgotten.



Diyan Achjadi & Brendan Lee Satish Tang. *Residue: Tracing the Lore* – LT-2, 2015. Documentation of ephemeral blind embossment on skin. Pigment print on Ilford smooth gloss paper.



Shawna Dempsey & Lorri Millan. *Consideration Liberation Army*, 2007. (Video web project ephemera).



Jeroen Witvliet. *Dutchie*, 2014. Oil on canvas.

May 2 | 7:30^{pm} | Artist's Talk | Jeroen Witvliet

May 23 | 7:30^{pm} | Screening | Shawna Dempsey & Lorri Millan

June 20 | 7:30^{pm} | Artist's Talk | Diyan Achjadi

Contact Two Rivers Gallery to confirm dates and times and for information on additional workshops.

JULY 19 – OCTOBER 6

July 18 Opening Night Program to be announced

Reconciliation

Artists to be determined

During the Truth and Reconciliation Commission's enquiry into the policies and operations of Canadian residential schools, more than 6,200 statements were recorded by survivors, describing a nightmare lived by many Indigenous people. Drawn predominantly from the work of Indigenous artists from British Columbia, this exhibition will focus on the residential school experience and its resulting legacy. Co-curated by independent Indigenous Curator, Rose Spahan and Two Rivers Gallery Curator, George Harris, *Reconciliation* acknowledges



LessLIE. *beLIEVE in equality*, 2008. Acrylic paint on paper.

this terrible chapter in the history of First Nations as a first step in the journey towards healing and drawing-together at the core of the reconciliation process.



Opening Nights are free and all are welcome. Dates & times subject to change.

Follow us on social media or visit tworiversgallery.ca for most up to date information on our exhibition programs.



OCTOBER 18, 2019 – JANUARY 5, 2020

October 17 Opening Night

7:30^{PM} Artist's Talk | David Campion & Sandra Shields

8:30^{PM} After Party

Grand Theft Terra Firma

David Campion & Sandra Shields

PRODUCED AND CIRCULATED BY THE REACH GALLERY MUSEUM, ABBOTSFORD
CURATED BY LAURA SCHNEIDER



David Campion & Sandra Shields. *The Royal Engineer*, 2014. Inkjet print on vinyl, metal electrical conduit, aluminum.

Grand Theft Terra Firma tackles settler responsibility head-on. David Campion and Sandra Shields disrupt the celebratory mythology of nation building by re-framing the settlement of Canada as a complex heist masterminded by criminals in London and played out on the ground by a gang of greedy thieves. Combining photography and installation, and developed in collaboration with many partners from the Stó:lō community, *Grand Theft* blends popular culture with original source material to consider Canada's colonial history within the particularities of local experiences in S'ólh Téméxw, now more commonly known as BC's Fraser Valley.

The project employs an "unsettling" strategy to explore Canada's difficult past and our inheritance of its injustices. Blending fictional characters with elements drawn from historical record, the artists create a space where audiences are asked to consider their own relationship to destructive colonial practices. The exhibition supports discussion around emergent notions of personal awareness and responsibility in the process of decolonization, underscoring the possibility for art to participate in the critical discourse on social reconciliation in divided societies.

Artwork from the Permanent Collection



John Koerner. *HMS Plumper Exploring Johnstone Strait*, 1862, 1964. Oil on canvas. Permanent Collection of Two Rivers Gallery, Gift of CIL Incorporated.

The Permanent Collection, started in 1985, has grown to include more than 400 artworks, many of them donated by artists and art collectors. Every year we exhibit work from the collection, giving us the opportunity to share some of our new acquisitions as well as revisit some older work. Much of the work in the collection stems from past exhibitions, so regular visitors may find familiar work though often in a different context. Sculpture, painting on paper and canvas, photography and prints are represented in the collection with a focus on contemporary artwork from Western Canada.

 Sculpture Court UNTIL SPRING 2019

High Up Hut #3
Benny Zenga



Benny Zenga. *High Up Hut #3*, 2018.

Benny Zenga, a filmmaker based in Vancouver, began building *High Up Huts* to inspire wonder and curiosity. *High Up Hut #3*, at Two Rivers Gallery, is a hybrid design inspired by *High Up Hut #1* (Belcarra) and *High Up Hut #2* (Vancouver). Unlike its predecessors, this hut is located outdoors, high up on our Sculpture Court, rather than on a vacant pole or harbour piling. From the ground, one can catch glimpses of the hut: a sight that cannot help but invite imaginings and musings on its purpose and history. At its core, this work is about the importance of solitude and taking time away from the digital screens that saturate many of our day-to-day lives.



Join Our Family

Two Rivers Gallery membership is an unbeatable bargain, including:

- Free Gallery Admission for One Year
- Two Guest Passes
- 10% Discount at the Gallery Shop
- 10% Discount on Art Classes, Camps & Workshops
- Free Sunday Open Studio
- Invitations to Opening Receptions
- Notice of Special Events & Exhibition Opportunities
- Northern Routes Newsletter

Cost:

- \$70/yr Family (2 adults and up to 4 children to 18 years)
- \$45/yr Individual
- \$35/yr Student or Senior
- Fine Art Students at CNC are entitled to a free Associate Membership (with the benefit of free admission only)

Visit Us or Call to Join!

Online registration available: tworiversgallery.ca

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- Tel: 250.614.7800 • Toll Free: 1.888.221.1155
- Email: art@tworiversgallery.ca

Gallery Hours

SUNDAY	12PM-5PM
MONDAY	10AM-5PM
TUESDAY	10AM-5PM
WEDNESDAY	10AM-5PM
THURSDAY	10AM-9PM (FREE)
FRIDAY	10AM-5PM
SATURDAY	10AM-5PM
STATUTORY HOLIDAYS	CLOSED



The Prince George Regional Art Gallery Association gratefully acknowledges the financial support of the Regional District of Fraser-Fort George, the City of Prince George, the Canada Council for the Arts, the Province of British Columbia through the British Columbia Arts Council, our members, and private and corporate sponsors.



2019

Exhibitions



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