The Art of Faye HeavyShield

CURATED BY
FELICIA GAY

ORGANIZED & CIRCULATED BY
THE MACKENZIE ART GALLERY

TOURING FROM 2023–2025

Faye HeavyShield, Aapaskaiyaawa (They are Dancing), 2002
The MacKenzie Art Gallery is seeking touring venues for *The Art of Faye HeavyShield*, a major solo exhibition opening October 28, 2022 at the MacKenzie. The exhibition will present work that spans thirty years of HeavyShield's practice, situating her as a major contributor to contemporary Indigenous art through her creation of a new aesthetic vocabulary. While bearing a resemblance to conceptual installation, her work is rooted in the deep art history of the Canadian prairies and in personal/communal experience. Arising from an intensive research project led by Felicia Gay, and guided by the personal ties between the artist and curator, the project will be multi-faceted in its approach. A publication and film will be produced alongside organic knowledge creation and sharing, through a process of what Sto:lo scholar Joanne Archibald calls *Indigenous storywork*.

HeavyShield is a senior visual artist who has had a profound impact on Indigenous artists from the Northern Plains and across Turtle Island through an approach based on relationality, an aesthetics of humility, and her poetic visual articulations of Blackfoot language—all rooted within her cultural context as a Blackfoot (Blood) woman from the Kainai territory.

Born in 1953, Faye HeavyShield entered the Canadian contemporary art scene during her third year at the Alberta College of Art and Design in Calgary, Alberta in 1983 and has since inspired several generations through her work as an artist, mentor, and writer. While many notable Blackfoot artists have been men, Faye's work grows out of her experience as a Blood woman and cultural matriarch, resulting in a potent minimalist aesthetic that differentiates her from other senior artists of her territory. HeavyShield has exhibited in solo and group exhibitions nationally and internationally, including: *Nations in Urban Landscapes* at the Contemporary Art Gallery in Vancouver, BC; *rock paper river* at Gallery Connexion, Fredericton, NB; *Into the Garden of Angels* at The Power Plant in Toronto, ON; *blood* at the Southern Alberta Art Gallery; *Land, Spirit, Power* at the National Gallery of Canada; *Close Encounters: The Next 500 Years* at Plug In Institute of Contemporary Art in Winnipeg, MB; and *Hearts of Our People: Native Women Artists* at the Minneapolis Institute of Art. Her work is found in the collections of the Alberta Foundation for the Arts, Glenbow Museum, Heard Museum (Phoenix), Kelowna Art Gallery, MacKenzie Art Gallery, McMichael Canadian Art Collection, National Gallery of Canada, and Nickle Galleries (Calgary).
Curated by Felicia Gay, the exhibition will feature sculptural and installation work in a variety of media, as well as documentation, poetry, and ephemera. A trilingual (English, French, Blackfoot), hardcover publication will feature essays by numerous contributors addressing not only her work, but providing an intimate look at the Indigenous knowledge systems utilized in her process. This publication will preserve and disseminate her often ephemeral work for generations to come and secure her legacy within Canadian art history.

The MacKenzie Art Gallery acknowledges with appreciation the support of the South Saskatchewan Community Foundation, The Government of Canada, Canada Council for the Arts, SaskCulture, City of Regina, University of Regina, and Saskatchewan Arts Board.
The Art of Faye HeavyShield

EXHIBITION INCLUDES (Can be customized to accommodate available space)
Archival material and ephemera including poetry excerpt
13-14 sculptural installations
All files for wall vinyl and extended labels

SPACE REQUIREMENTS
Approx. 6,000 square feet / 560 square metres
Minimum ceiling height of 10.5 feet / 3.2 metres

EXHIBITION FEE
$18,000.00 + GST

OTHER COSTS
Additional speaker fees for public programing
All costs related to the installation and presentation at the touring venue
Borrowing institutions are responsible for one-way prorated shipping via a fine arts carrier

INSURANCE
The Borrower must provide insurance for the work while in its care, in storage, while on display, and while shipping to the next venue.

AVAILABILITY
2023 – 2025
Felicia Gay is of Swampy Cree and Scottish (Gordon Clan) heritage and brings to contemporary curation a thoughtful lens of Indigenous worldviews and counter-narratives. She was the founding Artistic Director of Red Shift Gallery in Saskatoon (alongside co-founder Joi Arcand) and was most recently the Curator at Wanuskewin Galleries. Working as a curator since 2004, she was awarded the Canada Council for the Arts Aboriginal Curatorial Residency with AKA Artist-Run in Saskatoon, SK in 2006. Felicia has also worked as a cultural worker with various arts-based organizations in the province and has been a sessional and guest lecturer at the University of Saskatchewan and First Nations University of Canada since 2008. Felicia has an MA and a BA Honors in art history with a focus on Indigenous contemporary art and curatorial praxis from the University of Saskatchewan. She is currently a PhD candidate and Mitacs Curatorial Fellow, cross-appointed with the MacKenzie Art Gallery and the Faculty of Media, Art, and Performance at the University of Regina. Felicia is the 2018 recipient of the Saskatchewan Arts Awards Leadership—Individual Award for her work with curation and advocacy for creating space with Indigenous art and artists. Her insight and expertise have been featured in keynote presentations and essays in a number of forums, including the Canadian Arts Summit, Canadian Art magazine, and in various publications. In 2018 she curated PowerLines: The Work of Norval Morrisseau, a retrospective and symposium at Wanuskewin Heritage Park, Saskatoon, SK.
Aapaskaiyaawa (They are Dancing), 2002
acrylic paint, beads, plastic filament on canvas, 178 x 366 x 183 cm (installed)
Collection of the MacKenzie Art Gallery, purchased with the financial support of the Canada Council

rock paper river, 2005
paper, digital photography, wax, 3.5 x 562 x 512 cm
Collection of the Alberta Foundation for the Arts
2009.141.002
Wave, 2018
digital image on paper, mixed media, Dimensions variable
Collection of the Artist

Body of Land, 2002-2010
Electrostatic prints on paper, installation, Dimensions Variable
National Gallery of Canada, Ottawa
Purchased 2010
Red Dress, 2008
nylon, cotton, metal and paper tags, glass beads, 135.5 x 103 x 40 cm (paper)
Collection of the Alberta Foundation for the Arts

Outlandish, 2010
Digital prints on paper, Dimensions variable (installation of multiple prints of 4 x 2 cm)
Collection of the Artist
slivers, 2010
mixed media, 236.2 x 243.8 x 3 cm
Collection of Crown-Indigenous Relations and Northern Affairs Canada

Untitled, 1992
Wood, cement, and acrylic, 190.5 cm diameter installed
National Gallery of Canada, Ottawa. Purchased 1993
37010.1-12
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