

Gabrielle L'Hirondelle Hill



CAG

B.C. Binning Gallery



- 1 *Site Parasite Dice*
Paradise, 2023
disassembled umbrellas,
paper cutouts, straw-
berries, spider cocoon,
wire, tape, thread
- 2 *Octom***, 2023
disassembled umbrellas,
paper cutouts, wire,
tape, thread

On entering the gallery,
one first encounters two
provisional sculptures made
from disassembled umbrel-
las. Small cutouts, largely
primordial in nature, dangle
across these forms – body
parts, parasites, insect

eggs, and other such viscera – sourced by the artist from found and personal photographs. Nodding to disturbances endemic to motherhood, both corporeal and psychological, the multi-limbed structures at once reference sheltering forms and the octopus body. Titling one of the sculptures *Octomom***, Hill invokes both the mollusc mothers – who starve themselves while protecting their eggs, only to die shortly after they hatch – and Nadya “Octomom” Suleman, who was widely portrayed in the media as irresponsible, selfish, neglectful, and hypersexual after giving birth to octuplets in 2009. For Hill, these seemingly oppositional figures offer a canny distillation of prevailing cultural attitudes toward motherhood in contemporary life.

- 3 *Fade-out, 2023*
blackberry ink, pencil,
Xeroxed paper cutouts,
stickers, glue on silk
tissue
- 4 *Out of Time, 2023*
blackberry ink, pencil,
hair, glue on silk tissue
- 5 *Echo Body, 2023*
blackberry ink, pencil,
burn marks, 16mm splic-
ing tape on silk tissue
- 6 *Curtains, 2023*
blackberry ink, pencil,
Xeroxed paper cutouts,
burn marks, glue on silk
tissue

A series of collaged drawings accompany these sculptures in the gallery. The materials that constitute these works allude in part to processes of transmission: hair holding the DNA of family members, natural

pigments that evoke the intergenerational activity of berry picking, and Xeroxed cutouts duplicated from those that adorn the adjacent sculptures. The form of the 16mm film strip appears in pencil across each of the works, used by Hill in multiple, often overlapping directions. This sense of circularity or multidirectionality recurs throughout the exhibition, reflecting Hill's engagement with parenting as an experience that moves one both forward and backward across time: toward the knowledges, injuries, kinships, and care structures that shaped one's forebears, while simultaneously telegraphing one toward future generations. *Echo Body*, for example, is punctuated by diminishing but repeating burn marks across its surface, where *Fade-out* was made with

the collaboration of Hill's daughter after a day of picking blackberries together.

7 *M******, 2023

stacking chairs, t-shirts,
sneakers, 16mm films
and projectors

In the adjacent gallery, Hill presents an installation from which the exhibition derives its name. Two sculptures anchor the space, bodily forms built from stacking chairs, 16mm projectors and well-worn t-shirts and sneakers from the artist's closet and her mother's. From each beams a looping camera-less film, in which Hill has hand-collaged material on 16mm film stock. In one, silk tissue dyed with blackberry ink is adhered to clear film leader, evoking embodied practices and knowledges. The pink and purple tone of the image is interrupted,

however, by a hole burned into the frame. Here, Hill inverts enlightenment metaphors that link light with reason, truth and salvation to frame it instead as a searing force that obliterates and extracts. A second, smaller projection unfolds alongside these images, comprised of clear nail polish and hair sourced from the artist's family. The resulting film cycles through images that signal endless connections and disconnections, disruptions and continuities.

All works courtesy of the artist and Unit 17, Vancouver.

May 26
→ September 3,
2023

Contemporary
Art Gallery

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and səliwətał Territories

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Open Tuesday to Sunday
12 pm → 6 pm
Admission always free