

WAAP
WIL ABALLE ART PROJECTS

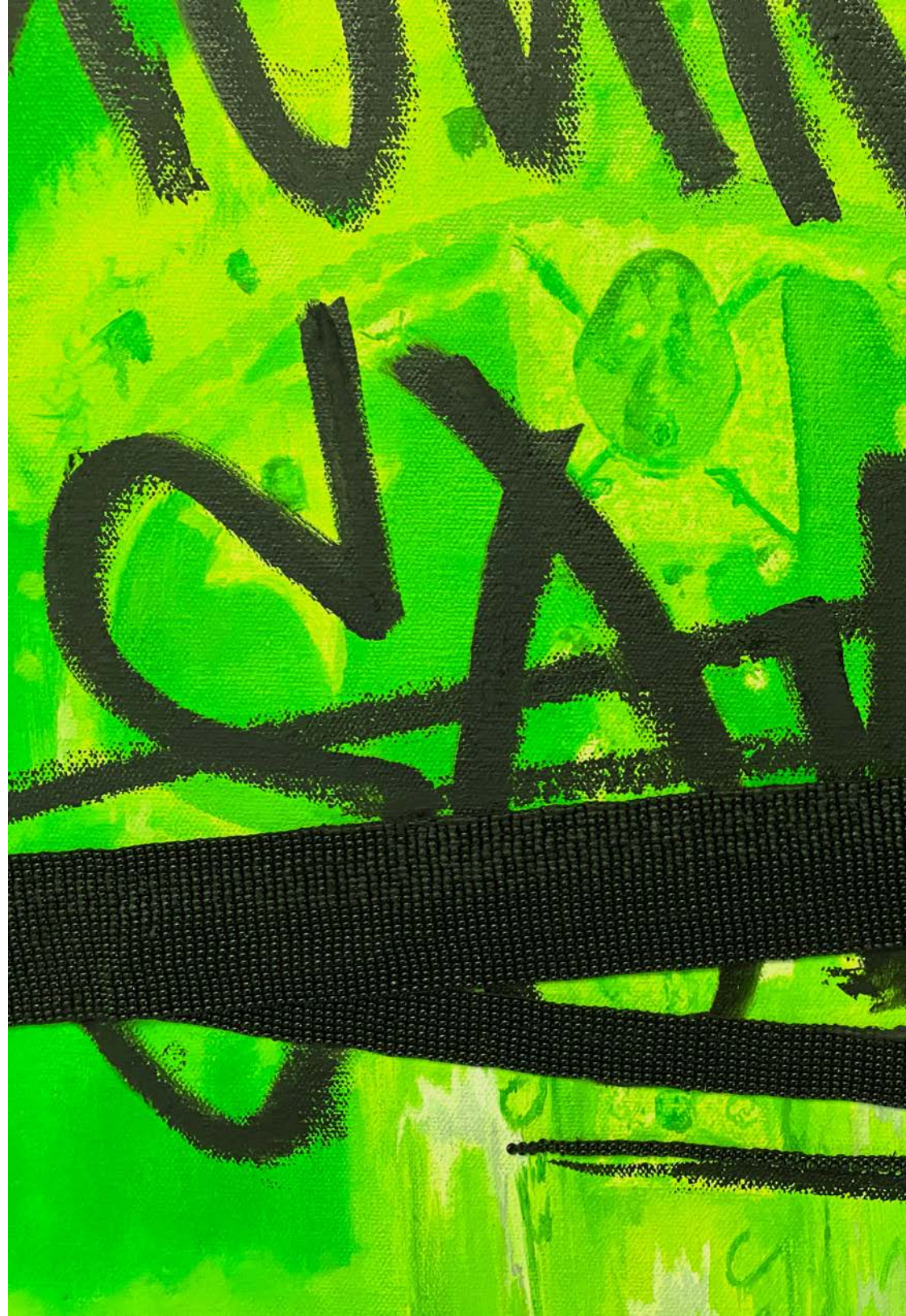
1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM

RAIN CABANA-BOUCHER
\$185

Opening: Thurs, June 6, 6-8 PM
Exhibition: June 6 - Aug 3, 2024

WAAP
1129 E Hastings
Vancouver, BC

Image:
Rain Cabana-Boucher
Counterfeit Sovereign (detail), 2024





1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM

RAIN CABANA-BOUCHER

Through painting, beadwork, and a sense of candidly absurdist humour, Rain Cabana-Boucher presents *\$185*. By examining ideas of currency, trade, and end-stage capitalist art production from an Indigenous worldview, Cabana-Boucher offers alternative histories and criticism on the construction of Canadian nationalist ideals. Questioning who is represented on our currency and why those effigies are celebrated nationally, the works examine the “Frontier” series produced by the Bank of Canada. Cabana-Boucher’s paintings present an antithetical perspective on colonial hegemonies by questioning their relevance to Indigenous histories and peoples.

Different beadwork techniques have been added to the painted canvases, firmly acknowledging beadwork as a valued and integral form of currency. Beads are precious items that have long been utilized as demonstrations of wealth in Indigenous communities. Cabana-Boucher employs appliqué, fringe, and loom-made beadwork on her pieces, to not only add to the aesthetic value, but to signal the canvas as a tradable commodity. Each form of beadwork requires a different set of technical skill, and the considerable and deliberate time spent on each piece correlates time to currency under capitalism.

Indigenous artists are challenged to maintain their traditional practices while existing and being forced to participate in the capitalist market. The commodification of culture is a way that many Indigenous artists have adapted to the demands of capitalism, in order to support family, community, and oneself. Late-stage capitalism demands deliverables under tight deadlines and quick turnarounds, resulting in lost time for the creation process. *\$185* questions how value is prescribed, by whom, and what can be considered currency under capitalism.

Written by Mel Granley

RAIN CABANA-BOUCHER, is a Michif/British settler interdisciplinary artist raised in treaty 6 territory, Saskatoon, Saskatchewan. Her family has historic ties to the Michif communities of St-François-Xavier, St. Boniface, and St. Louis, Saskatchewan. She lives and works on the stolen land of the Sḵwx̱wú7mesh, Səlílwəta?, and xwməθkwəyəm Nations.

Engaging with a diverse array of artistic mediums, Cabana-Boucher’s practice unfolds through drawing, painting, sculpture, and beadwork. Her artistic expression delves into the intersection of the autobiographical and the socio-political, navigating the intricate landscapes of identity within environments undergoing rapid transformations amidst overarching influences. Cabana-Boucher’s work serves as a poignant reflection on the dynamic interplay between personal narrative and the ever-shifting forces of the surrounding world.

[Rain Cabana-Boucher CV](#)

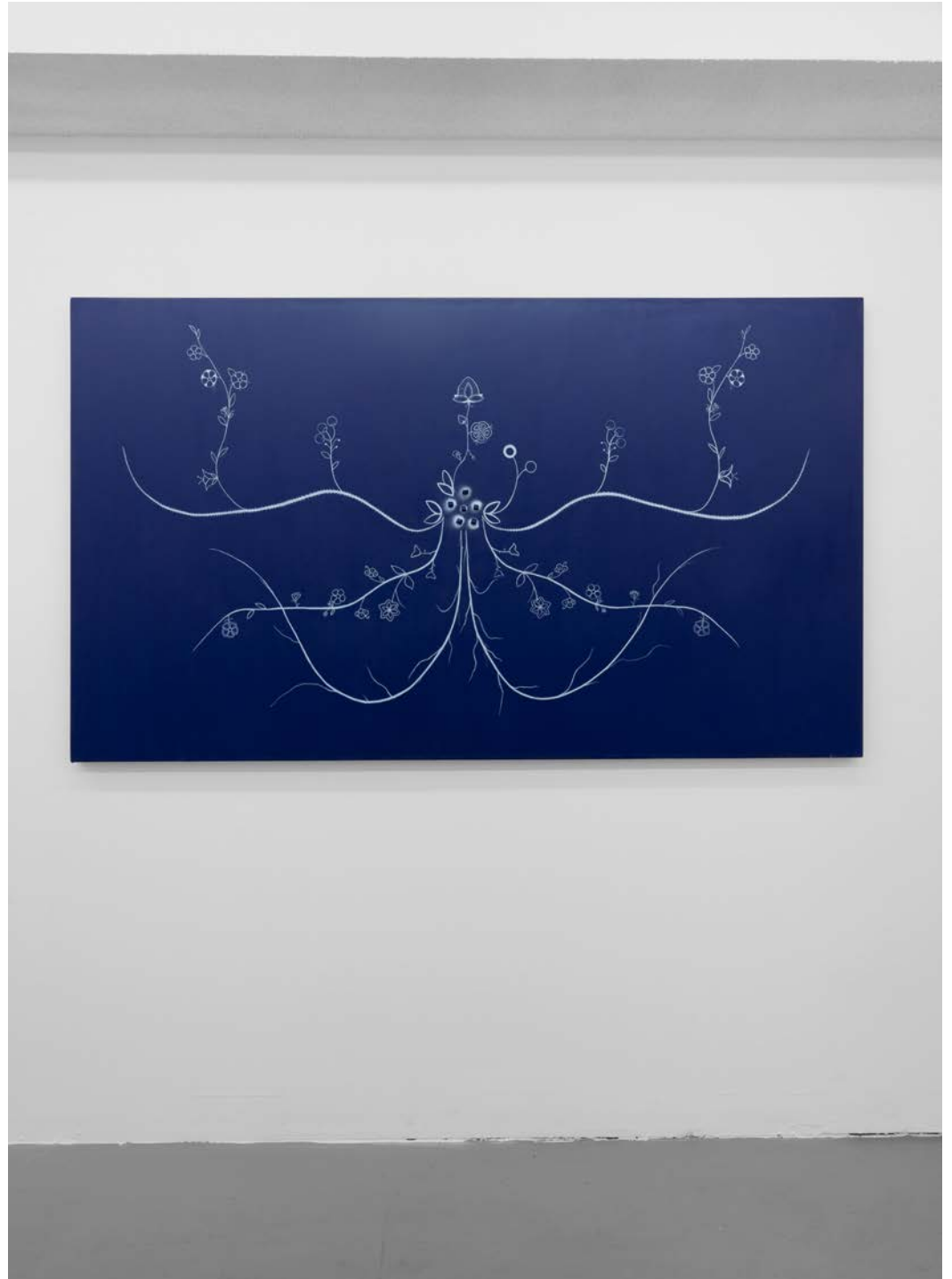
\$5

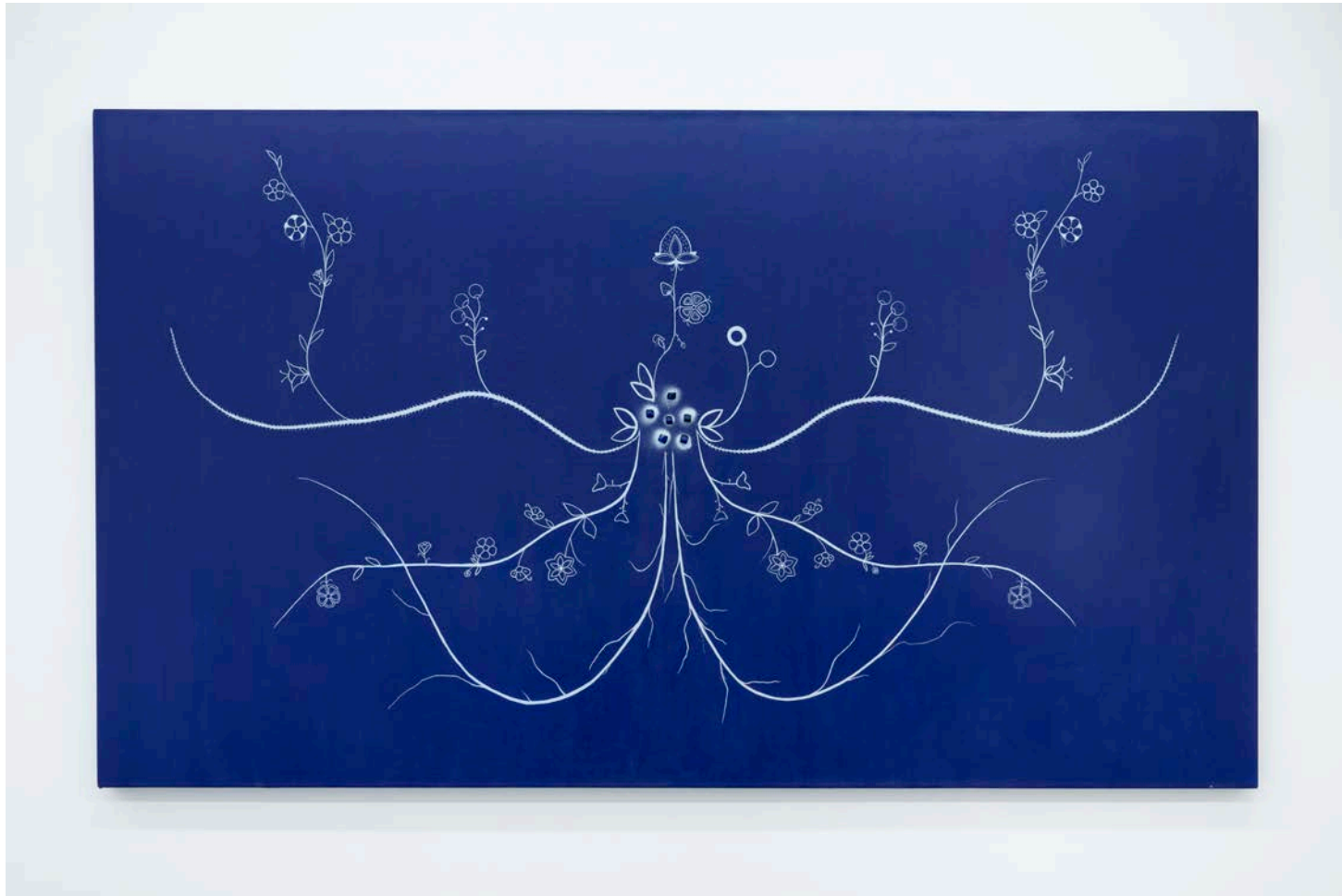
The exhibition features five monochromatic paintings, each colour referring to a different Canadian dollar bill.

This blue painting refers to the five dollar bill, which illustrates Canada's second Prime Minister Wilfred Laurier. Laurier was quoted to have said that Indigenous people would never benefit the economy in Canada, despite the country being built on trade systems and Indigenous knowledge.

Within this painting, entitled "Aan layr larivyayr", the lines in the Métis motif are meant to represent canoe and trade roots. Large blue glass trade beads have been sewn onto the canvas, discovered washed up on the shore of a beach on Vancouver Island, gifted to the artist by a friend. Valuable new resources in the New World were traded for glass beads, with blue seed beads often privileged over others in hue due to its rare natural occurring colour. These beads as traded objects have unevenly matched attributed values to the natural resources they were traded for.

Sweetly, some of the motifs in the painting, such as the strawberry, also represent the artist's family members, the strawberry being representative of her two year old niece.





Rain Cabana Boucher
Aan layr larivyayr, 2024
Acrylic, trade beads, spray paint on canvas
42.25 x 72 in (107.3 x 182.9 cm)

WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



\$10

The title of the painting “Ribellyoon” is Michif for “Rebellion”. Canada’s first Prime Minister, John A. Macdonald, sentenced Louis Riel, the Métis leader, to death. The painting depicts the image of a noose that is evocative of the moment in August 2020 when statues of John A. began to be taken down across the country, sparking a debate around celebrated national historical figures and their complicities.

The painting also borrows imagery from the \$10 bill and modifies the picturesque railway scene. It depicts a train derailment; the introduction of the railway meant, for Indigenous people, displacement and the loss of traditional lands and being further forced into reservations. Railway construction also meant discrimination, exploitation, and abuse for the estimated 17,000 Chinese workers of the railway system.



WAAP
WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM

Rain Cabana Boucher
RIBELLYOON, 2024
Spray paint, acrylic, charcoal, glass beads on
canvas
36 x 48 in (91.4 x 121.9 cm)



WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



\$20

This painting, entitled “Counterfeit Sovereign” refers to the idea that the sovereign UK monarch is a “counterfeit” and imposed upon Indigenous people. The left side of the painting featured the late Queen Elizabeth with her crown upside down, while the right side depicts an empty figure wearing the fur King Charles wore at his coronation. The piece is a rejection of the monarchy, what it represents, the royal bloodline and what it entails. Note that the “strike marks” on the painting’s surface are rendered both in meticulous beadwork and oil stick gestures.



WAAP
WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM

Rain Cabana Boucher
Counterfeit Sovereign, 2024
Oil, glass beads on canvas
36 x 48 in (91.4 x 121.9 cm)



WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



\$50

Queering currency began in the 90's to create awareness about the financial power the queer community could generate & the market power it possessed. This was done by physically stamping currency to articulate the movement; 'Gay money', 'lesbian money', 'QUEER CASH' were some of the common stamps that could be found on currencies. It was a self-assertion that led to community building, confidence, & awareness.

An American \$50 bill stamped 'Lesbian Money' was the first version the artist came across in her research. Since the movements that began, there have been new intersections between national economies, gender, & sexuality. Queering currency explores alternative forms of currency, such as time banking, bartering, and cryptocurrencies, as well as advocating for economic justice & liberation for marginalized communities within the broader queer community.

Her work is stamped INDIGIQUEER '\$\$\$', something of the next iteration. The quotes show a distancing from money / values associated with money & more of the value of community, particularly within the indigiqueer community: how we take care of each other, continue systems beyond currency, and provide in ways which exist beyond the monetary.



Rain Cabana Boucher
Indigiqueer "\$\$\$", 2024
Oil, charcoal on canvas
24 x 48 in (61 x 121.9 cm)



WAAP

WIL ABALLE ART PROJECTS

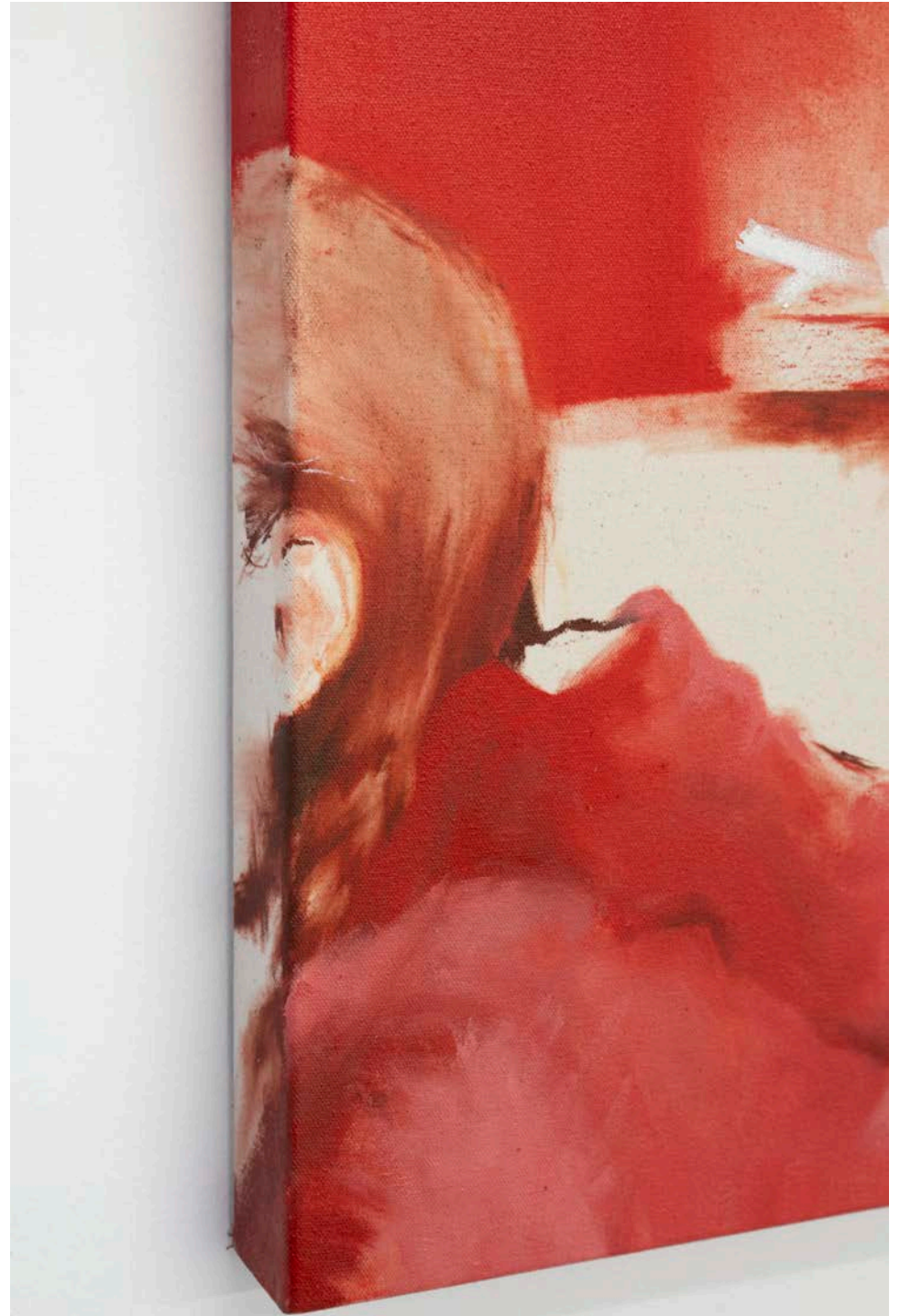
1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP
WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



\$100

This work, titled “Can you lend me a buck?”, is a monochrome based on the Canadian hundred dollar bill. As an alternative form to currency, a bartered hide is worth much more than \$100 and its use usually outlasts multiple generations.

The painting features stunning, shimmering beadwork that is an abstraction of a hundred dollar bill. All in all, the exhibition reassesses our histories using different celebrated figures on our Canadian bank notes as a launching off point.



Rain Cabana Boucher
Can you lend me a buck?, 2024
Oil, glass beads on canvas
42 (+4 with fringe) x 60 in
(106.7 x 152.4 cm)



WAAP

WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP
WIL ABALLE ART PROJECTS

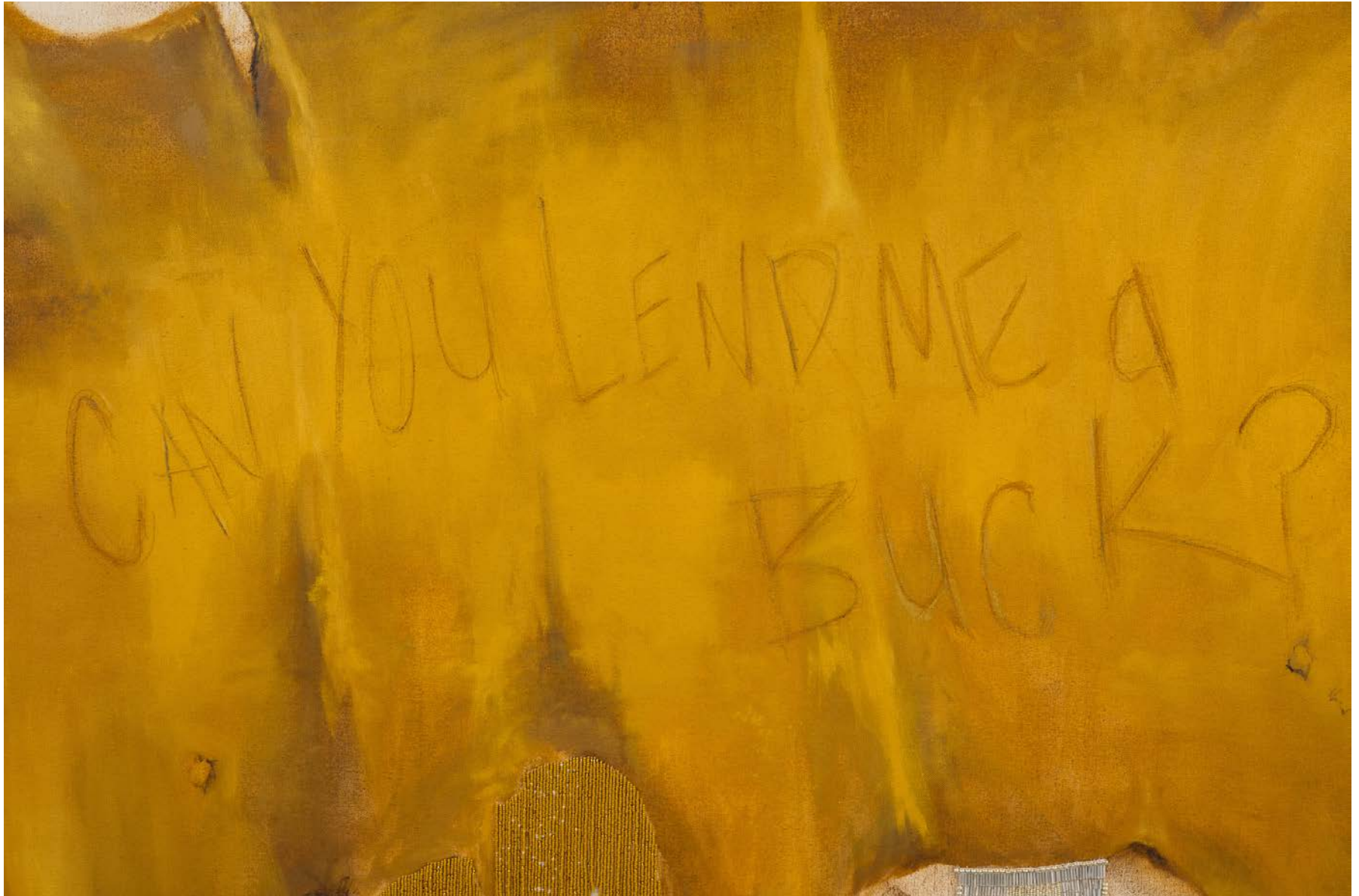
1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP

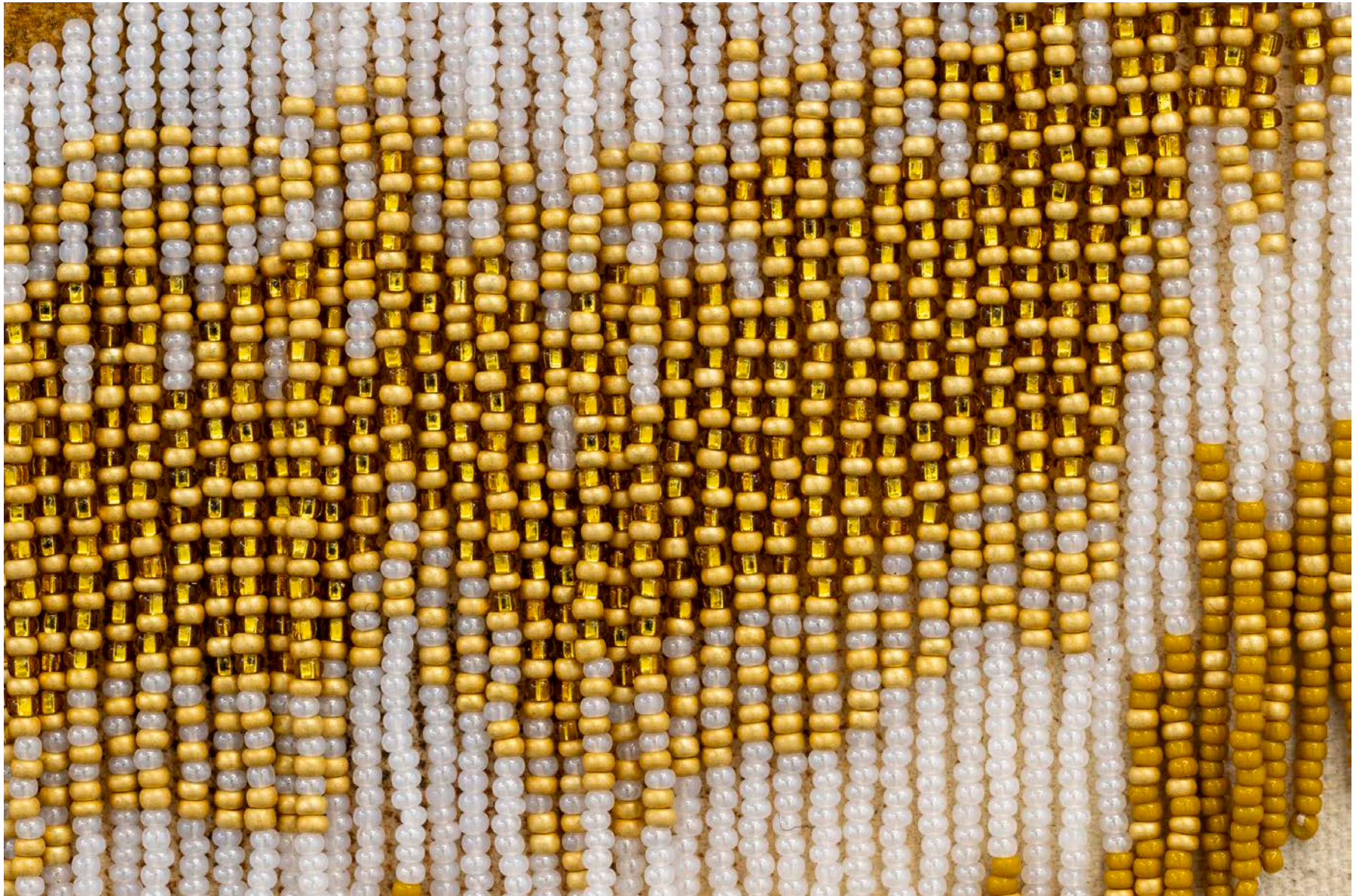
WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP
WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM



WAAP
WIL ABALLE ART PROJECTS

1129 EAST HASTINGS
VANCOUVER, BC CANADA
V6A 1S3
+ 1 (778) 229 3458
WWW.WAAPART.COM

