

October 3, 2025  
→ February 28, 2026

# Sojourner Truth Parsons

Louise



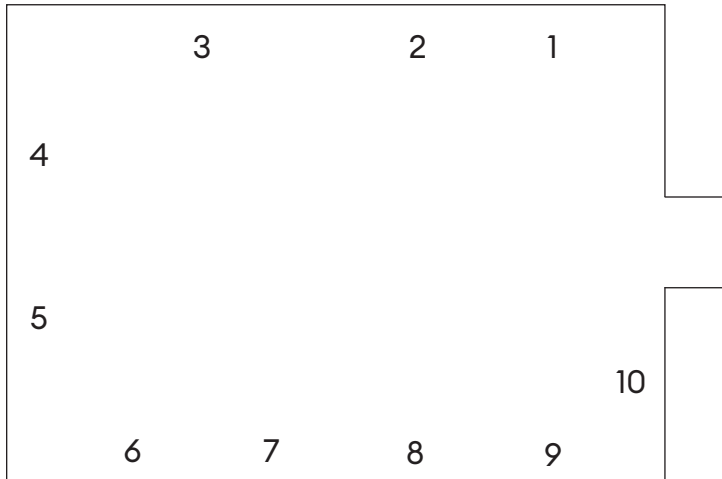
Contemporary  
Art Gallery

555 Nelson Street  
Vancouver, BC  
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x<sup>w</sup>məθk<sup>w</sup>əyəm, Skwxwú7mesh  
and səliłwətał Territories

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[cagvancouver.org](http://cagvancouver.org)

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

# CAG



1 *Green girl*, 2021  
acrylic on canvas, linen, archival adhesive  
Private collection, Berlin

2 *February*, 2021  
acrylic on canvas, linen, archival adhesive  
Collection of Sascha S. Bauer, New York

One of the earliest paintings in the exhibition, *February* is assembled of forms drawn from Parsons' daily life: an endlessly reconfigured table in her studio, the Manhattan skyline viewed from the Brooklyn waterfront, the moon outside her window. Parsons builds form in this piece by collaging painted canvas and linen on its surface, a common gesture in her work. She speaks of this impulse in terms of an ongoing concern with edges – where and how things meet, merge or coalesce: “a colour next to a texture next to a flatness.”

3 Excerpts from *End of April beginning of May*, 2023  
acrylic on canvas, 15 panels [6 on view]  
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

*End of April beginning of May* finds its departure in the gauzy darkness of early spring. Rendered in a palette of deep blues and blacks, Parsons harnesses here a language of emergence: warm rain, loose soil and first crocuses all signalling a return to life. Painted in thin, flat layers, these images appear at a slower pace than the others in the exhibition, redolent of eyes adjusting to the pitch of night.

4 *Red goes away, yellow goes away, blue goes away*, 2021  
acrylic on canvas, linen, archival adhesive  
Alex & Erica Friedman Collection, New York

5 *Drinking Alone I*, 2023  
acrylic on canvas  
Private collection, Toronto

Since relocating to New York several years ago, the cityscape has been a recurrent touchstone in Parsons' works, with the artist layering towering forms against a midnight sky. Nodding to the city's structures and rhythms – the fullness of its promises and potency of its perils – Parsons' take on the city is both illusory and fragmentary, anchored in her mind's eye as readily as the built environment. The moon often punctuates these compositions, a transporive force, one that she uses to evoke a range of energies: desire, fantasy, introspection, change.

At Yaletown-Roundhouse Station, Parsons presents large-scale reproductions of two recent drawings that nod to the energies of her home in upstate New York. The lily pads in her pond, a patch of light that faithfully appears on her bedroom wall, the changing spectrum of colours, textures and forms that render a garden alive – Parsons translates these sensations in intimate form, considering the ways that the natural world offers an apt mirror to human cycles of dormancy, resurrection, grief, and growth.

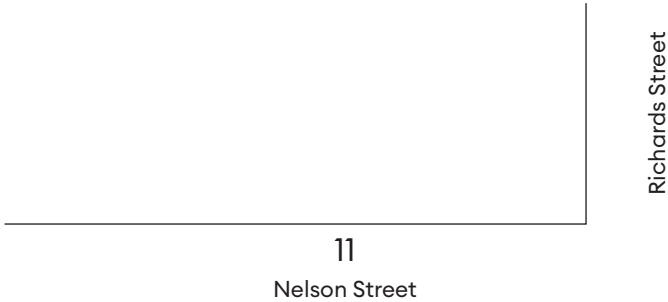


- 6 *After*, 2024  
acrylic on canvas  
Private collection, New York
- 7 *July Tree*, 2020-2021  
acrylic on canvas  
Private collection, New York

In *July Tree* – titled after the Nina Simone song of the same name – Parsons images two women in silhouette, a fixture of her recent work, one that casts the body as both energy and form, unknowable and elusive. The figure on the left gazes across the canvas as the other extends beyond the work's frame, standing en pointe. As with many of Parsons' works, *July Tree* reflects on the intensities produced by a change in state – here, between two people navigating the early throes of desire.

- 8 *Alone together together alone*, 2024  
acrylic on canvas  
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul
- 9 *Dark Blue Bells VI*, 2024  
acrylic on canvas  
Private collection, New York
- 10 *The beginning of the end of the garden*, 2025  
acrylic on canvas  
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

For more than ten years now, Parsons has maintained a thread of her practice that functions largely as a study of light. While living in Los Angeles, these were large-scale abstractions favouring the pinks, purples and oranges of southern California dawn and dusk. Upon moving to New York, she turned her attention to the ways moonlight reflects across the surface of the city. In recent years, she has produced a series of loose rectilinear arrangements that trace the movement of light across her garden in upstate New York. Built up through an intuitive process of layering paint – shifting colour and texture through successive washes of pigment and finish – these canvases meditate on the way light absorbs, illuminates, reflects, and transforms.



11 Excerpts from *Fear Two*, 2022  
cut vinyl

Where the sequential canvases of *End of April beginning of May* (2023) offer a glimpse of the garden at night, *Fear Two* presents a domestic counterpoint, installing a series of coarsely rendered candles and cut flowers across the façade of the gallery. Evoking both the passage of time and beauties readily at hand, *Fear Two* gives form to ceremonies of the everyday, the quiet, often ritual gestures that sustain through ecstasy and anguish alike.