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AYAPAAHIPIHK NAAHKOUHK

RESILIENCE

RESISTANCE

LII PORTRAY DII MICHIF

MÉTIS ART

1880 - 2011



Parks
Canada

Parcs
Canada

Canada

RESILIENCE / RESISTANCE

MÉTIS ART, 1880 – 2011

kc adams · jason baerg · maria beacham and eleanor beacham folster · christi belcourt
bob boyer · marie grant breland · scott duffee · rosalia favell · julie flett · stephen foster
david garneau · danis goulet · david hannan · rosalia laplante laroque · jim logan
caroline monnet · tannis nielsen · adeline pelletier dit racette · edward poitras · rick rivet



BATOCHÉ NATIONAL HISTORIC SITE

PARKS CANADA

June 21 – September 15, 2011

Curated by: Sherry Farrell Racette



BOB BOYER
Dance of Life, Dance of Death, 1992
oil and acrylic on blanket, rawhide
permanent collection of the Saskatchewan Arts Board

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Resilience/Resistance gallery installation shot

FOREWORD

Batoche National Historic Site of Canada is proud to host RESILIENCE / RESISTANCE: MÉTIS ART, 1880-2011, the first Métis-specific exhibition since 1985. Funded by the Government of Canada, this is one of eighteen projects designed to help Métis communities preserve and celebrate their history and culture as well as present their rich heritage to all Canadians. This is the inaugural exhibition in the new gallery at the Visitor Reception Centre that will provide a space for future art exhibitions and cultural programming.

Batoche National Historic Site was designated a national historic site of Canada in 1923 and is part of a system of national historic sites, national parks and national marine conservation areas that welcomes many visitors each year. One of the questions we have received at Batoche in the past was whether or not the Métis community still existed or if there were any Métis who still lived in the area. While many Canadians may know elements of Métis history, not all have a strong awareness of contemporary Métis society and culture.

To celebrate the re-opening of the Visitor Reception Centre at the site as well as the centennial of Parks Canada, the world's first national parks service, we felt there was no better way than to showcase the truly talented Métis artistic community, both historical and contemporary. Through these artworks, it is hoped that visitors will be able to appreciate one unique part of this dynamic, vibrant and rich culture. The Métis artists in this wonderful exhibit are pleased to share their culture and view of history to all Canadian and international visitors that come to Batoche National Historic Site every year.



VENNE FAMILY
Beaded Legging, late 19th century
collection of the Parks Canada Western Service Centre

AYPAASHPIIHK, NAASHKOUHK: LII PORTRAY DII MICHIF 1880 - 2011

Ni paashpiinaan tapishkoot aen naarbaazh pi tapishkoot lii fleur noo aykishtikayk.
- Christi Belcourt.

Ennfway aen paviyoon kii ayanaan ayka indouhk aykii nishitouhtamihk. Kii ichikaatw li paviyoon di Michif l'aanii jis wit saan kaatr vaen saenk. Deu lii zimaazh kii ayawa: hen maen pi enn tet di loo... La tet pi la maen kinwayshiish gii kishkishin. Pi daan li milieu dii kaatr vaen jis gii oushtaan aen morsoo l'imaazh oushchi. Si tay payek aen pchi loo di prayrii daan enn baand di loo aen mayshkouchipayit mishchaytow. Li pchi loo di prayrii gii miyik chi tipaymishooyaan aen atoushkahtamaan l'imaazh .
- Edward Poitras

Ayachimoushtakayhk, Edward Poitras kishkishiw aen kakway li disidiit kiishpin la tet di loo diseu li paviyoon di jis wit saan kaatr vaen saenk sitay aen groo loo obaen aen pchi loo di prayrii. Kii kakaykinew li pchi loo di prayrii. Christi Belcourt ayitapahtuk lii fayaaazh tapishkoot lii Michif ka kii kaskihtachik chi paashpiichihk. Ni waapahtaan aypaashpiihk si koom miina aen naashkouhk noo daapway-wakayistayn chi wanihkayaan, chi poonihtayaan, chi shipwayhtayaan obaen chi namatayyaan. Kakway wapahta daan ton nidii deu faam aykishkayhtakihk aen kishchi wanihtaak kaykway, deu yayr aen kii paashpiichik pi miina leu moond pi kaykway aen kishchitayhtakihk aen pimaachihoochik aen wanihtachik maykwaat aen oohpikihtamashoochik kaynz zaanfaan. Taanshi ka itwaan l'isprii ka wiichihikoochik li boo portray di jway pi la boutii ka oushihtachik. Taanshi chi wihtamihk ka kii pay shipimatishickik kahkiyow ayka aypwatowhitaahk, kaamishka oushitahk, piikhoyitay chi pimatisihk pi chi kouchiik li noovoo pi chi tipayhtamihk. Pour lii saan taan, lii Michif lii portray ka oushihtachik si lii pramyii chi kouchiichik pi chi matawaychik avik lii matayriel pi lii zidii noovoo anoush ka ishchikayhk si tapishkoot lii rasaad pi li fil di sway kakii apatahki kayaash.

Oma daan l'exhibisyon aniki lii portray ka oushtachik daan sis lii provaens oushchiiwuk (Quebec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia) pi hen aen territwayr (North West Territories). Leu zouvraazh lii pramyii oushchi zheusk anoush kishchi wapahtaywaywuk l'amour, famii, wayatayhtaakwuhk, pi chi atamihk chi nakatwaytamihk ka kii oushitahk pimatisiwin sur la foon-dasyoon kaa shouhkahki chi paashpiihk pi chi naashkouhk.



DAVID GARNEAU
Cross-Addressing, 2002
oil on canvas

collection of the Canadian Museum of Civilization

RESILIENCE / RESISTANCE: CURATOR'S STATEMENT

We are as resilient as a weed and as beautiful as a wildflower.¹

- Christi Belcourt

There was one flag that was a real mystery. It was described as the Métis battle standard of 1885.

It had two images: a hand and the head of a canine ... The head and the hand stayed with me for a long time. And then in the mid nineties I did one piece inspired by the image.

It was one of many coyotes in transformation. The coyote gave me the freedom to work the image.²

- Edward Poitras

Resilience is the capacity to recover and cope with adversity. Resistance is a struggle against oppression. Christi Belcourt sees plants as metaphors for Métis resilience. Edward Poitras remembered his efforts to determine whether the animal on the 1885 flag was a wolf or a coyote. He chose the resilient coyote. The artists in this exhibition come from six provinces (Quebec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia) and one territory (North West Territories). Their work, from the earliest to the most recent, gives visual testimony to the role of love, family, humour and innovation in creating and re-creating a culture founded on the dual power of resilience/resistance. The refusal to forget, give up, go away or disappear.

With the exception of three works by unknown 19th century artists, there are twenty individual artists in this exhibition. Two, Rosalie Laplante Laroque and Marie Grant Breland, created works of extraordinary beauty during a time of great difficulty. Both were married to independent traders and led lives of adventure during the great "buffalo times." Their families preserved their artwork so that today we can celebrate the vibrant colours and highly skilled techniques. They are the master artists, who set the aesthetic standard for the tiny beads KC Adams stitches onto iPhone and iPad skins or Christi Belcourt's painstakingly applied dots of paint. Scott Duffee and the late Adeline Pelletier dit Racette represent artists who keep traditional art forms alive, carrying knowledge forward to the next generation of learning hands.

The selection of contemporary artists has focused on those who exhibit at the national and international level, and those who have played a critical role in the development of the contemporary Canadian Aboriginal art movement. So important a part of the larger Canadian art scene today, it seems impossible that only two decades ago, Aboriginal artists were shut out of galleries and other art institutions. As Jim Logan stated, "We used to yell from outside the walls, but now we are starting to yell in the halls."³ Both he and the late Bob Boyer played key roles in that struggle, largely through the Society of Canadian Artists of Native Ancestry (SCANA). Four of the artists in this exhibition (Logan, Boyer, Edward Poitras and Rick Rivet) were included in INDIGENA (1992), the first major exhibition of contemporary Aboriginal art. Edward Poitras was the first Aboriginal artist to represent Canada at the world's most prestigious art event, the Venice Biennale, and in 2002 received a Governor General's Award in Media and Visual Arts, our country's highest honour. In 2010 Julie Flett was the first Aboriginal artist to be nominated for a Governor General's Literary Award and *Lii Yiboo Nayaapiwak lii Swer* became the first Aboriginal language children's book to be so recognized.

Here, in these gallery spaces, are iconic pieces from this recent art history: Julie Flett's illustrations, a Bob Boyer painted blanket, an Edward Poitras coyote, David Garneau's humorous *Cross-Addressing*, Rosalie Favell's playful, *I Awoke to find my spirit had returned*, in which the artist awakens to reclaim her/our spirit under the watchful eye of Louis Riel. Here are Jason Baerg's abstractions, Stephen Foster's interactive multi-media collaboration with Métis elders, filmmakers Danis Goulet and Caroline Monnet's moving reflections on family, and David Hannan's provocative animal sculptures.

When the exhibition doors opened on Aboriginal Day 2011, a small boy stood in front of Rick Rivet's *Zone 3* with outstretched arms and exclaimed, "It's like the artist put all his feelings into it!" A group of boys rushed towards Edward Poitras's coyote, shouting "Cool!" while girls burst into the alphabet song in front of Julie Flett's illustrations. Women looked at Tannis Nielsen's *Pain of Being* with tears in their eyes. People laughed and marvelled. Their response spoke to the enduring power of art to heal, provoke and communicate - and of the importance of knowing and recognizing these artists and the work they do, and have done for over a century, on our behalf.

- Sherry Farrell Racette, Guest Curator

KC ADAMS



iPad is Cree Floral, 2011
 beaded iPad cover
 collection of the artist

"My main focus has been the investigation of the dynamic relationship between nature (the living) and technology (progression). I work in any medium I can get my hands on."⁴

KC Adams was born in Selkirk, Manitoba and graduated from Concordia University with a BFA (1998). She works in a variety of media including photography, painting and installation, but *Cyborg Hybrid*, an ongoing portrait series of artists and cultural workers posing in white T-shirts with beaded text of stereotypical perceptions and slogans, is her best known and most widely exhibited work. Based in Winnipeg, KC maintains her own website to showcase her work and flash art projects.

Selected Solo Exhibitions

- 2011 *Legacy*, Parramatta Artists Studio, Parramatta, New South Wales, Australia
- 2008 *Cyborg Hybrids & Accessories*, The Odd Gallery, Dawson City, YK

Selected Group Exhibitions

- 2011 *Close Encounters: the Next 500 Years*, Plug In ICA, Winnipeg MB
- 2010 *HIDE: Skin as Material and Metaphor*, National Museum of the American Indian, New York NY
- 2008 *Anthem: Perspectives on Home and Native Land*, Carleton University Art Gallery ON
- 2007 *Photoquai: Biennale des image du monde*, Paris, France

Selected Awards and Residencies

- 2011 Canada Council of the Arts International Residency, Parramatta Australia
- 2007 "North" Artist Residency, The Banff Centre, Banff AB

JASON BAERG



Plain Truth, Yellow East, 2007
digital print on canvas

collection of the Department of Indian and Northern Affairs Canada

*"My real foundations to my arts practice is in drawing and painting... In the last couple of years I've taken some time to draw from life. Last year I had a really awesome opportunity to work with an urban youth resource centre ... while they were busy at work, I was painting them."*⁵

Jason Baerg was born in Sarnia, Ontario and raised in Prince Albert, Saskatchewan. He graduated from Concordia University with a BFA and did graduate studies in digital media. Jason works primarily as a painter and new media artist. Based in Toronto, Jason's large abstract paintings and new media works, such as the *RYBW Series/Plain Truth Project*, have been exhibited widely across North America in both virtual and gallery spaces. He has developed multimedia and documentary projects for APTN and the National Film Board.

Selected Solo Exhibitions:

- 2011 *Relations*, White Water Gallery, North Bay ON
- 2010 *Urban Footprints*, Thaddeus Kviat Gallery, Hudson NY
- 2009 *Primary Manifestos*, AXNÉO7, Gatineau QC
- 2008 *RYBW Series/Plain Truth Project*, Paul Petro Special Projects Space, Toronto ON (touring)

Selected Group Exhibitions:

- 2011 *Urban Foot Prints*, The Armory Show, New York NY and Art Basel, Miami FL
- 2009 *Hochelaga Revisited*, Montréal Arts Interculturels, Montréal QC
- 2009 *Anything That Exists Has a Beginning*, Centre A Gallery, Vancouver BC

Selected Awards and Residencies

- 2010 Artist in Residence, Nidinawe Resource Centre/Urban Shaman Gallery, Winnipeg MB
- 2008 Quebecore Production Fellowship, Banff New Media Institute, Banff AB

MARIA BEACHAM AND ELEANOR BEACHAM FOLSTER



Silk embroidered hide jacket (detail), 1907
moose and caribou hide, mink fur, silk thread
collection of the Lake of the Woods Museum

*"The runners of these various packets underwent great exposure, but they were fleet and athletic and know how to act to best advantage in storm and danger. They added a picturesque interest to the lonely life of the icebound post as they arrived at it, delivered their message, and again departed."*¹⁶

This fine, but well-worn silk embroidered moose hide jacket was made by Maria Beacham and her daughter Eleanor as a gift for their son and brother Arthur Beacham, on the occasion of his wedding. The jacket has a detachable hood and once had matching pants. It was worn with fine embroidered gauntlets and a sash tied around the waist. It is beautiful and an eloquent expression of love, but it was much more than a fine outfit for a young man to wear on his wedding day. Arthur Beacham also wore it when he delivered the mail.

Beacham was born around 1884 at Norway House on the northeastern shores of Lake Winnipeg. He was a "runner," hired to deliver the winter mail, which in the early 20th century was still delivered by dog team. In the early 20th century Beacham ran from Selkirk to Norway House, following the legendary Northern Packet trail from Red River fur trade days. He would jog up the Red River onto the frozen expanse of Lake Winnipeg, travelling 563 kilometres to Norway House. It generally took eight days and the men slept outside in subzero weather. After delivering the mail, he would turn around and run back - a round trip of 1,126 kilometres. His embroidered outfit was essential to his survival. The heavily embroidered "bib" trimmed with mink, buttoned over the opening of the jacket, added layers of insulation and blocked icy drafts.

CHRISTI BELCOURT



Can I Get a Picture With You Gabe?, 2008
acrylic on canvas
collection of the Gabriel Dumont Institute

*"Moving away from the city allowed me the freedom to study plants, and get to know the land on my own schedule. I felt like a dog chasing its tail when I lived in the city ... Close to the land I'm focused ... I've totally changed, and my art has benefitted in every way imaginable because of it."*⁷

Christi Belcourt was born in Scarborough, Ontario and grew up in Ottawa. She is entirely self-taught and has developed a personal style merging traditional beadwork designs with realism and influences from the Woodland School of Artists. In 2003 she moved to the Canadian Shield and northern lakes of Ontario, where she has been an avid student of plants and the natural world. Her research led to *Medicines to Help Us*, a book project that merged art and Michif knowledge related to plants and traditional plant-based healing.⁸

Selected Solo Exhibitions:

- 2009 *Identity, Land & Spirit*, Red Shift Gallery, Saskatoon SK and Thunder Bay Art Gallery, Thunder Bay ON (2010)
- 2008 *Off the Map*, Urban Shaman Gallery, Winnipeg MB and ArtSpace Gallery, Peterborough ON

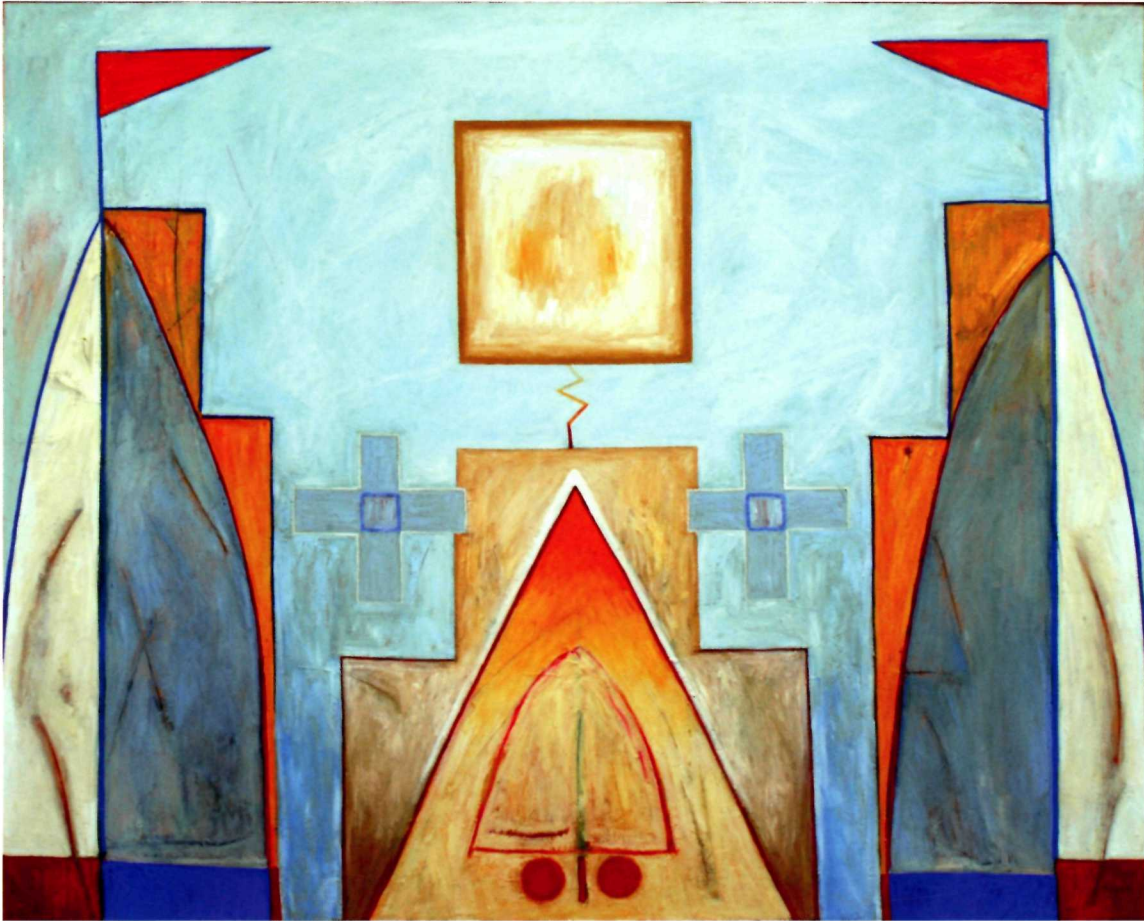
Selected Group Exhibitions:

- 2011 *The Good Medicine Show*, Affinity Gallery, Saskatoon SK
- 2010 *Mantu'c: Little Spirits*, Nordamerika Native Museum, Zurich, Switzerland

Selected Awards and Residencies

- 2007 Aboriginal People's Collaborative Exchange Program, Canada Council for the Arts
- 2004 Artist in residence, McMichael Canadian Art Collection, Kleinburg ON

BOB BOYER



Somewhere in February "Walk On" She Wrote, 2002
acrylic on canvas
permanent collection of the Saskatchewan Arts Board

"The prairie landscape is a very important part of the paintings. The big sky, the stars, the darkness, the vastness of it all."⁹

Bob Boyer (1948-2004) was born in Prince Albert, Saskatchewan, graduated from Fine Arts at the University of Regina (1971), and went on to become an influential artist, arts educator, curator and art activist in the emergence of contemporary Canadian Aboriginal Art. He created, administered and taught at the Indian Fine Arts Program at the Saskatchewan Indian Federated College (now First Nations University of Canada). He was a founding member of the Society of Canadian Artists of Aboriginal Ancestry (SCANA) and was the first Métis artist to have his work purchased by the National Gallery of Canada. He was also a traditional dancer who performed and toured widely.

Selected Solo Exhibitions:

- 2009 *Bob Boyer: His Life's Work*, MacKenzie Art Gallery, Regina SK (national touring)
- 1999 *Timelessness*, Rosemont Art Gallery (Art Gallery of Regina), Regina SK
- 1998 *Bob Boyer: a Blanket Statement*, University of BC Museum of Anthropology, Vancouver BC

Selected Group Exhibitions:

- 1992 *Indigena: Contemporary Native Perspectives*, Canadian Museum of Civilization, Ottawa ON (international touring)

Selected Awards and Residencies

- 2003 Canadian Studies Fellow, Institute of British and American Studies / Caspar-David-Friedrich Institute for Art, University of Greifswald, Germany

MARIE GRANT BRELAND



Le Tapis Breland (detail), circa 1880
hooked rug, fabric and yarn on canvas
collection of le Musée de Saint-Boniface Museum

"As befitting persons of their importance, as well as to accommodate their large retinue of relatives and followers and for trading purposes, their winter camp was large, their single-roomed dwellings especially spacious.... After a feast of the best of buffalo meat, as well as cakes, rice and raisins, beautifully cooked by Madame Breland ... fiddles were tuned up..."¹⁰

With these words, fur trader Isaac Cowie recalled the hospitality of Marie Grant Breland and her husband, noted trader Pascal Breland. Marie Grant Breland (1820-1889), the daughter of Cuthbert Grant and Marie Desmarais, married Breland at fifteen, assuming the responsibilities of a free trader's wife. In addition to managing their household at their farm in St. Francois Xavier, she accompanied her husband on numerous trading expeditions and to their large winter camps in Saskatchewan – all while raising a large family of fifteen children.

Madame Breland was a skilled artist, who created this large hooked rug as a wedding gift for her son. If the dates provided by the donor, Josue Breland, are accurate, it was probably made for the 1882 marriage of his parents Gregoire Breland and Marie "Celina" Delorme.

SCOTT DUFFEE



Red Ceinture Fleché, 2004
fingerwoven wool
permanent collection of the Saskatchewan Arts Board

*"The man who was my mentor, and who taught me how to finger weave, had passed on in 2003, and his daughters were kind enough to give me his yarn ... I also used a small amount of yarn which belonged to my late grandmother."*¹¹

Inspired by a gift from his mentor's daughters, champion Red River jigger and emerging fiddle player, Scott Duffee, researched and created two full-size traditional fingerwoven sashes: a classic red ceinture fleché and a more contemporary sash with deeply personal meanings woven into the stitches, colours and the yarn itself. Both sashes reflect Scott's desire to actively reclaim and invigorate Métis cultural traditions.

Selected Group Exhibitions:

- 2008 *The Mix: Ryan Richard, Scott Duffee, Billy Joe Green*, Aboriginal Peoples Television Network, January 5, 2008 (original broadcast date)
- 2005 *Clearing a Path: New Ways of Seeing Traditional Indigenous Art*, Saskatchewan Arts Board (national touring 2005- 2010)

Selected Awards and Performances

- 2010 Scott Duffee & Nathan Baker, Caswell Arts Festival, Saskatoon SK
- 2009 "Our Home and Métis Land," Talking Stick Festival and Cultural Olympiad, Vancouver BC
- 2006 "The Crossing: a Métis Dance Trilogy," Norman Rothstein Theatre, Vancouver BC
Indigenous Traditional Arts Grant, Saskatchewan Arts Board

ROSALIE FAVELL



I awoke to find my spirit had returned, 1999
digital print
collection of the artist

"There's a whole history, a whole legacy of Native people being photographed by others, and some of it has been a painful history. I think my generation has started turning the camera around and being the ones holding the camera and imaging our own people."¹²

Rosalie Favell was born in Winnipeg, Manitoba and currently lives in Ottawa. She studied photography at Ryerson Polytechnic Institute (Bachelor of Applied Arts 1984) and earned a Masters of Fine Arts from the University of New Mexico (1998). Her photo-based work combines humour and gentle critique through the playful digital manipulation of her archive of personal and family photographs. She has recently returned to documentary photography with her ongoing portrait series, *Facing the Camera*. In 2011 she curated *Acting Up: Performing the Indian* at the Platform Gallery in Winnipeg and continues to work on a feature length video about Aboriginal photographers.

Selected Solo Exhibitions:

- 2011 *Facing the Camera*, Urban Shaman
- 2008 *Reveal*, Le Galerie d'art d'Ottawa / The Ottawa Art Gallery, Ottawa ON
- 2003 *I Searched Many Worlds*, Winnipeg Art Gallery, Winnipeg MB

Selected Group Exhibitions:

- 2011 *Close Encounters: the next 500 Years*, Plug In ICA, Winnipeg MB
- 2010 *HIDE: Skin as Material and Metaphor*, the National Museum of the American Indian, New York NY
- 2006 *Our People, Our Land, Our Images: International Indigenous Photography*, C. N. Gorman Museum, University of California Davis, Davis CA

Selected Awards and Residencies

- 2009 Crossing Communities Art Project (Winnipeg), artist mentor, Looking In Speaking Out in Nepal, partnership with Women Foundation Nepal

JULIE FLETT



U Lii Suyii Muu, 2010
digital print
collection of the artist

"While it does incorporate elements of both Cree and French, Michif is neither. It is a language of its own, with all the order, chaos, complexity and beauty of any other."³³

Julie Flett was born in Toronto, but has spent most of her life in Western Canada, particularly the city of Vancouver. She completed her Bachelor of Fine Arts at Concordia University (1997), having previously studied textile design at the Alberta College of Art and studio art at the Emily Carr Institute of Art and Design. While Julie has a diverse practise, she is best known for her award-winning illustrations. Her collaboration with Michif elder Grace Ledoux Zoldy has been the inspiration for her latest body of work.

Selected Solo Exhibitions:

2010 *Lii Yiiboo Nayaapiwak lii Swer: l'alfabet di Michif / Owls See Clearly at Night: a Michif Alphabet Book*, Collage, Vancouver BC

Selected Group Exhibitions:

2011 *Picturing Intuition*, UBC Sub Gallery, Vancouver BC

2008 *Izhizkawew: to leave tracks to a certain place*, FOFA Gallery, Concordia University, Montréal

Selected Awards and Residencies

2011 BC Book Prize, Christie Harris Illustrated Children's Literature Prize for *Lii Yiiboo Nayaapiwak lii Swer: l'alfabet di Michif / Owls See Clearly at Night: a Michif Alphabet Book*.

2010 Nominee, Governor General's Literary Awards, Children's Literature – Illustration English Language for *Lii Yiiboo Nayaapiwak lii Swer / Owls See Clearly at Night*

2007 Finalist, Christie Harris Illustrated Children's Literature Prize for *Zoe and the Fawn* (Catherine Jameson, Theytus Books 2007)

STEPHEN FOSTER



The Prince George Métis Elders Documentary Project, 2007
video still
collection of the artist

*"The video was shot and edited by an artist-professional (myself) but the community provided direction on what should be recorded and when. The Project includes interviews and video journeys that document the Métis community ... As the audience navigates through the material, they build their own connections and construct their own narratives. Interviews can play off one another or they can combine with imagery of surrounding locations and historical information."*²⁴

Stephen Foster was born in Nanaimo, British Columbia. He received diplomas in Fine Arts and Visual Arts at Malaspina College, a Bachelor of Fine Arts (1990) and a Master's in Fine Arts in Visual Arts, Media Arts and Interdisciplinary Fine Arts (1993), both from York University in Toronto. Currently on faculty at UBC Okanagan (Kelowna), he is director of The Summer Institute of Interdisciplinary Indigenous Graduate Studies, and co-ordinator of the CanWest Global Centre for Artist's Video and the MFA Creative Studies Program.

Selected Solo Exhibitions:

- 2010 *The Prince George Métis Elders Documentary Project* (producer Mike Evans, collaborator The Prince George Métis Elders Society), The Old Fire Hall, Whitehorse YK
- 2007 *Crossfire: Duels, Dualities and Intertextuality in the Mediaworks of Stephen Foster*, MIC Toi Rerehiko Media and Interdisciplinary Arts Centre, Auckland, Aotearoa/New Zealand.

Selected Group Exhibitions:

- 2006 *X-Patriotism*, Transmediale International Media Arts Festival, Berlin, Germany
- 2005 *Language of Intercession: Native Media and New Media Artists*, Art Gallery of Hamilton, Hamilton ON

Selected Awards and Residencies

- 2009 Nominee, Best New Media Project, ImagineNative Film and Media Arts Festival
- 2007 Dawson City International Short Film Festival Artist in Residence, Dawson City YK
Artist residency, OBORO, Montréal QC

DAVID GARNEAU



Fourth Teaching, 2011
acrylic on canvas
collection of the artist

*"Métis is as Métis does. Pride requires personal action and social recognition. This is a circle. When marginalized people are recognized as full persons they strive for their own completeness. Visibility engenders a sense of responsibility, a desire to re-make the world into a place that includes them and theirs."*³⁵

Artist, curator and art critic, David Garneau was born in Edmonton, Alberta. He earned a Bachelor of Fine Arts in painting (1989) and a Master of Arts in English literature (1993) at the University of Calgary. Garneau is a prolific painter, organizing his work into series in which his technique may shift significantly to explore and experience the ideas each project seeks to address. He joined the University of Regina in 1999 where he teaches painting and drawing. Recently, he has begun to advocate for the study of Métis art as a distinct field within the larger body of contemporary Indigenous art.

Selected Solo Exhibitions:

- 2009 *Métis/sage*, Urban Shaman Inc., Winnipeg MB. Art Kanata, Montréal QC (2010), Carleton College, Northfield MN (2011)
- 2003 *Cowboys and Indians (and Métis?)*, MacKenzie Art Gallery, Regina SK (national touring)

Selected Group Exhibitions:

- 2011 *Another Roadside Attraction*, Dunlop Art Gallery, Regina SK
- 2005 *Au fils des mes Jours/In My Lifetime*, Le Musée National des Beaux Arts du Québec, Québec City QC and the Canadian Museum of Civilization, Gatineau QC

Selected Awards and Residencies

- 2011 Canadian Aboriginal Curators Delegation to the 54th Venice Biennale, Venice, Italy
- 2010 Canadian Aboriginal Curators delegation to the 17th Biennale of Sydney, Australia

DANIS GOULET



Wapawekka, 2010
film still
collection of the artist

*"It's important that as people with original voices we find our own way ... I think youth filmmakers are really an important generation ... you're going to be the next wave of voices that really make a difference... I would just say to youth out there to just forget about what everyone says you should do and just really follow your heart."*¹⁶

Danis Goulet was born in La Ronge, Saskatchewan. She started working in film production, casting and distribution, beginning as assistant casting director in *Big Bear*. Her first short film, *Spin*, created during a workshop at the New York Film Academy, screened at the imagineNATIVE and Sundance film festivals. Moving to Toronto, Danis joined the imagineNATIVE Film Festival staff, serving as Executive Director, Artistic Director and Programmer. She is currently the Aboriginal Arts Services Developer at the Ontario Arts Council.

Selected Film Screenings:

- 2011 *Wapawekka*, Berlinale 11, Berlin, Germany; Toronto International Film Festival, Toronto ON; Sundance Film Festival, Park City UT
- 2007 *Divided by Zero*, (post) Colonial Stress Disorder: Imaging a way out, curated by Wanda Nanabush, WARC Gallery, Toronto ON and Ode'min Giizis, Strawberry Moon Festival, Peterborough ON (2008)
- 2006 *Divided by Zero*, Message Sticks Festival, Sydney, Australia
Native Cinema Showcase, National Museum of the American Indian, New York NY
- 2004 *Spin*, Sundance Film Festival, Park City UT

Filmography:

- Wapawekka*, 2010, VTape (16 min.)
- Divided by Zero*, 2006, VTape (16 min.)
- Spin*, 2003, VTape (7 min.)

DAVID HANNAN



Pile, 2009
mixed media sculpture
collection of the artist

"I cast taxidermy forms to create hollow animal sculptures open in the back and filled with various materials, such as wool blankets and blended turf (a material used to simulate grass in model train sets). I hope the results create tension and beauty as the forms of animals move between their animal qualities, their appearance as sculptures and the impression of landscape in the gentle undulations of their forms."³⁷

Toronto-based artist David Hannan was born in Ottawa and earned a AOCA diploma (with honours) from the Ontario College of Art (1995). He very quickly established himself as a versatile and innovative artist, working in paint, design, and sculpture. Hannan works in theatrical and film production design, including set design and puppetry. A consistent theme in his work is an exploration of vulnerability in humans and animals. From his portrait work to his translucent sculptures made of packing tape, Hannan mixes humour and pathos to create installations and images that provoke, amuse and disturb.

Selected Solo Exhibitions:

- 2009 *Faunamorphic*, Art Gallery of Southwestern Manitoba, Brandon MB
- 2006 *ALLcreatures*, Gallery 101, Ottawa ON
- 2004 *DOUBLEcurve*, Thunder Bay Art Gallery, Thunder Bay ON

Selected Group Exhibitions:

- 2007 *Remix: New Modernities in a Post Indian World*, Heard Museum, Phoenix AZ (international touring)
- 2001 *Rielisms*, Winnipeg Art Gallery, Winnipeg MB and Dunlop Art Gallery, Regina SK
- 1997 *Transitions*, Indian Art Centre, Ottawa ON (international touring)

Selected Awards and Residencies

- 2006 Artist in Residence, McMichael Canadian Art Collection, Kleinburg, ON
- 2003 Back to Batoche coin design, Royal Canadian Mint

ROSALIE LAPLANTE LAROQUE



*Beaded velvet wall pocket
beadwork, velvet, cotton edging
collection of the Lebret Museum*

"Mrs. Laroque was typical of good Métis women, who raised a large family ... [She] went through two battles in buffalo times. She and her late husband were one time much interested in school matters here and for a number of years provided a school house at their own expense."¹⁸

Rosalie Laplante Laroque (1845 – 1910) was born on the White Horse Plains near present-day Winnipeg, Manitoba. She was the second wife of free trader Antoine Laroque. Their annual trade route took them on a circular journey from South Dakota to Lac la Biche in northern Alberta. The family settled at Lebret in the Qu'appelle valley.

Mrs. Laroque was a versatile artist who worked with beads, dyed porcupine quill and hair. Her quillwork tools and two pieces of her beadwork have survived. This large wall pocket, stitched from two shades of brown and wine velvet uses twenty-nine different bead colours. It is stitched with fine sinew and combines realistic, stylized and pictorial elements. She added visual references to roots at the base of each floral composition and incorporated beaded outlines depicting water and a whooping crane spearing a fish.

JIM LOGAN



Defensive Pair, 1991
acrylic on canvas

collection of the Department of Indian and Northern Affairs Canada

*"These paintings come from my inner voice, the sifting of my personal experience and my knowledge of our community ... our people still depend on the land, it washes us with humbleness and inspires us to continue on."*¹⁹

Born in New Westminster, British Columbia, Jim Logan is an artist, curator, and poet. Following his graduation from the Kootney School of Art (1984), he moved to the Yukon where his experiences inspired vivid narrative paintings that celebrate the colour and beauty of daily life, while often revealing tough histories and social realities. A founding member of the Society for Canadian Artists of Aboriginal Ancestry, Logan is currently a Visual Arts officer at the Canada Council for the Arts.

Selected Solo Exhibitions

- 2010 *Our World*, Bearclaw Gallery, Edmonton AB
- 1998 *love affair: the book of joan*, Dalhousie University Gallery, Dalhousie NS (national touring)
- 1990 *A Requiem for Our Children*, Rosemont Gallery, Regina SK (national touring)

Selected Group Exhibitions

- 2006 *World Upside Down*, Walter Phillips Gallery, Banff AB (national touring)
- 2000 *Who Stole the Teepee?* National Museum of the American Indian, New York NY (national touring)
- 1992 *Indigena: Contemporary Native Perspectives*, Canadian Museum of Civilization (international touring)

CAROLINE MONNET



Ikwé, 2009
film still
collection of the artist

"I'm an embodiment of [my grandmother], so bridging the gap is a way of reclaiming my culture, my spirit memory ... We are people who are not stuck in time, we keep evolving."²⁰

Caroline Monnet was born in Aylmer, Quebec and earned a BA in Communication and Sociology from the University of Ottawa and the University of Granada, Spain. Currently based in Winnipeg, Caroline worked for the CBC before shifting to multimedia arts. She created her first documentary film in 2008 with the National Film Board. The following year she directed her first experimental short film, *Ikwé*. Her most recent project is a trilogy based on the lives of urban Aboriginal youth. She is a founding member of the ITWÉ Collective.

Selected Screenings:

- 2011 *Tashina*, Nepal International Indigenous Film Festival, Kathamandu, Nepal.
- 2010 *Warchild*, Toronto International Film Festival, Toronto ON
- Tashina*, Gimme Some Truth Documentary Film Festival, Winnipeg MB
- 2009 *Ikwé*, European Film Festival (multi-city)

Selected Awards and Residencies

- 2011 NFB / imagineNATIVE Digital Media Project Initiative with ITWÉ Collective
- 2011 artist residency, Picture Berlin, Berlin, Germany
- 2010 artist residency, OBORO, Montréal QC
- 2008 Best Short Documentary (for 360 Degrees) Aboriginal Film and Video Festival, Winnipeg MB

Filmography

- KWONI*, 2011, Winnipeg Film Group (5 min.)
- Warchild*, 2010, Winnipeg Film Group (5 min.)
- Tashina*, 2010, Winnipeg Film Group (5 min.)
- Ikwé*, 2009, Winnipeg Film Group (5 min.)
- 360 Degrees*, 2008, NFB (18 min.)

TANNIS NIELSEN



Pain of Being, 2009
acrylic on canvas
collection of the artist

"My process is 'to let go of thought' as Cardinal says and to allow the subconscious to bring forth knowledge that was previously unknown ... I often paint by candle light as well ... I like the effects of sharp contrast ... so I dim the lights and my thoughts - while thinking of my mom and her life / her history as she has told me."²³

Tannis Nielsen was born in Red Deer, Alberta. She completed her Bachelor of Arts (Art and Art History) at the University of Toronto/Sheridan Institute (2002) and a Master's of Visual Studies (2006) from the University of Toronto. Her paintings, film and media projects engage with reclamation, memory and healing. She is currently researching art terms and concepts based in Indigenous language and thought. Tannis teaches courses at the Ontario College of Art and Design and has worked on a variety of community arts projects.

Selected Solo Exhibitions:

2001 *Tannis Nielsen*, The Arbor Room, Toronto ON

Selected Group Exhibitions:

2010 *Red Runners*, Well and Good Gallery, Toronto ON

2008 *Honoring Tradition: Reframing Native Art*, Glenbow Museum, Calgary AB

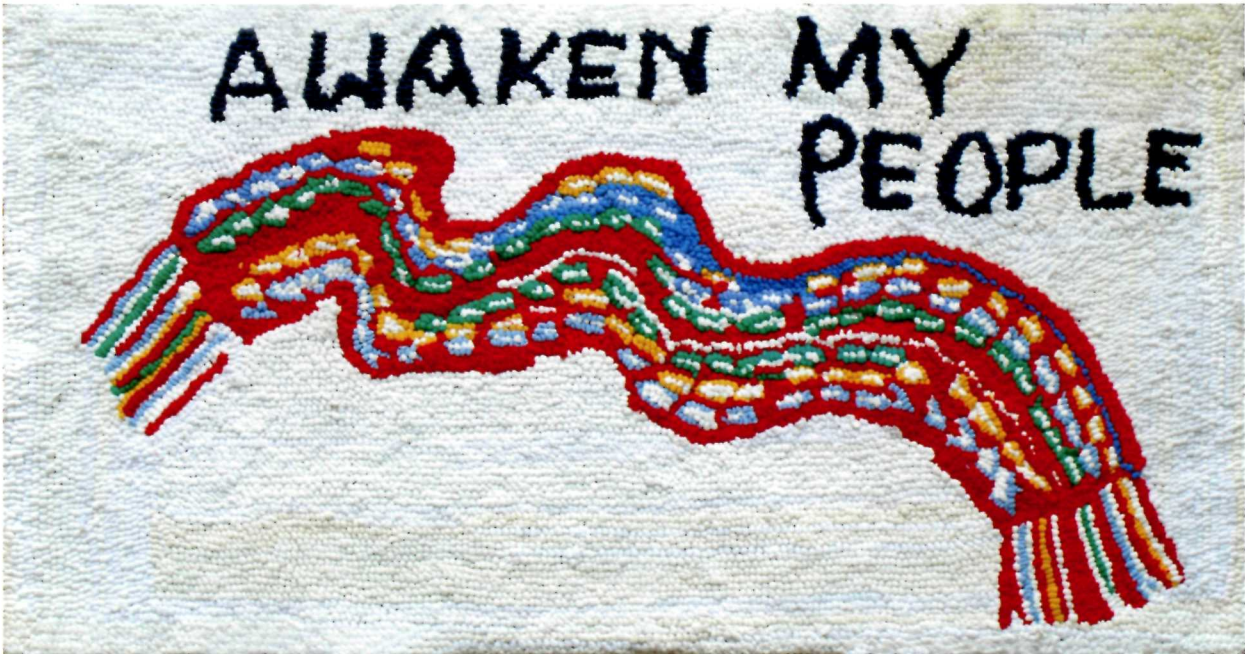
2007 *STATIC* (a visual collaboration with dancer Troy Emery Twigg), Box Theatre, Toronto ON

Red Eye: First Nations Short Film and Video, Carleton University Art Gallery, Ottawa ON (national touring)

Selected Awards and Residencies

2002 Huffman Award (outstanding graduate Art and Art History) University of Toronto/Sheridan Institute

ADELINE PELLETIER DIT RACETTE



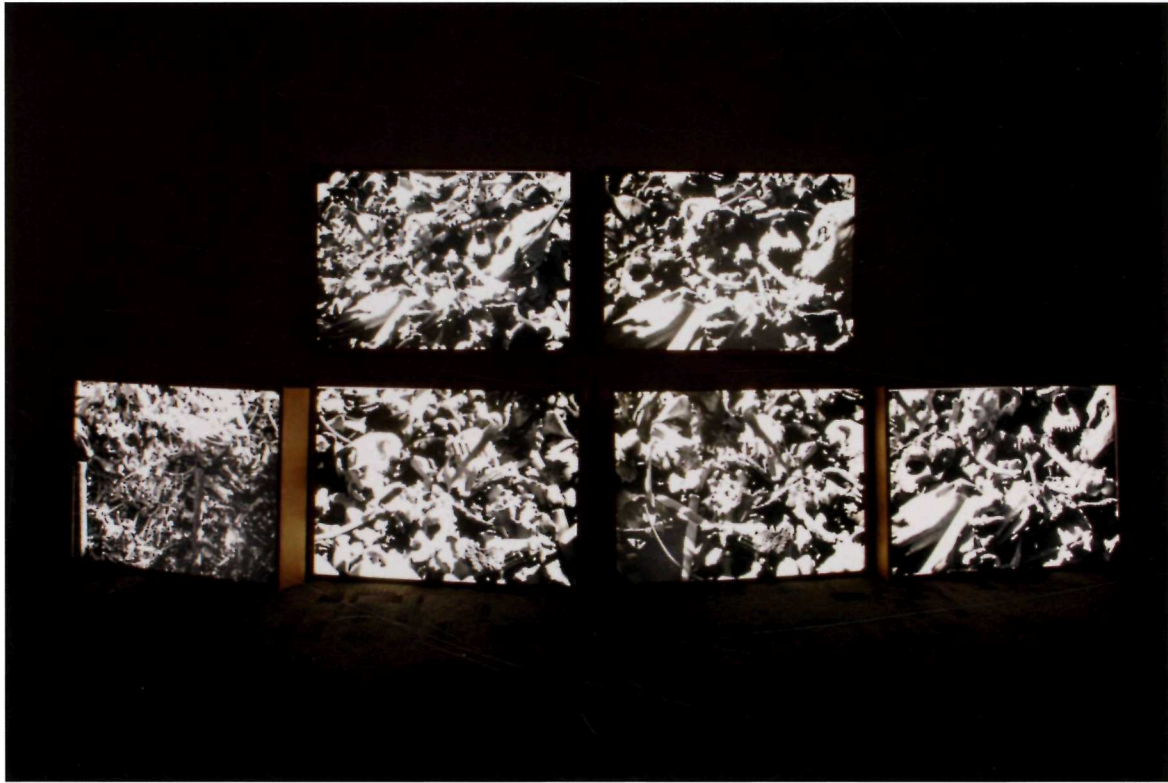
Awaken My People, 2003
hooked rug, fabric on burlap
collection of the Gabriel Dumont Institute

*"Well I like all this colour, that's why I put it here. I like the red, and this colour ... And the leaves are nice and bright eh, green and the flowers are red of course. I don't know what you call these flowers, but they're flowers anyway .. pure Michif ... Oh, I must have made a thousand of these."*²²

Adeline Pelletier dit Racette was born in a Métis road allowance community by Katepwa Lake in Saskatchewan's Qu'appelle valley. Adeline was known for her skills as a seamstress, and earned money by selling hooked rugs to families throughout the valley, sometimes trading them for food and other goods. As she recalled, "You didn't have to worry about anything, once you have a rug like that." She dyed fabric with red crepe paper when she ran out of red cloth, and drew her designs on brown paper bags with charcoal from her wood stove.

As an elderly woman, Adeline collaborated with her daughter Margaret Harrison on a series of workshops teaching the art of Métis rug hooking, culminating in an instructional video, *Aen Kroshay aen tapee avec mi gineey: Metis Hooked Rugs* produced by the Gabriel Dumont Institute. Interviews conducted in 2002, and a group of her floral hooked rugs are in the collection of the Gabriel Dumont Institute. *Awaken My People*, with text that refers to the quote attributed to Louis Riel, was a collaboration with Margaret Harrison. Adeline Pelletier dit Racette passed away in 2004.

EDWARD POITRAS



Pile of Cars, 1994
 six lightboxes
 permanent collection of the Saskatchewan Arts Board

*"Because of the history, because of the injustice, I felt I had to move in this other direction, becoming more nationalistic. But yet it's almost a forced position – being backed into a corner."*²³

Edward Poitras was born in Regina and currently lives in Lestock, Saskatchewan. He did not attend art school, but rather was mentored by Sarain Stump and Domingo Cisneros at Indigenous art programs at the Saskatchewan Indian Cultural College and Manitou College, La Macaza QC. An internationally recognized artist, Poitras' work remains deeply tied to the prairies. His projects are meticulously researched and constructed. In addition to his conceptual installations, he has created several web-based projects including JAWREZ (1995), MISSING (2009) and Balustrade (2011).

Selected Solo Exhibitions

- 2005 *Marking Time*, Tribe Inc., Saskatoon SK
- 1995 Canada, XLVI Venice Biennale

Selected Group Exhibitions:

- 2011 *Close Encounters: the Next 500 Years*, Plug In ICA, Winnipeg MB
- 2010 *Border Zones: New Art across Cultures*, UBC Museum of Anthropology, Vancouver BC
- 2002 *Qu'appelle: Tales of Two Valleys*, Mendel Art Gallery, Saskatoon SK
- 1992 *INDIGENA: Contemporary Native Perspectives*, Canadian Museum of Civilization, Gatineau QC

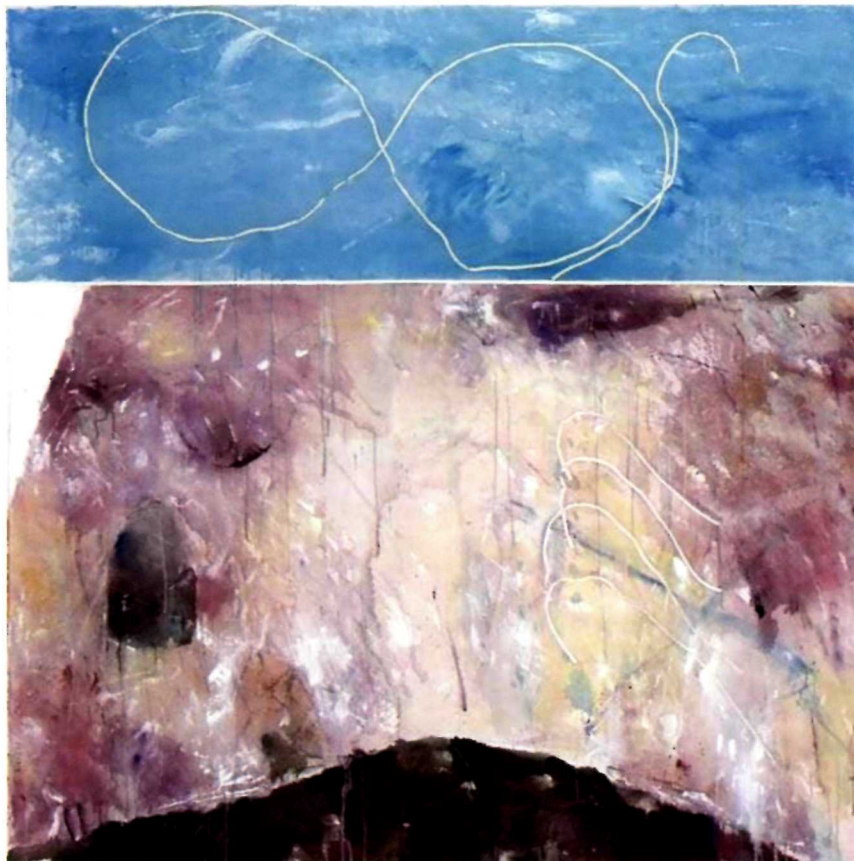
Selected Collaborative Performances and Projects

- 2008 *MISSING: The Dewdney Avenue Project*, Common Weal Community Arts, Regina SK (2008-2009)
- 2004 *Grasslands – Where Heaven Meets Earth*, a site specific performance, Grasslands National Park SK

Selected Awards and Residencies

- 2009 Invited artist, Eiteljorg Fellowship for Native American Fine Art, Eiteljorg Museum, Indianapolis IN
- 2002 Governor General's Award in Media and Visual Arts

RICK RIVET



Infinity 3, 2007
acrylic on canvas
collection of Virginia Christopher Fine Art

*"A lot of mark-making is almost like carving into the painting to get at an unconscious idea. I think it's a fairly complex process to develop an image. It develops – it doesn't just happen. There's chaos and control, destruction and reconstruction. There are layers of paint, with drips over them, and washes over other areas. It's very process-oriented."*²⁴

Rick Rivet was born in Aklavik in the Northwest Territories. His family lived in the MacKenzie River Delta region, on the land trapping and hunting, in Aklavik, and later moving to Inuvik. He moved south where he earned a Bachelor of Arts from the University of Alberta (1972), a Bachelor of Fine Arts from the University of Victoria (1980) and a Masters in Fine Arts from the University of Saskatchewan (1985). His large paintings merge abstract expressionism with a thoughtful consideration of Indigenous philosophy and histories.

Selected Solo Exhibitions:

- 2011 *Transitional States: New Work*, Gallery Gevik, Toronto ON
- 2006 *Rick Rivet: 2000-2005*, Mendel Art Gallery, Saskatoon SK (national touring)
- Rick Rivet: Mappings*, Rushman Gallery, Indianapolis IN

Selected Group Exhibitions:

- 1999 *Osopikahikiwak*, Canadian Cultural Centre, Paris France, Canadian Embassy, Washington DC (2000)
- 1993 *Arts from the Arctic*, Maltwood Art Museum and Gallery, University of Victoria (international touring)
- 1992 INDIGENA: Perspectives of Native Peoples, The Canadian Museum of Civilization, Gatineau, QC (national touring)

Selected Awards and Residencies

- 2007 Inducted into the Royal Canadian Academy of Arts
- 2002 Andy Warhol Foundation Fellowship Residency, Heard Museum, Phoenix AZ
- 1999 Eiteljorg Fellowship for Native American Fine Arts, Eiteljorg Museum, Indianapolis IN

Notes:

- ¹ Christi Belcourt artist statement, *New Breed Magazine* (January/February 2001).
- ² Edward Poitras, "Wolf or Coyote," Balustrade Blog, January 31, 2011, <http://kaykwy.blogspot.com>.
- ³ Jim Logan, "Its Not Just Noise," in *Making a Noise*, ed. Lee-Ann Martin (Banff AB: The Banff International Curatorial Institute, The Banff Centre, 2003), 73.
- ⁴ KC Adams interview, Spotlight KC Adams, CBC Aboriginal, April 8, 2008, <http://www.cbc.ca/2008/04/kcadams---installation.html>.
- ⁵ Jason Baerg interview, TV Thunderbird Episode 3: Jason Baerg, Thunderbird Arts, Culture and Entrepreneur Centre, Youtube.
- ⁶ George Bryce, *The Remarkable History of the Hudson's Bay Company* (London UK: Sampson, Low, Marston, 1910), 362.
- ⁷ Christi Belcourt biography-long version, *Christi Belcourt: Based on Tradition, Inspired by Nature*, <http://www.belcourt.net/Artist/aboutbiolong.html>.
- ⁸ Christi Belcourt, *Medicines to Help Us: Traditional Métis Plant Use* (Saskatoon SK: Gabriel Dumont Institute, 2007).
- ⁹ Bob Boyer as quoted in Lee-Ann Martin, "Bob Boyer: His Life's Work," *Bob Boyer: His Life's Work* (Regina SK: MacKenzie Art Gallery, 2008), 73.
- ¹⁰ Isaac Cowie, *The Company of Adventurers: A Narrative of Seven Years in the Service of the Hudson's Bay Company* (Lincoln NB: University of Nebraska Press, 1993), 391.
- ¹¹ Scott Duffee artist statement in *Clearing a Path: New Ways of Seeing Traditional Indigenous Art* (Regina SK: University of Regina, Canadian Plains Research Center, 2009), 48.
- ¹² Vantage Point: Rosalie Favell – If only you could love me ... , Smithsonian Institute: National Museum of the American Indian, Youtube.
- ¹³ Q&A: Julie Flett, papertigers.org.
- ¹⁴ Stephen Foster artist statement, Prince George Metis Elder's Documentary Project Installation, personal communication with the author, June 23, 2011.
- ¹⁵ David Garneau artist statement, *Métis/sage: Visually Translating the Métis Experience in Canada*, March – June 2011, Gould Library, Carleton College, Northfield, Minnesota, <http://apps.carleton.edu/campus/library/now/exhibits/garneau/>.
- ¹⁶ Danis Goulet interview by Dru Noline II, youth reporter, Sundance Film Festival 2011, On Native Ground – Where Art Speaks, Youtube.
- ¹⁷ David Hannan, personal communication with the author, July 13, 2011.
- ¹⁸ Mrs. Rosalie Laroque obituary, Lebreton-March 17, 1910, *Mission to Lebreton, 1865-1989* (Lebreton SK: Lebreton History Book Committee, 1989), 590-591.
- ¹⁹ Jim Logan artist statement, Bearclaw Gallery of Contemporary Canadian Aboriginal Art, www.bearclawgallery.com/Paintings.aspx?ArtistID=16.
- ²⁰ Caroline Monnet as quoted in *Circling the Truth, Border Crossings Magazine* 29, no. 2 (2010): 20.
- ²¹ Tannis Nielsen, personal communication with the author, June, 23, 2011.
- ²² Adeline Pelletier dit Racette and Marg Harrison interview by Leah Dorion and Anna Flamino, Rughooking Workshop, May 23-24, 2002, The Virtual Museum of Métis History and Culture, www.metismuseum.ca/Resource.php/00293.
- ²³ Edward Poitras, video interview by Karen Duffek for *Border Zones: New Art Across Cultures*, 2010, Museum of Anthropology, University of British Columbia, Vancouver BC, Youtube.
- ²⁴ Rick Rivet as quoted in Portia Priegert, "Homage: Rick Rivet," *Galleries West* (Spring 2008), 64.



EDWARD POITRAS
Vita Brevis (detail), 1992
bone and glue assemblage
collection of the Mendel Gallery

WORKS IN THE EXHIBITION

ADAMS, KC (MB)

iPad is Cree Floral, 2011

beaded iPad cover

iPhone Communication Bites, 2011

beaded iPhone cover

Power Peyote Stitch, 2011

beaded Macbook cord

Cyborg hybrid accessories and images

Collection of the artist

BAERG, JASON (SK/ON)

Plain Truth, Black West, 2007

digital print on canvas, 202.5 x 202 cm.

Plain Truth, Yellow East, 2007

digital print on canvas, 203 x 203 cm.

Collection of the Department of Indian and Northern Affairs Canada.

BEACHAM, MARIA and ELEANOR

Man's Silk Embroidered Jacket, gauntlets and sash, 1907

moose and caribou hide, mink fur, silk embroidery thread, brass buttons

Collection of the Lake of the Woods Museum

BELCOURT, CHRISTI (ON)

Can I Get a Picture With You Gabe?, 2008

acrylic on canvas, 91.5 x 122 cm.

Coat for Harry from Great Metis of My Time (series), 2006

acrylic on canvas, 91.5 x 122 cm.

*I Wish I Knew You...I'd Have So Many**Questions*, 2010

acrylic on canvas, 91.5 x 122 cm.

Collection of the Gabriel Dumont Institute

BOYER, BOB (SK)

Dance of Death – Dance of Life, 1992

oil and acrylic on blanket, rawhide, 140 x 237 cm.

Somewhere in February Walk On She Wrote, 2002

140 x 237 cm.

Permanent Collection of the Saskatchewan Arts Board.

Summer Dirt Hills, 1999

fresco on wood, 185.5 x 127 cm.

Collection of Misty Longman

BRELAND, MARIE GRANT (MB)

Le tapis Breland / Hooked rug, circa 1880

fabric and wool, canvas, 183x183 cm.

Collection of Le Musée de St-Boniface Museum

DUFFEE, SCOTT (SK)

Red Ceinture Fleché, 2004, fingerwoven wool.

Permanent Collection of the Saskatchewan Arts Board

FAVELL, ROSALIE (MB/ON)

Chairlift from *Wish You Were Here*, 2011,

Digital print, 53.5 x 72.5 cm.

Edward Poitras from *Facing the Camera*, 2008, digital print,

53.5 x 72.5 cm.

I awoke to find my spirit had returned, 1999

digital print, 104 x 129.5 cm.

Lori Blondeau from *Facing the Camera*, 2008

digital print, 53.5 x 72.5 cm.

Collection of the artist.

FLETT, JULIE (ON/BC)

*Lii Yiiboo Nayaapiwak Lii Swer: !Alfabet di Michif Owls See**Clearly at Night: the Michif Alphabet*, 2010

digital prints A-Z plus cover image, 30.5 x 30.5 cm.

Collection of the artist.

FOSTER, STEPHEN (BC)

*Prince George Métis Elders Documentary**Project*, 2007, producer Mike Evans

interactive video installation

Collection of the artist.

GARNEAU, DAVID (AB/SK)

Centering (buffalo skull), 2011

acrylic on canvas, 152.5 x 122 cm.

Fourth Teaching, 2011

acrylic on canvas, 122 x 122 cm.

Torso (rib cage), 2011

acrylic on canvas, 122 x 122 cm.

Collection of the artist

Cross-Addressing, 2002

oil on canvas, 122 x 152.5 cm.

Collection of the Canadian Museum of Civilization

GOULET, DANIS (SK/ON)

Wapawekka, 2010, 16 min. short film, V-tape.

HANNAN, DAVID (ON)

Pile, 2009

mixed media sculpture, 61 x 41 x 33 cm.

Lost, 2009

polymerized gypsum, steel, foam, 117 x 84 x 94 cm.

Collection of the artist.

LAROQUE, ROSALIE LAPLANTE (MB/SK)

Beaded wall pocket, circa 1890

velvet, cotton print, beads, 38 x 46 cm.

Collection of the Lebret Museum

MÉTIS ART, 1880 – 2011

LOGAN, JIM (BC/ON)

National Pastime (series of 7), 1991

National Pastime

acrylic on canvas, 122 x 183 cm.

Where are we going? Where have we been?

acrylic on canvas, 20 x 24 in.

Father Image I

acrylic on canvas, 51 x 61 cm.

Father Image II

acrylic on canvas, 51 x 61 cm.

Winners and Losers

acrylic on canvas, 51 x 61 cm.

Breaking Free

acrylic on canvas, 51 x 61 cm.

Defensive Pair, 1991

acrylic on canvas, 51 x 61 cm.

Collection of the Department of Indian and Northern Affairs
Canada

MONNET, CAROLINE (QC/MB)

Ikwé, 2009, 5 min. short film, Winnipeg Film Group

Warchild, 2010, 5 min. short film, Winnipeg Film Group

NIELSEN, TANNIS (SK/ON)

Gold Digger, 2008

acrylic on canvas, 107 x 183 cm.

Private collection

Pain of Being, 2010

acrylic on canvas, 122 x 137 cm.

Collection of the artist

PELLETIER DIT RACETTE, ADELINÉ

Awaken My People, 2003

hooked rug dimensions

POITRAS, EDWARD (SK)

Freddie and the Fur Café Noir, 1997

acrylic, buffalo hide on board, 33 x 30.5 cm.

Vita Brevis, 1992

coyote bones, rawhide, circuit board, transmitters and antennae, tape player, transistor radio components with feathers

Collection of the Mendel Art Gallery

Pile of Cars, 1994

six lightboxes: Thunderbird, Winnebago, Pontiac, Mohawk, Delaware, Ottawa, ea. 75 x 104 x 17 cm.

Permanent Collection of the Saskatchewan Arts Board

RIVET, RICK (NWT / BC)

Infinity 3, 2007

acrylic on canvas, 165 x 165 cm.

Collection of Virginia Christopher Fine Arts

Zone 3, 2002

acrylic on canvas, 168 x 190.5 cm.

Collection of the Department of Indian Affairs Canada

UNKNOWN ARTISTS

Mossbag

Wall pocket

Collection of the RCMP Heritage Centre

VENNE FAMILY

Woman's Beaded Legging

Parks Canada collection

LENDERS TO THE EXHIBITION

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Mendel Gallery, Saskatoon SK

Misty Longman, Regina SK

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