

“Cross Cultura” - Curated by Autumn Whiteway (Night Singing Woman)

Curatorial Statement

”Cross Cultura”

Cross Cultura is a group exhibition comparing Indigenous and non-Indigenous aesthetics and epistemologies, with the latter centered on Eurocentric settler colonial perspectives. The exhibition comprises 13 artwork pairings (one for each moon of the lunar calendar that is traditionally utilized by Indigenous peoples). Each pairing features an Indigenous and non-Indigenous artist portraying conceptually similar subject matters from different worldviews. Subject matters range from community and family relations, to work and social life, the cosmos and human-animal interactions. Additional pairings focus on gender-based representation in portraiture, and the medium of stone carving.

Recent “discoveries” have awakened the Canadian public to certain atrocities that Indigenous people have faced. We have reached a pivotal moment in history, in which long suppressed Indigenous voices demand representation, and a shift away from the settler gaze as an act of decolonization. Stereotypical depictions of Indigenous peoples have long permeated popular culture and imaginations. *Cross Cultura* aims to unsettle these Eurocentric frames of reference by elevating the voices of Indigenous artists, in collaboration with non-Indigenous artists, to promote reconciliation by presenting Indigenous peoples as contemporaries rather than artifacts. It provides an artistic dialogue to not only discover and reflect upon the differences between cultures and histories, but also to celebrate the similarities.

Cross Cultura is curated by Indigenous curator, visual artist and archaeologist, Autumn Whiteway (Night Singing Woman), who uses her curatorial platform as a means of decolonial activism and cultural reclamation.

Curator Biography

Autumn Whiteway (“Night Singing Woman”) is a Saulteaux/Métis visual artist, traditional craft worker, curator and archaeologist based in Calgary, Alberta. She explores Indigenous themes from a contemporary perspective through painting, digital art and photography. Her painting and digital art is primarily focused on the heavily symbolic Woodland Style of Indigenous art, while her photography is used as a form of activism to highlight Indigenous issues. Her work has been exhibited at locations such as Arts Commons, cSpace King Edward, ATB Branch for Arts and Culture, and Calgary Public Library. Autumn’s degrees include an M.A. in Anthropology from University of Manitoba (2017), a B.Sc. in Archaeology, and a B.A. in Greek and Roman Studies. Her curatorial work has focused on elevating the voices of Indigenous creatives through a series of Indigenous focused exhibitions.

Autumn’s curatorial repertoire includes three group exhibitions held at multiple Calgary venues between 2020-2022, known as “Indigenous Motherhood and Matriarchy”. Other

exhibitions have included “From the Land: Indigenous Ecological Art for a New Era” (ATB Branch for Arts and Culture, Calgary 2021), “Mino-Pimatisiwin: Reclaiming the ‘Good Life’” (The GRAND, Calgary 2022), and Making Treaty 7 Cultural Society’s “artist of the month”, which will culminate in a group exhibition in 2022. Her group exhibitions have been presented both in-person and online (due to COVID restrictions). She has experience constructing striking virtual exhibitions using the Kunstmatrix platform, and her own 3D virtual exhibition is currently under construction to provide a decolonized gallery space for the viewer.

How to View

Each pairing features the work of an Indigenous and a non-Indigenous artist, which are meant to be viewed in conjunction with one another. The works of the Indigenous artist are featured on the left-hand side (or on top), while those of the non-Indigenous artists are found to the right (or below). The entire exhibition is made up of artworks from the Alberta Foundation for the Arts collection. Please note that the following materials are written from the perspective of the curator and contain conjecture. The curator’s perspectives may not represent the original intentions of the artist.

Statement of Approach to Educational/Interpretive Guides

Storytelling is an important aspect of Indigenous cultures containing important teachings about life. I believe it is important to work storytelling into the approach of educational and interpretive guides. Each of these works can be discussed from a storytelling vantage point, while also leaving the works open to interpretation and imagination. Discussion points about this exhibition should revolve around similarities and differences in the worldviews of Indigenous and non-Indigenous peoples. It should be remembered that there is no pan-Indigenous culture, and there are many different nations with their own distinct traditions, beliefs and languages.

Target Audience

The shift to an online format due to COVID-related restrictions opens up the opportunity to reach a wider international audience. While the target audience will primarily be North American, and specifically Canadian, it should be noted that Indigenous art exhibitions can also be marketed to a German audience. *Cross Cultura*’s target audience will include those interested in Indigenous art and reconciliation. As the exhibition will also comprise non-Indigenous artworks, this also gives the opportunity to expand to an even wider audience of art enthusiasts in North America and beyond.

Artist Pairings

- 1) George Littlechild vs. Ted Harrison
- 2) Frederick McDonald vs. James Nicoll
- 3) Lauren Crazybull vs. Karrie Arthurs
- 4) Delia Cross Child vs. Chris Cran
- 5) Jane Ash Poitras vs. Pat Gordon
- 6) Terrance Houle vs. Robert Chelmick
- 7) Joane Cardinal-Schubert vs. Derrick Denholm
- 8) Dale Auger vs. John Snow
- 9) William Singer III vs. Harry Savage
- 10) Alex Janvier vs. Katie Ohe
- 11) David Ekoota vs. Warren Wenzel
- 12) April Mercredi vs. Steven Mack
- 13) Faye HeavyShield vs. Garth Rankin

List of Artworks

Pair #1: The Meeting of Two Cultures

CROSS CULTURAL EXAMINATION #2

Artist: George Littlechild (b. 1958)

Date: 2007

Medium: ink jet print

Support: paper

Dimensions:

Actual: 61 x 91.4 cm (24 x 36 in.)

Frame: 92.8 x 123.3 x 2 cm (36 9/16 x 48 9/16 x 13/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2008.086.004

In Collection(s): 2000's, Indigenous



CARIBOU HOTEL

Artist: Ted Harrison (1926 - 2015)

Date: 1982

Medium: silkscreen

Support: paper

Dimensions:

Image: 61.5 x 41.5 cm (24 3/16 x 16 5/16 in.)

Sheet: 75 x 57 cm (29 1/2 x 22 7/16 in.)

Frame: 90.8 x 70.8 x 2 cm (35 3/4 x 27 7/8 x 13/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1997.034.004

In Collection(s): 1980's



Pair #2: Men's Portraiture

**BIG BEAR CONTEMPLATES HIS HOME
AND NATIVE LAND**

Artist: Frederick McDonald (b. 1957)

Date: 1996

Medium: acrylic

Support: canvas

Dimensions:

Actual: 60.8 x 50.7 cm (23 15/16 x 19 15/16 in.)

Frame: 75.4 x 65.4 x 3.2 cm (29 11/16 x 25 3/4 x 1 1/4 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1996.049.001

In Collection(s): 1990's, Portraits, Indigenous



UNCLE ARCH

Artist: James Nicoll (1892 - 1986)

Date: n.d.

Medium: oil

Support: masonite

Dimensions:

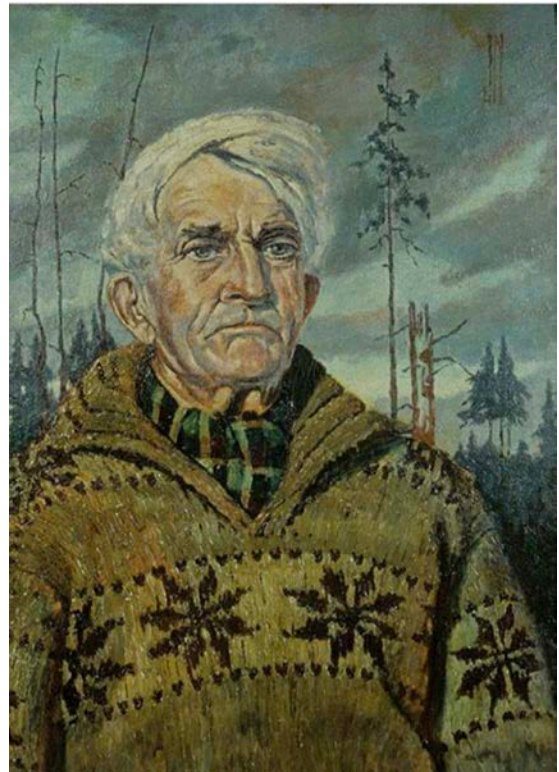
Actual: 66 x 48 cm (26 x 18 7/8 in.)

Frame: 77.5 x 59.9 x 4.1 cm (30 1/2 x 23 5/8 x 1 5/8 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1981.046.052

In Collection(s): Portraits



Pair #3: Women's Portraiture

SELF PORTRAIT

Artist: Lauren Crazybull (b. 1994)

Date: 2018

Medium: acrylic

Support: board

Dimensions:

Actual: 16 x 20 cm (6 5/16 x 7 7/8 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2019.035.002

In Collection(s): Indigenous



REVENANT PORTRAIT NO. 5 LOCKED DOORS

Artist: Karrie Arthurs (b. 1978)

Date: 2016

Medium: ink, charcoal, conté

Support: antique charcoal portrait (c. 1860)

Dimensions:

Actual: 51.1 x 40.7 cm (20 1/8 x 16 in.)

Frame: 70.8 x 60.8 x 3 cm (27 7/8 x 23 15/16 x 1 3/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2017.006.002

In Collection(s): 2010's



Pair #4: Community and Family Relations

TAKE YOUR HAT OFF EDWARD CURTIS

Artist: Delia Cross Child (b.1958)

Date: 2008

Medium: acrylic

Support: canvas

Dimensions:

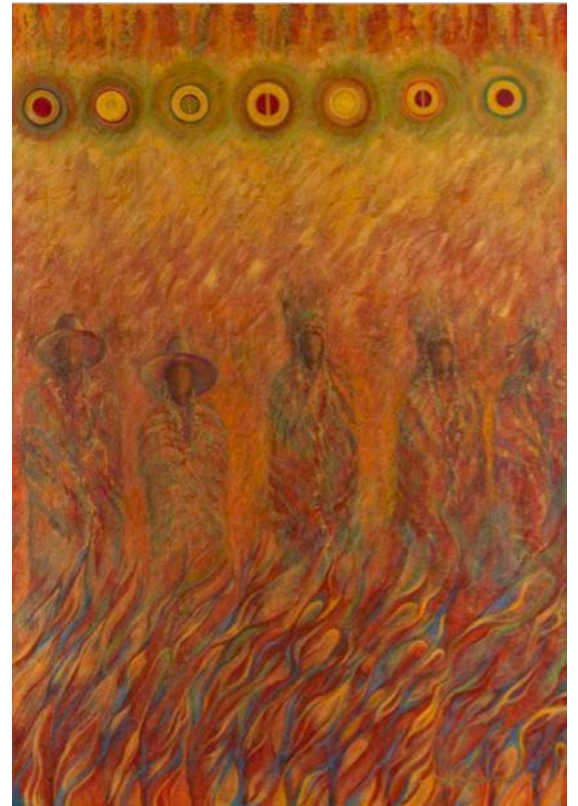
Actual: 183 x 126.5 cm (72 1/16 x 49 13/16 in.)

Frame: 186.7 x 130.8 x 7.6 cm (73 1/2 x 51 1/2 x 3 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2009.007.001

In Collection(s): 2000's, Indigenous



FAMILY

Artist: Chris Cran (b.1949)

Date: 1987

Medium: oil

Support: canvas

Dimensions:

Actual: 165 x 274.4 cm (64 15/16 x 108 1/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1988.052.001

In Collection(s): 1980's, Portraits



Pair #5: Traditional Dwellings

LEGACY OF A LIBERATED CULTURE

Artist: Jane Ash Poitras (b. 1951)

Date: 1990

Medium: mixed media collage, oil, acrylic, paper, plastic

Support: canvas

Dimensions:

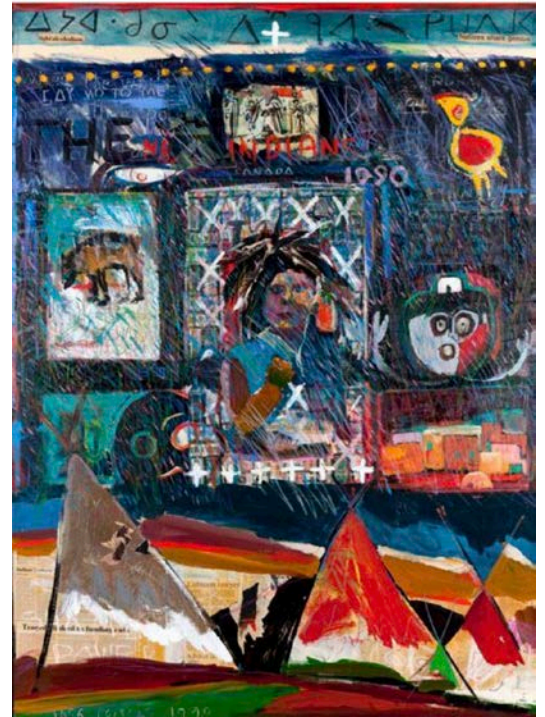
Actual: 152.3 x 111.8 cm (59 15/16 x 44 in.)

Frame: 155.5 x 115 x 6 cm (61 1/4 x 45 1/4 x 2 3/8 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1990.022.001

In Collection(s): 1990's, Indigenous, Text in Art



TEEPEES

Artist: Pat Gordon (1914 - ?)

Date: 1956

Medium: silkscreen

Support: paper

Dimensions:

Image: 9 x 12.4 cm (3 9/16 x 4 7/8 in.)

Sheet: 22.2 x 14.3 cm (8 3/4 x 5 5/8 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2001.009.001

In Collection(s): Historic



Pair #6: Work Life

URBAN INDIAN 3

Artist: Terrance Houle (b. 1975)

Date: 2007

Medium: digital c-print

Support: paper

Dimensions:

Image: 35.5 x 28 cm (14 x 11 in.)

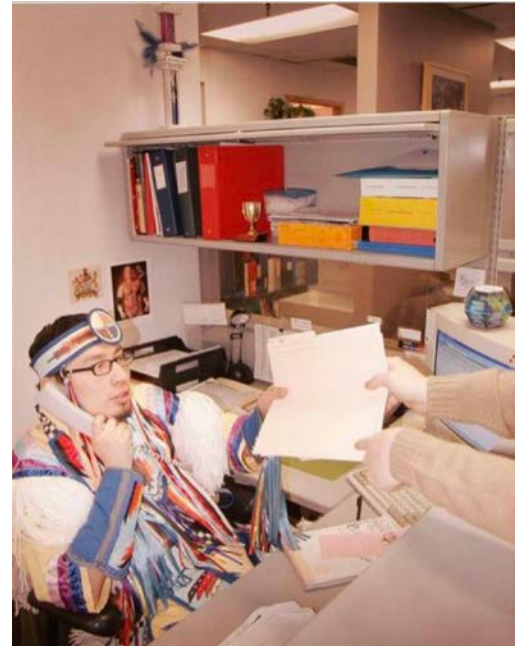
Sheet: 38 x 30.5 cm (14 15/16 x 12 in.)

Frame: 56.5 x 48.8 x 2.5 cm (22 1/4 x 19 3/16 x 1 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2007.073.003

In Collection(s): 2000's, Indigenous



JOE CLARK, ALBERTA'S PRIME MINISTER

Artist: Robert Chelmick (b. 1949)

Date: 1995

Medium: ilfochrome, barnwood

Support: plywood

Dimensions:

Actual (A): 107 x 97 cm (42 1/8 x 38 3/16 in.)

Actual (B): 52 x 38 x 6 cm (20 1/2 x 14 15/16 x 2 3/8 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1998.041.003.A

In Collection(s): 1990's



Pair #7: Fauna (Deer)

LOOKING FOR THE SILVER BULLET

Artist: Joane Cardinal-Schubert (1942 - 2009)

Date: 1995

Medium: acrylic

Support: canvas

Dimensions:

Actual: 152.3 x 122 x 2 cm (59 15/16 x 48 1/16 x 13/16 in.)

Frame: 156.6 x 126.5 x 5 cm (61 5/8 x 49 13/16 x 1 15/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1997.170.001

In Collection(s): 1990's, Indigenous



SIX QUILTED DEER

Artist: Derrick Denholm

(b.1969)

Date: 1993

Medium: acrylic

Support: canvas

Dimensions:

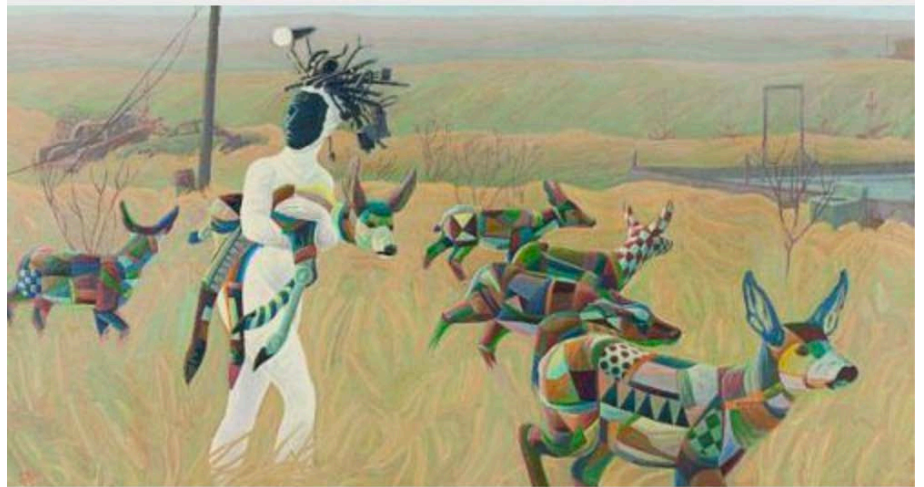
Actual: 76.2 x 144.2 cm (30 x 56 3/4 in.)

Frame: 77.2 x 146.2 x 5.5 cm (30 3/8 x 57 9/16 x 2 3/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1993.034.001

In Collection(s): 1990's



Pair #8: Fauna (Birds)

CALLER OF BLUE MEDICINE LODGE

Artist: Dale Auger (1958 - 2008)

Date: 2000

Medium: acrylic

Support: canvas

Dimensions:

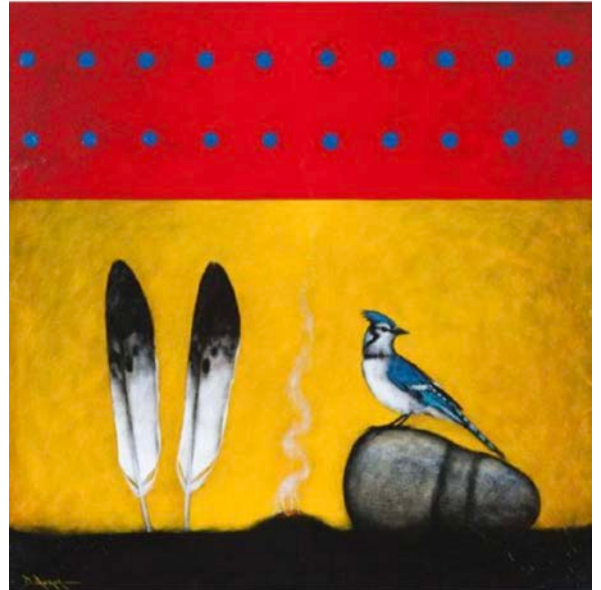
Actual: 76 x 76 cm (29 15/16 x 29 15/16 in.)

Frame: 78.8 x 79 x 5 cm (31 x 31 1/8 x 1 15/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2000.132.001

In Collection(s): 2000's, Indigenous



BIRD

Artist: John Snow (1911 - 2004)

Date: 1983

Medium: lithograph

Support: paper

Dimensions:

Image: 61.2 x 46 cm (24 1/8 x 18 1/8 in.)

Sheet: 67.2 x 52.3 cm (26 7/16 x 20 9/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1985.028.008

In Collection(s): 1980's



Pair #9: Fauna (Bears)

BEAR CLAN

Artist: William Singer III (b. 1964)

Date: 1994

Medium: acrylic

Support: masonite board

Dimensions:

Actual: 29 x 23.9 cm (11 7/16 x 9 7/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2009.022.002

In Collection(s): 1990's, Indigenous



ONE TO LOOK AT

Artist: Harry Savage (b. 1938)

Date: 1973

Medium: photo-silkscreen

Support: paper

Dimensions:

Image: 39.7 x 59.7 cm (15 5/8 x 23 1/2 in.)

Sheet: 54.6 x 75 cm (21 1/2 x 29 1/2 in.)

Frame: 70.7 x 90.7 x 2 cm (27 13/16 x 35 11/16 x 13/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1973.009.008

In Collection(s): 1970's, Text in Art



Pair #10: The Cosmos

THE SKY BEINGS

Artist: Alex Janvier (b. 1935)

Date: 1974

Medium: acrylic

Support: canvas

Dimensions:

Actual: 93.7 x 110.8 cm (36 7/8 x 43 5/8 in.)

Frame: 98.4 x 115.5 x 6.7 cm (38 3/4 x 45

1/2 x 2 5/8 in.)

Credit Line: Collection of the Alberta
Foundation for the Arts

Object number: 1975.014.001

In Collection(s): 1970's, Indigenous



BIG DIPPER

Artist: Katie Ohe (b. 1937)

Date: 1993

Medium: silkscreen

Support: paper

Dimensions:

Image: 12.7 x 18 cm (5 x 7 1/16 in.)

Sheet: 18.5 x 18 cm (7 5/16 x 7 1/16 in.)

Frame: 45.7 x 40.5 x 2 cm (18 x 15 15/16 x
13/16 in.)

Credit Line: Collection of the Alberta
Foundation for the Arts

Object number: 1999.117.003

In Collection(s): 1990's



Pair #11: Stone Carving

UNTITLED

Artist: David Ekoota (1929-1984)

Date: n.d.

Medium: soapstone

Dimensions:

Actual: 10 x 22.7 x 16.2 cm (3 15/16 x 8 15/16 x 6 3/8 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1997.023.001

In Collection(s): Indigenous



SNOWBOARDER

Artist: Warren Wenzel (b. 1955)

Date: 2005

Medium: soapstone

Dimensions:

Actual: 30.5 x 25 x 28 cm (12 x 9 13/16 x 11 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2008.079.002

In Collection(s): 2000's



Pair #12: Social Life - Dancing

THE DANCER

Artist: April Mercredi (b. 1940)

Date: 2001

Medium: acrylic, collage canvas, wood

Support: masonite

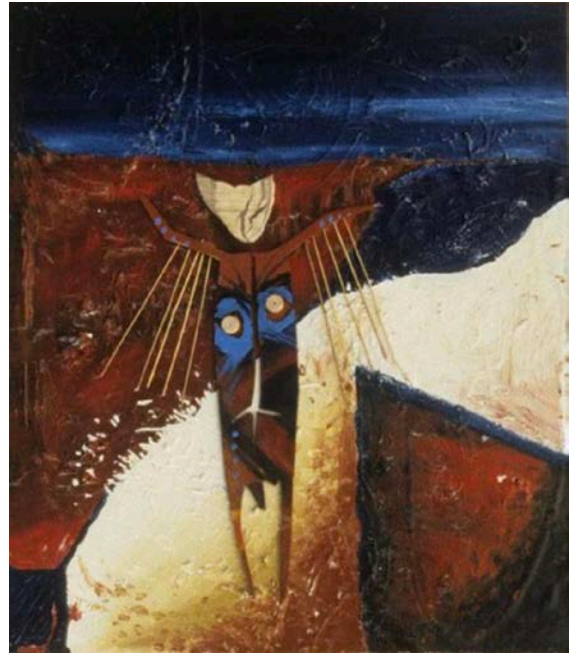
Dimensions: Actual: 71.4 x 61 cm (28 1/8 x 24 in.)

Frame: 82.8 x 72.1 x 0.5 cm (32 5/8 x 28 3/8 x 3/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2001.069.001

In Collection(s): 2000's, Indigenous



DANCER #1

Artist: Steven Mack (1963 - 2009)

Date: 2006

Medium: oil

Support: canvas

Dimensions: Actual: 152 x 92.5 x 4 cm (59 13/16 x 36 7/16 x 1 9/16 in.)

Frame: 153 x 92.5 x 4 cm (60 1/4 x 36 7/16 x 1 9/16 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2009.142.003

In Collection(s): 2000's



Pair #13: Blood

blood

Artist: Faye HeavyShield (b. 1953)

Date: 2004

Medium: cotton, cotton string, acrylic

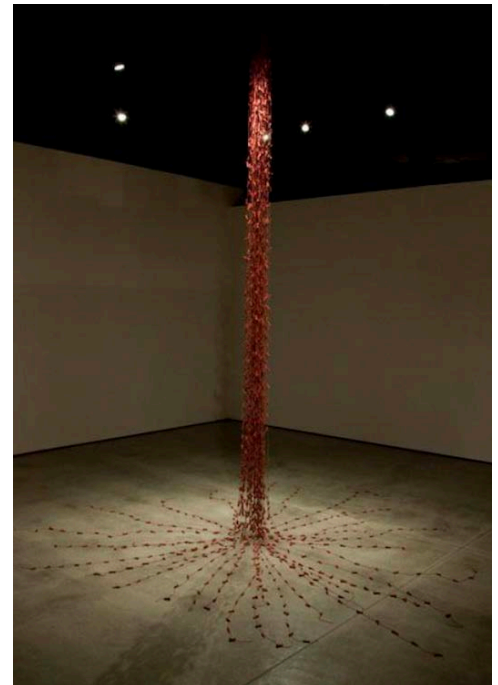
Dimensions: Actual: 368.3 x 322.6 x 330.2 cm (145 x 127 x 130 in.)

Will vary by installation

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 2005.015.001

In Collection(s): 2000's, Indigenous



BLOOD AND THE BLADE

Artist: Garth Rankin (b. 1949)

Date: 1990

Medium: silver gelatin

Support: paper

Dimensions: Image: 47.7 x 24.3 cm (18 3/4 x 9 9/16 in.)

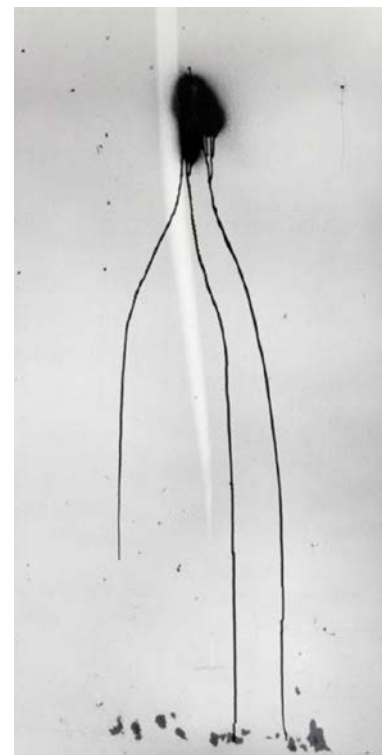
Sheet: 50.4 x 26 cm (19 13/16 x 10 1/4 in.)

Frame: 61.4 x 36 x 2.5 cm (24 3/16 x 14 3/16 x 1 in.)

Credit Line: Collection of the Alberta Foundation for the Arts

Object number: 1990.121.001

In Collection(s): 1990's



Pair #1: The Meeting of Cultures

In George Littlechild's "Cross Cultural Examination #2" and Ted Harrison's "Caribou Hotel", we see the meeting of two cultures. In fact, the meeting of cultures is the inspiration for the "*Cross Cultura*" exhibition as a whole. Cross-cultural encounters offer opportunities for dialogue between people to celebrate our differences; find similarities; and learn from one another.

George Littlechild's piece presents two women; Grace Marston of Los Angeles, and Eva Pipestem (a Cree woman from Hobbema, Alberta, now known as Maskwacis), a descendant of Chief Big Bear. Both women come from very different worlds, but some of their relatives were born of an intersection between cultures. Oftentimes, relationships between these two worlds have been strained and filled with misunderstanding. Eva comes from a traditionally oral culture, whereas, Grace comes from a tradition steeped in the written word. Both have been affected differently by colonialism and the church. One would presume that Grace was a woman of privilege and faith, and Eva practiced Indigenous spirituality. However, Eva may have been forced to alter her belief system through the residential school system. These schools aimed to exterminate the "Indian in the child", as a means to assimilate Indigenous people and create a culturally homogenous group across Canada.

Ted Harrison was born in England, but eventually emigrated to Carcross, Yukon (near Whitehorse). His piece, "Caribou Hotel", colourfully depicts life in the northern community of Carcross, with new types of structures superimposed into the lives of the area's Indigenous inhabitants. The Caribou Hotel holds an important place in Klondike gold rush history (1896-1899). When gold was found in the region, people flooded into the area, which was traditionally inhabited by the formerly semi-nomadic Tagish and Inland Tlingit peoples. Carcross itself was situated within the Tagish people's seasonal caribou hunting grounds. In the aftermath of the gold rush, the Anderson Hotel was relocated from Bennett to Carcross and renamed the Caribou Hotel (Canada's Historic Places n.d.). In 1903, the building was purchased by a member of the Carcross/Tagish First Nation named Dawson Charlie. Dawson was actually one of the individuals who discovered the Klondike gold. He passed away in 1908 and his heir, Annie Auston, allowed operations to continue until the building burned down in 1910. The same year, a new hotel was built on location.

Pair #2: Men's Portraiture

The second pairing presents Frederick McDonald's portrait of Mistahimaskwa (Big Bear) and James Nicoll's portrait of Uncle Arch. Both men's wrinkled faces suggest that they have many stories to tell. They appear to be in deep thought, although the matters contemplated are likely very different. Big Bear, for example, is known for his refusal to sign Treaty 6 in 1876, and his band's involvement in conflicts associated with the 1885 North-West Rebellion. Uncle Arch's life is a mystery, but clues to his life, wealth and

identity can potentially be inferred from his name, clothing or hairstyle. He may have been a Scottish immigrant to Canada in the early 20th century.

Big Bear was a Cree chief who was appointed to his role in 1865 after his father, Black Powder, passed away (Miller 1996:37). He objected to the signing of Treaty 6 because he believed it would be detrimental to the lifeways of Indigenous peoples. This ultimately proved true, as the Canadian government endeavoured to gain lands from Indigenous peoples for European settlers. Beginning in the 1870's, Indigenous peoples who were originally opposed to treaties, were forced to sign them because of environmental and cultural changes, primarily caused by starvation tactics and the fur trade. The bison population was quickly depleted, resulting in famine on the Western Plains of what is now Canada. The disappearance of the bison meant that some Indigenous peoples could no longer remain autonomous from the dominion government and they required rations to survive.

Scottish immigrants to Canada in the late nineteenth and early twentieth centuries were predominantly Lowland peoples, perhaps including James Nicoll's Uncle Arch. The Lowlands at that time were plagued by poverty and unemployment. Immigrants from these areas were attracted to or tricked into settling in Canada through aggressive recruitment tactics (Harper 2004). In fact, a large number of Scottish arrivals went on to settle in western Canada. While Big Bear and his peoples lost their traditional territories and food autonomy, Scottish immigrants, potentially including Uncle Arch, were being fed an idealized view of the west to attract skilled European farmers to feed eastern Canada.

Pair #3: Women's Portraiture

Women in the arts have often been marginalized relative to their male counterparts. When we think of Renaissance art, for example, the names that come to mind include Leonardo da Vinci, Michelangelo, Sandro Botticelli, and Raphael. Due to gender disparities, it was often men who wrote the art histories and devised the lists of the great artists, which are still the focus of our attentions today. These narratives generally overlooked female artists, and the identities of many women who were the subjects of famous painters have also been lost to history. Arguably, however, some of the most famous portraiture currently in existence features women (ie. the Mona Lisa).

Focusing on Lauren Crazybull's "Self Portrait" and Karrie Arthurs "Revenant Portrait No. 5 Locked Doors", the third pairing features women's portraiture created by women. These two works were paired because the ribbon and thread which flows through these works mirror one another.

Indigenous women have long been depicted through the colonial gaze, posed stoically, or romanticized and fetishized. They have been viewed as an artifact of history, rather than contemporaries. Lauren Crazybull, working primarily in the medium of portraiture, creates works that assert Indigenous peoples into a modern framework, to remind the viewer that Indigenous people exist within contemporary society. She is known to

examine the relationship between herself as the artist and the individuals she paints, which in this case is herself. Self-portraits, such as hers, utilize the canvas as a mirror. They offer an inward reflection into the mind of the artist and what they want to reveal to the viewer. The use of the red ribbon may be symbolic, as red is known to be a colour that the ancestors can see, calling them from the spirit world to offer protection.

On the other hand, Karrie Arthurs poignantly states that her artwork “Revenant Portrait No. 3 Family Revenants” belongs to a series “that examines the personal stories of 19th century North American settlers and prairie dwellers. Original 19th century charcoal portraits have been altered and drawn upon with ink and charcoal to create narratives for these lives that existed at one point in the past, and the ghosts that now exist in their place. The fragility of the paper that survived the years reflects their fading stories that diminish over time.”

Pair #4: Community and Family Relations

The fourth pairing presents the complexities of community and family relations, as represented by “Take Your Hat Off Edward Curtis” by Delia Cross Child, and “Family” by Chris Cran.

There is no pan-Indigenous kinship system amongst the Indigenous peoples of the Americas. It is complex and diverse, but extended family and community play an important role. People have responsibilities and codes of conduct within the community, to ensure the success of that community as a whole. While this is also true of Western society, it also favours individualism and the nuclear family. Family is one of the basic social units that are foundational to society. It is fundamental to help ensure that the basic needs of its members are met, while raising the next generation. Humans are inherently social beings and the desire to create social bonds with family and community are nearly universal, profoundly shaping the person we become. Unfortunately, the removal of Indigenous children from their families and communities through residential schools; the 60’s Scoop; and child apprehension, has had a lasting impact that has resulted in a terrible legacy of intergenerational trauma.

The seriousness of Delia Cross Child’s artwork featuring community relationships; contrasted by the humour and playfulness of Chris Cran’s piece about family; draws attention to the fact that many Indigenous children lost their childhood; their language; their culture; and their family and community connections; while being raised by others. In fact, some individuals were no longer able to communicate with their family members after leaving residential school because they spoke different languages. This is a dark aspect of Canadian history that has only recently gained attention outside of Indigenous circles, owing to the detection of children’s graves at residential schools.

Pair #5: Traditional Dwellings

The fifth pairing focuses on representations of traditional Indigenous dwellings by Jane Ash Poitras (“Legacy of a Liberated Culture”) and Pat Gordon (“Teepees”). Jane Ash

Poitras presents the tipi in a somewhat whimsical style; whereas, Pat Gordon's interpretation misinterprets the symbolism used in tipi decoration.

The tipi (teepee) is one of the traditional dwelling types of the Great Plains. Other types of dwellings seen archaeologically and historically in North America include the wigwam, long house, igloo, whale bone house, pueblo, and earth lodge. Initially, tipis were small in order to be transported via dog travois. After the re-introduction of the horse to the Americas, however, the size of the tipis and tipi poles increased. Tipis afforded the occupants a high degree of portability and the means to move as needed. Tipi covers were originally made from bison hides, but with the decline of the bison to near extinction in the late 1800's, there was a shift towards the use of canvas materials. Additionally, the stones utilized to hold down the tipi were replaced with pegs.

Tipi designs can vary from nation to nation and the designs and decorations are encoded with meaning. Referred to as a "lodge" by Indigenous people, they are also called a "painted lodge" when decorated with artwork and symbolism. Tipi designs can have either 3 or 4 foundational poles, with the tripod design employed by Cree peoples to represent the mother, father and child. Cree tipis utilize 15 poles, with each tipi pole associated with a different teaching. They come together in the middle of the conical structure to create stability and symbolically uphold these values. It is said that the tipi cover looks like a woman wearing a shawl, standing in prayer with up-stretched arms. Her skirt provides the foundation for family and community, protecting and sheltering the life inside around a central hearth. Traditionally, tipis were the property of women.

Pair #6: Work Life

Pairing six includes Terrance Houle's "Urban Indian 3" and Robert Chelmick's "Joe Clark, Alberta's Prime Minister". Both represent work life in an entertaining or humorous manner. One would not expect a man to wear his regalia to an office job, nor would one expect Canada's Prime Minister to be photographed bouncing on a trampoline.

The pre-contact Indigenous economy was built on a system of trade and exchange. There were extensive trade networks in place throughout what would become the Americas (North, Central and South America). In colder regions, much of the year was spent maintaining the daily needs of the community and preparing for the winter ahead. Life slowed down somewhat during the winter, which made it the perfect time for telling stories (a form of education in itself).

Most societies worked within a system of trade and exchange at one point or another, until the relatively recent shift towards capitalism. The rise of capitalism meant a decrease in the leisure time of most workers, and a large portion of time spent away from family to earn wages. As more women entered the workforce, many parents were forced to seek outside support to care for their children while they worked.

Indigenous peoples have experienced greater poverty and unemployment relative to other segments of the population, owing to systemic barriers like discrimination, lack of

industry on reserve, educational barriers, and locational barriers (such as having to move away from their community to find employment). However, Indigenous entrepreneurship is currently on the rise at an accelerated pace, particularly amongst self-employed artisans.

FAUNA

Pair #7: Fauna (Deer) “Looking for the Silver Bullet” by Joane Cardinal-Schubert + “Six Quilted Deer” by Derrick Denholm

Pair #8: Fauna (Birds) “Caller of Blue Medicine Lodge” by Dale Auger + “Bird” by John Snow

Pair #9: Fauna (Bears) “Bear Clan” by William Singer III + “One to Look At” by Harry Savage

Pairings 7 to 9 focus on fauna, with particular emphasis on deer (Pair # 7), birds (Pair #8) and bears (Pair #9).

Many Indigenous peoples of Turtle Island (North America) utilize the concept of “All My Relations”, in which kinship relationships not only include family and community, but also extend to the animal and plant nations, as well as inanimate objects that can contain a spirit (ie. rocks). It reminds us that we all live within a larger system of relationships, and must maintain balance and harmony with all other real and perceived spiritual beings with whom we share this realm. The natural world shares with us many teachings and provides what we need to survive. One must only take what is needed and minimize wastage. The Seventh Generation Principle of the Haudenosaunee asserts that we should think about how the decisions we make today will affect those seven generations into the future. This principle can be extended to our non-human kin.

Fauna also plays a valuable role in the Seven Sacred Teachings, with each assigned a different value. These include the eagle (love), bison (respect), bear (courage), Sabe aka Sasquatch (honesty), beaver (wisdom), wolf (humility) and turtle (truth). Furthermore, animals represent the different totems (*doodem*) of the clan system to which people belong, which are associated with specific responsibilities (ie. leadership, teaching, healing, hunting, protection, communication).

These Indigenous worldviews are contrasted by attitudes that devalue the lives of animals in favour of human exceptionalism. Indeed, settler colonialism is rooted in capitalism, in which everything may be considered a resource to be exploited for short-term financial gain, at the expense of environmental sustainability. This ideology has resulted in the destruction of animal habitats; marginalization of certain species; slaughter of animals considered to be a nuisance; hunting of animals solely for sport and decoration; and animals being utilized for entertainment purposes (such as the bear in Harry Savage’s piece “One to Look At”).

There is no doubt that people in general are fascinated by the natural world, and there is a recent shift towards implementing Indigenous knowledge systems into our understanding of the environment. Non-Indigenous artist, Derrick Denholm's "Six Quilted Deer", might be interpreted as an environmentalist artwork, for example, with the embodiment of Mother Earth shepherding her creatures to safety. Indeed, his post-visual arts career has focused on social and environmental justice.

Pair #10: The Cosmos

The tenth pairing observes our relationship with the cosmos, as interpreted by Alex Janvier's "The Sky Beings" and Katie Ohe's "Big Dipper".

Across the planet, people have looked towards the night sky with wonder and devised mythologies based on the different constellations. Familiar mythologies for many are based on Greek and Roman mythologies, particularly those of the zodiac. In antiquity, it was thought that the sun travelled through the zodiac constellations, although we now know that the Earth revolves around the sun. Stars have been important tools of navigation and orientation throughout history, and marked the passage of time and seasons. Sky Beings, such as Sky Woman (Haudenosaunee), have also played important characters in creation stories.

One of the most well-known asterisms in the northern hemisphere is The Big Dipper, which is part of Ursa Major (based on ancient Roman mythology of the she-bear). To the Ojibwe people, the Big Dipper is called *Ojig* ("fisher" in the Ojibway language); based on keen observations made of the similarities between this asterism and the behaviour of fishers, who tend to den in different locations rather than returning to a single den. "The *Ojig* constellation is constantly moving around the North Celestial Pole day and night, year after year. The correlation between sky and earth, or above and below, is an important underlying cultural theme in Ojibwe star knowledge..." (Lee et al. 2014:4). These types of stories may have been an important mnemonic device.

Pair #11: Stone Carving

The eleventh pairing presents the art of stone carving. Although similar in form, the subject matter of these two soapstone carvings by David Ekoota and Warren Wenzel could not be more different. David Ekoota's untitled carving features an Inuk man, while Warren Wenzel's carving is fashioned after a snowboarder.

Soapstone, also known as steatite, is a talc-schist metamorphic stone. On the Moh's scale of hardness it is a 2.5 or less, meaning that it is quite soft stone, making it ideal for carving. Soapstone carving has an ancient history in various parts of the world, with a long tradition of soapstone carving amongst the Inuit. Soapstone was often quarried from northern regions, and subjected to an extensive pre-contact trade network. Archaeological evidence of Dorset Paleo-Inuit soapstone quarry activities have been located at Fleur de Lys, Newfoundland, for example (Erwin 2001). While Inuit soapstone

carvings were originally meant for personal use, the tourist trade began to fuel the market for Inuit art.

Pair #12: Social Life - Dancing

The twelfth pairing relates to dance and social life in Canada, highlighted by “The Dancer” by April Mercredi and “Dancer #1” by Steven Mack.

In 1885, the Indian Act of Canada enacted a ban on Indigenous dances and ceremonies, which was upheld by the PASS System and residential school assimilationist policies. The PASS System was implemented to keep Indigenous people on reserves and permissions were required to leave. Some communities ignored the government bans and continued to perform dances and ceremonies covertly. Others feared government repercussions and outlawed these dances and ceremonies completely. The ban on these activities was finally dropped when the Indian Act was amended in 1951. The following clause of the Indian Act is dated 1927 (R.S.C. 1927, c. 98), however it is based on earlier legislation assented in 1884:

140. Every Indian or other person who engages in, or assists in celebrating or encourages either directly or indirectly another to celebrate any Indian festival, dance or other ceremony....is guilty of an offence and is liable on summary conviction to imprisonment for a term not exceeding six months and not less than two months.

2. Nothing in this section shall be construed to prevent the holding of any agricultural show or exhibition or the giving of prizes for exhibits thereat.

3. Any Indian in the province of Manitoba, Saskatchewan, Alberta, or British Columbia, or in the Territories who participates in any Indian dance outside the bounds of his own reserve, or who participates in any show, exhibition, performance, stampede or pageant in aboriginal costume without the consent of the Superintendent General or his authorized agent, and any person who induces or employs any Indian to take part in such dance, show, exhibition, performance, stampede or pageant, or induces any Indian to leave his reserve or employs any Indian for such a purpose, whether the dance, show, exhibition, stampede or pageant has taken place or not, shall on summary conviction be liable to a penalty not exceeding twenty-five dollars, or to imprisonment for one month, or to both penalty and imprisonment.

While Indigenous people were experiencing an erasure of their culture, dance maintained an important role amongst Canadian settlers. In Alberta, for example, dance halls were heavily populated with patrons several nights per week starting in the 1930's and 1940's (Doolittle 2001). As women began to reject earlier Victorian social norms of domesticity, and women's status began to improve within society, social dance settings played an important role in finding social connection and romance.

Pair #13: Blood

The thirteenth and final pairing is about blood. Something that is universal amongst humans (and indeed most animal life); is that despite culture, ethnicity, language, gender, and sexuality; we humans are all comprised of the same biological materials. The fact that blood pumps through all of our veins to keep us alive suggests that we have more similarities than differences. While it is important to recognize and celebrate our differences, it is also important to come together to acknowledge that we are all human with the same basic needs. The large installation piece named “blood” by Faye HeavyShield, and Garth Rankin’s “Blood and the Blade”, demonstrate that at a basic level we are the same. If we spill too much blood, particularly fighting about our differences, we will not survive. We all bleed.

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Artist Biographies

George Littlechild (b.1985)

If I were to ask myself why I create the art I do; I would have to answer: “It is what I was born to do. It is my passion, my joy, as my art has been there throughout my life’s journey!”

If I were asked what kind of art I create; I would answer by saying, “It is art that speaks from the heart, the social and the political.”

My art is charged with energy & colour, vibrant, magical, & thus enabling the soul to travel. I envision, I rely on the intuitive, the spiritual, the emotional. To tell stories through my art. I am a storyteller, a visualist. A conveyer of messages...

I began to create art as a small boy. My foster mother saw that I had a talent, at a very young age. She was encouraging, loving... She saw the gift in me. Scribblers were filled, art lessons began at an early age... Art school, exhibition and books, lectures, and teaching.

In my work, I am committed to righting the wrongs that First Nations peoples have endured by creating art that focuses on cultural, social and political injustices. As an artist, educator and cultural worker, my goal is a better world. It is my job to show the pride, strength and beauty of First Nations people and cultures, and contribute to the betterment of mankind.

Ted Harrison (1926 – 2015)

Ted Harrison is one of Canada’s most popular artists. His love of the land and people of the Yukon have brought him national acclaim.

His distinctive style of painting is both colourful and sophisticated yet retains an innocent charm, and appeals to young and old alike.

Edward Hardy Harrison was born August 28th, 1926 in the village of Wingate in County Durham, England. Ted attributes his early interest in art to the encouragement and support from his parents, particularly his mother who had an interest in fashion design and photography. Grammar school teachers recognized his talent and urged him to further pursue his artistic dreams by going to Art College. In 1943, he enrolled in Hartlepool College of Art and began to study art and design in earnest, but the Second World War interrupted his education. Following military service, he returned to art school and in 1950 received a Diploma in Design.

The following year he received a teaching certificate from the University of Durham and began a twenty-eight-year career in education. Ted, who had a great interest in travel, then taught in many different parts of the world, including Malaysia, and New Zealand, before immigrating to Canada with his wife Nicky, and their son Charles. They settled in the small town of Carcross just outside Whitehorse, in the Yukon.

Frederick McDonald (b. 1957)

Frederick R McDonald is an international, award-winning artist - a painter, poet and photographer - and a member of the Fort McKay First Nation. Fred was born in Fort McMurray and raised in the bush along the Athabasca River, he was brought up in the traditional hunting and trapping lifestyle of his parents. Although he has traveled far and wide, Fred's heart is still with his community and he continues to be an active member of the Fort McKay band. Fred keeps himself grounded through his family; his children and his grandchildren are his inspiration for everything he does and they are ultimately his greatest creation.

The Glenbow Museum, the Alberta Foundation for the Arts, the University of Calgary, and the Red Deer Museum all hold works by Fred in their collections. Many public art institutions and events have exhibited Fred's paintings, including: Wheelwright Museum in Santa Fe (New Mexico, US), the Art Gallery of Alberta, Glenbow Museum, Alberta Biennial of Contemporary Art, Nickle Arts Museum, Banff Centre for Arts and Creativity and the Edmonton Art Gallery.

Fred's art is also held in many corporate and private collections and he is regularly commissioned to create paintings that bring to life the patron's vision.

James Nicoll (1892 – 1986)

James (Jim) Nicoll was born in Fort Macleod, Alberta in 1892, and he primarily grew up in Nelson and Fernie, British Columbia. He served in WWI, and after the war studied civil engineering at the University of Alberta. Jim started painting in 1930, while he was working as an engineer for the Canadian Pacific Railway (CPR). Nicoll met his wife, well known Calgary artist Marion Mackay [Nicoll], at the Calgary Sketch Club in 1931. They married in 1940. In the years that followed, the two travelled around Western Canada because of Jim's engineering job with the Royal Canadian Air Force. In 1945, they settled in Bowness, a village just west of Calgary, Alberta. Jim was a realist painter, who worked primarily with oils. He was a self-taught artist who believed in representing the correct anatomy of objects, architecture, and people. He also disliked the pretentiousness that can sometimes be equated with the creation of art. In 1958, Jim and his wife travelled to New York to study with Will Barnet at the Art Students' League in New York City. Like his wife, Nicoll was important to the creation of the art scene in Alberta and Calgary. He was the editor of Highlights, the bulletin created by the Alberta Society of Artists, and he eventually became the chairman of the Visual Arts Committee in Calgary. Nicoll primarily

exhibited his work in the 1960's and 1970's. He also expanded his artistic tendencies into writing and poetry, and in 1980 his book entitled, *The Poetry and Prose of Jim Nicoll* was released. Nicoll passed away in 1986, approximately a year after his wife.

Lauren Crazybull (b. 1994)

Lauren Crazybull is a Niitsítapi, Dené painter. In her work, Crazybull interrogates how Indigenous identities have been historically represented and understood through visual culture. Working primarily in portraiture, a long-standing genre that is often embedded with an imbalance of power between the artist/viewer and sitter, Crazybull seeks to examine the relationship between herself as an artist and the individuals she paints. Through this ongoing work, Lauren uses her work as a way to assert her own humanity, and advocate, in diverse and subtle ways, for the innate intellectual, spiritual, creative and political fortitude of Indigenous peoples.

Karrie Arthurs (b. 1978)

Karrie Arthurs received her B.F.A. with distinction from the Alberta College of Art and Design in 2000. She had her first solo show entitled "Paper Weight" at the Christine Klassen Gallery in 2012. She continues to exhibit locally and internationally participating in solo, and group shows. Her work is found in numerous private collections such as that of Paul Hardy Design, in Calgary, Alberta. Karrie currently resides in Airdrie, Alberta, Canada with her two children. She is a practicing tattooer since 2001, and has a shop in Calgary, Alberta. Karrie is currently represented by the Christine Klassen Gallery in Calgary, Alberta, Canada.

Karrie Arthurs' beautiful draftsmanship shows a certainty of hand that has tattooed many bodies. What is interesting about her work is the depth of meaning she draws from the richly decorative iconography of tattoo culture. Her free-hand ink drawings tell new fables through anthropomorphism of deities. Victorian portraits are displayed with fading heads, and accompanied with haunting messages on scrolled banners; "Everything is Foreign". Religious icons such as saints and crosses intermingle in vignettes of plants, animals, and architecture. The works are drawn on antique papers, certificates, envelopes, and photographs bringing a unique look to the one-of-a-kind illustrations. Each work is deeply steeped in mystery and meaning, each has a different story to tell.

Delia Cross Child (b. 1958)

Delia Cross Child is a Blood and Peigan artist and teacher who fuses historical and contemporary art traditions of Turtle Island and Europe to inspire her communities and educate the public about First Nations issues.

Born in Pincher Creek and raised in an eleven-child family on the Peigan Reserve at Brocket, Cross Child was fascinated by the landscape and its changing seasons, whose mountain-view hills and Old Man River valley she explored with her parents and siblings.

The experiences became foundational to her later paintings; she describes “a performance... of ever-changing colour, sight, and sound” that was only a part of the territory that... the Blackfoot Confederacy... had occupied for a long time. [It was] a place of solace during the times when my world appeared to be chaotic and confusing,” a world whose legacy included the mass-trauma of forced assimilation, residential schools, and “hunger, sadness, and abuse.”

Cross Child later attended the University of Lethbridge where she earned her B.A. in Art and Native American Studies (1996) and her B.Ed. in Art (2002). To motivate her students at Kainai High School on the Blood Reserve near Standoff, Alberta, she integrated traditional visual literacy into her teaching

Acrylics such as “Sunset on Boot Hill” (1997) are stunning evocations of colour that might be mistaken as psychedelic by anyone who’d never witnessed the rolling prairies of southern Alberta; her landscape scintillates with reds, ambers, and blues that rise like smoke into a sky aflame. Other works include a mural at Lethbridge College (2012) depicting the heritage of First Nations, Métis, and Inuit people.

Cross Child’s work has been exhibited at the Glenbow Museum, Walter Phillips Gallery, and Southern Alberta Art Gallery, and lives in the public collections of the University of Lethbridge, the Blood Tribe Administration, and the Glenbow Museum. Cross Child has received several academic and art awards, including membership in the University of Lethbridge’s Alumni Honour Society (2009), the Blackfoot Fine Arts Award (2008), and the Gerald Tailfeathers Art Scholarship (1996).

Chris Cran (b. 1949)

Canadian artist, Chris Cran has been described in The New York Times as a painter who “...has built a career on tampering with people’s perceptions.” Widely exhibited across Canada and internationally recognized, Cran has become known for turning nothing into something, with the slightest push. Cran’s paintings, included in numerous Canadian collections, have to do with visual tricks, images that appear one way but have been made another way.*

In addition to his professional activities as a painter and teacher (ACAD), Cran has been actively involved with Calgary’s internationally recognized One Yellow Rabbit Performance Theatre. Cran's work has been reviewed by The New York Times, Canadian Art Magazine, and The Globe and Mail among many others. Cran’s work may be found in numerous private and public collections including the National Gallery of Canada, the Glenbow Museum, the Nickle Arts Museum, and the Art Gallery of Alberta. Chris Cran is

represented by TrépanierBaer Gallery in Calgary, Clint Roenisch Gallery in Toronto, and Wilding Cran Gallery in Los Angeles.

Jane Ash Poitras (b. 1951)

Dr. Jane Ash Poitras CM RCA has received many honours as an internationally acclaimed visual artist and lecturer who has influenced a new generation of artists and students.

She has now added the Order of Canada to the numerous awards she has received in recognition of her achievements and contributions that include the Queen Elizabeth II Diamond Jubilee Medal and honorary doctorates from the University of Calgary and the University of Alberta.

With Bachelor of Science in Microbiology and Bachelor of Fine Arts degrees from the University of Alberta, she went on to obtain a Master of Fine Arts degree from Columbia University in New York City. Immediately upon leaving Columbia, she returned to Canada to play a significant role in the development of a new visual vocabulary for First Nations perspectives in contemporary art. Her unique style combines representational strategies of postmodern art—collage, layering, overpainting and incorporation of found objects—with a deep commitment to the politics and issues common to indigenous peoples.

A sessional lecturer for the University of Alberta's Faculty of Native Studies for more than 20 years, throughout her career she has been much in demand as a guest lecturer at universities and conferences and at the many exhibitions of her own art across Canada and the United States and internationally, including Paris, Amsterdam and Mexico City.

Jane's journey of discovery and creation has opened new doors to enlightenment as she combines her many diverse interests in pursuit of her distinctive artistic vision. Over the years, Jane has pursued many different routes of discovery, each reflected in the art she has produced. Those journeys of exploration have taken her not only into plumbing her Aboriginal roots (beginning by reconnecting with her birth family and her Mikisew Cree First Nation), but into such diverse topics as pharmacology, ethnobotany, linguistics, and literary creations supplementing the creation of visual works of art.

The range and diversity of the interests that inspire and inform her artistic creations have resulted in a number of distinctive series of artworks that, over time, reflect the paths she has taken on her journey of discovery. A survey of those series over the 30 years of her professional career could well serve as a map of that journey and a graphic record of her evolution as an artist.

For example, in 2009 she traveled to Japan with her son Eli, a student in Japanese language and culture, a tour that consisted primarily of visits to Buddhist monasteries and left a lasting impression on both of them. When she returned, while she continued to focus on Indigenous history, culture and spirituality that had informed and inspired her previous work, her new work subsequently began to incorporate Japanese elements and their placement according to Japanese art customs.

Edmonton Journal visual arts critic Janice Ryan previewed one of Poitras's recent exhibitions, an ambitious collection of works layered with handwritten text, vintage photos, stamps and newspaper clippings placed over a background of thinned oil and acrylic paint. "The work is engaging for its beauty alone," Ryan wrote. "But up close is where the cerebral journey begins, unraveling fragments of information, both subtle and in-your-face pronouncements, to reveal the story this imaginative artist is telling."

One of the key aspects of her art that sets it apart from the work of other artists is her ability to combine and reconcile disparate themes and elements to create fully resolved works that convey information on different levels. Commenting on her art, Poitras says "each blank canvas is an invitation to a journey of discovery. I may begin with an idea of what the final destination—the completed painting—may be, but I'm always open to the unexpected. As Carl Beam said, the art of placement is a spiritual act. Each step in the creative process may reveal unexpected choices that require decisions."

"The final decision for each piece is to know when it is resolved, when it is finished." The art of Jane Ash Poitras is featured in dozens of prestigious private, public and corporate collections.

She is represented by the Bearclaw Gallery in Edmonton, the Canada House Gallery in Banff, the Kinsman Robinson Galleries in Toronto and Galerie d'Art Vincent in Ottawa

Pat Gordon (1914 - ?)

Pat Gordon was born at sea in 1914 and grew up near Nelson BC. She graduated from the University of British Columbia in 1934 and worked a variety of careers before she started painting seriously in the 1950's. Pat worked primarily in the medium of watercolour and painting. In 1967, she moved to Calgary where she studied at both the Alberta College of Arts and University of Calgary. She was a member of the Calgary Artists' Society and the Centennial Gallery. Pat had numerous solo and group exhibitions, including her solo exhibition entitled "Writing on Stone" at the Foyer Gallery of the Centennial Library in 1981.

Terrance Houle (b. 1975)

Terrance Houle is an interdisciplinary media artist and a member of the Kainai Nation. He lives and works in Calgary, and travels to reservations and Indigenous communities throughout North America to participate in pow-wow dancing and ceremonies. Houle is a graduate of the Alberta College of Art and Design and has exhibited in Canada, the United States, Australia, the UK and Europe. In 2004 he received the award for Best Experimental Film at the Toronto ImagineNATIVE Film Festival and in 2006 he received the Enbridge Emerging Artist Award.

Robert Chelmick (b. 1949)

Robert Chelmick is well-known in Edmonton, and around Alberta. In addition to being a popular television and radio personality, Bob is also a celebrated photographer, visual artist and documentary producer. Born in Edmonton, Bob earned a Diploma in Radio and Television Arts at the Northern Alberta Institute of Technology (NAIT) and studied at the Maharishi European Research University to become a teacher of Transcendental Meditation. Bob is an award-winning radio and television host and producer and has worked with CBC, CTV and CKUA radio and is the creator of the web radio station Road Home.

Whimsical and visually stunning, Bob's creative art photography is colourful, bold and life affirming. One of Bob's most well-known photography series is titled Jumping for Joy, which features local celebrities caught in mid-air. Through his company, Chelmick Creative Inc., Bob also makes images for commercial clients, which includes portraiture, book and CD covers and still life work.

Bob's work has been exhibited publicly across Canada and in Washington DC, and Tokyo, Japan. He has received a variety of grants, including corporate grants from Canon, Laidlaw, Canadian Airlines International, as well as from the Alberta Foundation for the Arts. Bob's works are held in the collections of the Alberta Foundation for the Arts, the Provincial Museum of Alberta and the Royal Ontario Museum. Bob is also an active member of the Alberta Society of Artists and has published two books featuring his images.

Joane Cardinal-Schubert (1942 – 2009)

Award-winning Kainaiwa (Blood) artist Joane Cardinal-Schubert was also a successful and influential curator, lecturer, poet and director of video and Indigenous theatre. Her artworks and writing often addressed contemporary political issues such as Indigenous sovereignty, cultural appropriation and environmental concerns. She supported other Indigenous artists as a curator and activist, while also questioning methods of displaying historical and contemporary Indigenous artworks. She was a member of the Royal Canadian Academy of Arts and a recipient of the Queen Elizabeth II Golden Jubilee Medal, the Commemorative Medal of Canada and the National Aboriginal Achievement Award in Art.

On behalf of the Alberta Foundation for the Arts she travelled across Alberta to meet with other Indigenous artists and identify artworks from various phases in their careers that were not represented in the Foundation's collection. Her support of Indigenous artists was a common thread that ran throughout her career. For several years, she was a lobbyist for the Society of Canadian Artists of Native Ancestry (SCANA). Her writing has been included in many exhibition catalogues and other texts, including her keynote speech for

the conference Making a Noise! Aboriginal Perspectives on Art, Art History, Critical Writing and Community (2004).

Cardinal-Schubert received numerous awards, particularly in the last two decades of her career. In 1986, she became only the fourth woman to be made a member of the Royal Canadian Academy of Arts and in 1993, she was awarded the Commemorative Medal for her contribution to the arts. In 2002, she received the Queen Elizabeth II Golden Jubilee Medal, and in 2003 she was granted a Honourary Doctor of Law from the University of Calgary.

Derrick Denholm (b. 1969)

Derrick Denholm received an award for emerging artist in 1994 and vanished into the rain forests of northern and coastal BC for the next fifteen years. An award-winning visual artist and musician, Denholm's work reflects his concern for the interconnection of education and communication in social and environmental justice.

Denholm earned his BA and MA at the University of Northern BC. Also, a musician and artist, his work has appeared in Canadian Literature, Drunken Boat, the Goose, ::stonestone:: and the Capilano Review. Denholm lives in Northern BC.

Dale Auger (1958 – 2008)

Dale Auger was a Sakaw Cree artist and storyteller from the Bigstone Cree Nation in northern Alberta. He was born in High Prairie, Alberta, near that province's second-largest body of water, Lesser Slave Lake.

As a young boy he went to school in Faust, near the Driftpile Reserve, where his knack for painting brought him recognition as the "school artist." He attended the Alberta College of Art in 1988, and studied at the University of Calgary for 10 years, obtaining a master's degree in education in 1996 and a PhD in education in 1999.

His book Mwâkwa Talks to the Loon was named Aboriginal Children's Book of the Year at the 2006 Anskohk Aboriginal Literature Festival and Book Awards and also received the 2007 R. Ross Annett Award for Children's Literature. He lived in Bragg Creek, Alberta, until his untimely death in September 2008. He was posthumously honoured as the 2009 inductee into the Western Art Show's Hall of Fame at the Calgary Stampede.

John Snow (1911 – 2004)

Dr. John Harold Thomas Snow was a man of rare accomplishment. He excelled in not one but two entirely different occupations: fine art and finance.

The artist-banker was born in Vancouver, British Columbia in 1911. As a young boy, his family moved to England, where they remained during the First World War. Under the influence of his artistic relatives, Dr. Snow developed an enduring interest in art and music.

In 1919, Dr. Snow returned to Canada and settled in Olds. On August 3, 1928, he joined the Royal Bank of Canada and began a distinguished banking career that would last 43 years. The only interruption was to serve as a navigator in the Royal Canadian Air Force and the Royal Air Force during World War II. Tours of duty in Great Britain, India and Northern Africa provided opportunities for him to visit some of the world's great museums, which would profoundly influence his art and his life.

After the war, Dr. Snow returned to Calgary, where he resumed his careers in banking and art. Influenced by the modernist European approaches he was exposed to during the war, Dr. Snow evoked the Prairie experience in a startlingly new, contemporary way in his art.

His desire to make art accessible to persons of all means drew Dr. Snow to printmaking. Encouraged by Glen Alps, a printmaker with the University of Washington in Seattle, Dr. Snow and a friend, architect Maxwell Bates, bought two presses and began to explore fine-art lithography. No one in Alberta was producing fine-art lithography at the time, so the two men essentially taught themselves. Not only did they become proficient, but they soon mastered the art form. Alberta is now regarded internationally as a printmaking centre, in large part due to the pioneering work of Dr. Snow.

Dr. Snow's prints have been described as "moody and rich-hued", and "varied and venturesome." He himself has said of his work that "colouring is of primary importance."

Dr. Snow has been called "a central figure in Canadian art" who helped usher Alberta into the modernist period - not by imitating foreign styles but by inventing a vocabulary unique to the province. He is praised for his generosity, approachability, and gentleness - qualities that have made him a mentor to new generations of artists.

Dr. Snow retired from the banking world in 1971, as assistant manager of Calgary's main branch. Some of his works are proudly displayed in the bank's head office in Montreal.

A man with wide-ranging interests and talents, he has been an active member of artistic communities throughout Western Canada. Besides maintaining a prolific career in the visual arts, he organized the Calgary Film Society in the late 1940s and served as its president. He is also an accomplished musician and has designed many sets for television and theatre. Dr. Snow was instrumental in creating the New Works Calgary Society. Now in its eleventh season, the society, which is dedicated to presenting new compositions, has premiered eighty pieces of music, many commissioned by the society.

Dr. Snow's work has been the subject of numerous exhibitions throughout Canada. His work has also been shown in the U.S., Japan, France, England, Chile, Mexico, Italy, Scotland, and Australia, and has been commissioned by such agencies as the Royal Canadian Academy, Parks Canada, the City of Calgary and Grant MacEwan Community College in Edmonton. It also hangs in the National Gallery of Canada, the residence of the Governor General of Canada and Alberta's Government House in Edmonton.

William Singer III (b. 1964)

William Singer III (aka Api'soomahka-Running Coyote) is an indigenous artist, musician and activist. At an early age, he sought out his own teachers within the traditional protocol of the Kainai First People. He found the mentorship of Everett Soop, himself an artist and writer, who established the Blood Reserve Arts and Theatre Society (BRATS) in the late sixties to share his traditional knowledge. Singer also spent one year at the Alberta College of Art + Design.

In addition to producing his own art, he has contributed to the contemporary art practice in his community by organizing art exhibitions for younger artists and working on community projects. For Singer, being an artist is a way of life. He has completed numerous public commissions in Southern Alberta including large murals, as well as cover illustrations for books and posters. Singer has been instrumental to the "Idle No More" movement in Lethbridge and surrounding areas. He devised the original artwork for the Public Service Alliance of Canada to produce an "Idle No More" button that was distributed throughout the Prairie Region to help keep the movement's momentum going. His works are held in private collections and in the collection of Alberta Foundation for the Arts.

Harry Savage (b. 1938)

Harry Savage is a landscape painter who produces delicate, small works of prairie scenes and seascapes, using watercolours, acrylics, and printmaking, primarily serigraphy. Over the years, he has developed an approach that emphasizes the strong horizontal composition of the land, horizon, and sky, and deftly captures the subtle natural shifts typical of the open prairie.

Savage's watercolours are fluid and timeless, and he works with carefully-laid horizontal washes, exploiting the controlled bleeds. His focus is on impression, light, and strength of colour, and he aspires to react directly to the mood of the land, without putting too much detail into the landforms. He often challenges the notion that the prairie is a subtle terrain by using strong light and colour in his work.

Savage studied at the Alberta College of Art and Design and received his BFA in 1961. He was an active member of Edmonton's cultural community, teaching for many years at

the University of Alberta Faculty of Extension, and co-founding the artist-run gallery Latitude 53 in 1973.

Savage's work has been shown extensively throughout Canada, and is represented in a number of public collections including the Art Gallery of Alberta, the University of Calgary, the Burnaby Art Gallery and the Alberta College of Art and Design. He lives and paints in British Columbia.

Alex Janvier (b. 1935)

Alex Janvier was born on the Le Goff Reserve, Cold Lake First Nations, Alberta, in 1935. He was raised in the Chipewyan tradition until he attended the Blue Quill Residential Indian School at the age of eight. Janvier graduated with Honours from the Alberta College of Art in 1960 and since then has built an international reputation as a painter, muralist and printmaker. He has influenced a younger generation of native artists through his paintings and advocacy work with arts organizations and land claim committees. Janvier's imagery is a combination of traditional native decorative motifs such as medicine wheels, floral designs and symbolic colour combinations. In the late 1980's and early 1990's, his work became more representational and concerned with specific social and political issues. Janvier has been the recipient of many accolades throughout his career. Since 2007, he has received honorary doctorates from both the University of Calgary and the University of Alberta, was appointed to the Order of Canada, received a Governor General's Award in Visual and Media Arts and was the first ever recipient of the Marion Nicoll Visual Arts Award from the Alberta Foundation for the Arts. Alex Janvier continues to live and work in Cold Lake.

Katie Ohe (b. 1937)

Katie Ohe is a renowned Canadian sculptor and one of the first artists to make abstract sculpture in Alberta. Born in 1937 in Peers, Alberta, she attended the Alberta College of Art (ACAD), the Montreal School of Art and Design, the Sculpture Centre in New York and Fonderia Fabris in Verona, Italy. Ohe's work has been exhibited across Canada and internationally, in addition to numerous commissioned works installed throughout Alberta. Her work is also represented in collections including the Canada Council Art Bank, the Alberta Foundation for the Arts, the Shell Collection, The University of Calgary, and the Glenbow Museum. In 1991 Katie received the ACAD Alumni Award of Excellence Award (formerly the Board of Governors' Award of Excellence) and in 2001 was the recipient of an honorary doctorate from the University of Calgary in recognition of her influence on art in Alberta. Katie is an elected member of Royal Canadian Academy of Arts and entitled to use the RCA designation as acknowledgement of her contribution to Canadian art. In 2019, Katie was awarded with both the Lieutenant Governor of Alberta Distinguished Artist Award and the Alberta Order of Excellence, the highest honour to be bestowed upon a citizen.

Katie is a fiercely beloved teacher and mentor in the arts. She has taught sculpture at the Alberta College of Art + Design since 1970 and her students include many successful and high profile artists with international careers such as Evan Penny, Christian Eckart, Brian Cooley, Alexander Caldwell and Isla Burns.

Driven by the desire to be able to express thoughts and emotions through her work, Katie's sculptures compel you to physically interact with them and their kinetic movements mesmerize.

David Ekoota (1929 – 1984)

Artist biography unavailable.

Artist CV:

https://inuit.net/artists/b-inuitarteskimoart-lkutaag_David.html

Warren Wenzel (b. 1955)

A prairie boy through and through I was born in Saskatchewan, raised in Alberta and have now retired in Manitoba.

My work can be found in collections across Canada, Australia and the UK. I was especially proud to have two pieces on display at Alberta House during the 2010 Olympics in Vancouver.

Working primarily in stone I dig deep into my prairie roots for inspiration. From hockey to wildlife my sculpture reflects my life and my love of Canada.

I have attended sculpture symposiums in British Columbia both on the mainland and the Island and have had the privilege of working alongside some of Canada's premier sculptors. Stone carving, to me is a commitment to lifelong learning and with each piece I strive to achieve that which is unattainable... perfection.

I live, I breathe, I sculpt.

April Mercredi (b. 1940)

April Mercredi is an artist whose ancestral background is Cree, French Metis and Chinese. At an early age, her family moved from Calgary into the forest near Rocky Mountain House. The move provided Mercredi with diverse life experiences including going to a one-room school house, living in poverty and with starvation, and interacting with her mother's extended indigenous family. The cultural shock of the move and her experiences during that time later influenced her art. Her brightly coloured paintings in oil, acrylic or encaustic with mixed media and her use of natural forms and found materials

relays Mercredi's childhood connections to both her positive and negative life experiences and her indigenous heritage. Her indigenous spirituality emanates from her art.

Mercredi came to art very late in life. While living in Yellowknife, NWT she decided to market a few of her artworks to sell to tourists. This led her to seek formal training and she attended Red Deer College (AB), where instructors advised her to express her life experience. After graduating in 2000 with a Visual Arts Diploma and additional art studies, Mercredi exhibited in several art shows and received numerous awards and certificates of excellence as an emerging artist. Her painting, *The Dancer*, was acquired for the collection of Alberta Foundation for the Arts (Edmonton, AB). Soon after, she won second place at an annual Peace Hills Trust Native Art Contest. Her work was featured in the Western Showcase Art Gallery, Calgary Stampede, AB from 2009-2011.

Steven Mack (1963 – 2009)

Steven Mack studied Economics for one year at the University of Alberta from 1983-1984. Four years later, in 1988, he received a Bachelor of Fine Arts with a specialization in painting from the University of Alberta. In the years following, Mack had the opportunity to continue studying in France and Hungary. In 1990, he completed a course on French Civilization, at Sorbonne in Paris, and from 1990-1991 he completed graduate work in painting at the Hungarian Academy of Fine Arts. Mack received a Masters of Fine Arts in 2000, from the University of Calgary. All of Mack's paintings have a very distinct style, as he preferred to utilize bold brush-strokes. This stylistic choice encourages blocks of slightly different colour, to be overlain, resulting in minimal blending of colour. Mack's collection was significantly influenced by Sir Kenneth Clark, Director of the National Gallery in London from 1933-1945. Clark enjoyed viewing a painting from afar and then walking towards the piece so that it becomes a blur of identifiable objects, then he would get so close to the painting that all objects disappear, and the work was a sea of brushstrokes.

Mack's collection seems to reference the moment when objects become brushstrokes, and brushstrokes become identifiable objects. Mack's preferred subject matter was nudes and still life objects. Mack was frequently a sessional instructor at the University of Calgary from 2000-2008. He primarily taught introductory and intermediate drawing and painting classes. He also coached students in engineering design and communication classes. Mack occasionally taught at Mount Royal College, and the Alberta College of Art & Design. Mack passed away on August 26, 2009 at the age of 46.

Faye HeavyShield (b. 1953)

Faye HeavyShield is a member of the Blackfoot Confederacy from the Kainaiwa (Blood) Nation. She was raised speaking fluent Blackfoot and experienced her family's traditional way of life. Faye studied at the Alberta College of Art and Design (Alberta University of the Arts) and graduated in 1985, and continued with her studies at the University of Calgary. Gaining prominence and recognition over the past 30 years, her work has been

the subject of many solo shows including major exhibitions of First Nations contemporary art. HeavyShield's work is a fusion of highly evolved personal and powerful imagery influenced by her Christian and Blood upbringing. Her minimalist installations are metaphors of the human body and a reflection of her personal experiences.

In 2021, Faye HeavyShield was awarded a Distinguished Artist Award from the Lieutenant Governor of Alberta Arts Awards Foundation which included a residency at the Banff Centre. Recently she was awarded the prestigious nation-wide Gershorn Iskowitz Prize, granting her a solo exhibition in 2023, at the Art Gallery of Ontario.

Garth Rankin (b. 1949)

Garth Rankin was born in Sydney, Australia, and moved to Canada as a young child. He grew up in Edmonton where he obtained his post-secondary education; he studied photography at NAIT (1968–1969) and received a BFA from the University of Alberta in 1975. During his studies, Rankin worked at the Visual Arts Branch of Alberta Culture (now the Alberta Foundation for the Arts) and at the Edmonton Art Gallery (now the Art Gallery of Alberta). Upon graduation, he briefly pursued sculpture before returning to photography as his primary artistic practice. Over the subsequent decades, he worked as a freelance photographer and exhibited his work at institutions such as the Edmonton Art Gallery, Folio Gallery in Calgary, and Harcourt House Artist Run Centre in Edmonton. His Montezuma Suite series from 2000 marks a shift in his practice. Instead of capturing the images on a large format camera, he embraced the portability and immediacy of a small format approach. He also moved away from regular black and white film because of its “scientific accuracy,” in favour of infrared film. In an artist statement, Rankin described this shift: “I feel that black and white infra-red [sic] film is more accurate in recording what I feel about a scene. The film captures qualities of sunlight that are known but not necessarily seen.”