



MZINKOJIGE WAABANG

(TO CARVE TOMORROW)



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(To Carve Tomorrow)

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The Aboriginal Curatorial Collective /Collectif des Conservateurs Autochtone (ACC/CCA) is a national arts service organization that supports, promotes and advocates on behalf of Canadian and international Aboriginal curators, critics, artists and representatives of arts and cultural organizations. The ACC develops and disseminates curatorial practices, innovative research and critical discourses on Aboriginal arts and culture. By fostering collaboration and exchange the ACC builds an equitable space for the Aboriginal intellectual and artistic community. (www.aboriginalcuratorialcollective.org)

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Introducing

MZINKOJIGE WAABANG

(*To Carve Tomorrow*)

*It is not possible to eat me without insisting
that I sing praises of my devourer?*

- Fyodor Dostoevsky

Mzinkojige Waabang (To Carve Tomorrow) is an Indigenous art festival of exhibitions held in conjunction with the *Revisioning the Indians of Canada Pavilion: Ahzhekwada (Let Us Look Back)* conference, 15-16 October 2011, produced by the Aboriginal Curatorial Collective (ACC). The conference is co-produced by the Aboriginal Visual Culture Program at OCAD University. *Mzinkojige Waabang* literally means *to carve tomorrow* and can also mean *he/she is carving or fancy carving tomorrow*. The theme captures the intent of the festival in showcasing the work of Indigenous artists and curators and the multitude of ways they are actively creating our contemporary Indigenous cultures and imagining our future. It also illustrates the ACC's commitment to making sure there are spaces, critical and physical, for Indigenous artists tomorrow.

Mzinkojige Waabang assumes the action of creation will take place tomorrow. It affirms the unending work of artists. In English translation the words take on added meaning where the work of today carves or shapes tomorrow. Once today passes, it is the work of history, memory and interpretation that will influence the future. Indigenous curators play a critical role in determining how art will be thought of in time to come. *Mzinkojige Waabang* exhibits the diverse practices of Indigenous artists: video art, new media, urban arts, photography, animation, text works and painting are all included. The exhibition themes range from tradition to language, reconciliation, technology as a survival tool, media interactivity, suicide and more. This diversity is essential to expand the possibilities for future interpretations of Indigenous art.

My understanding of my language, Anishnaabeg, is partial at best. For *Mzinkojige Waabang* I started with my own knowledge and was greatly assisted by language advocate and knowledge keeper Shirley Williams. The desire to use our languages in naming our events presents many difficulties: Which Indigenous language to use? Which dialect? Which elders' interpretation of the words' meanings? There are many words for artist in Anishnaabeg and some spellings take on qualitative meanings. We have a word for an artist who wants to spend all their time making art and it can have either a pejorative or factual tone dependent on spelling. *Mzinkojige* in some communities carries with it the connotation that one took time away from community duties to practice their craft. It articulates art as an action, a type of work with a relationship to other types of work. As many of the curators and artists in this festival evidence, art is not so easily separated from other spheres of existence. The so-called contamination of Indigenous art by other "things" – whether it be trauma, history, culture, experience, language, politics or memory – is often a barrier when it comes to exhibiting in spaces that still believe in art for art's sake.

Mzinkojige Waabang grew out of a desire to set up a relationship or dialogue between Indigenous networks of artists and curators and mainstream art institutions. This did and did not happen. Through the process of trying to get shows into institutional spaces I came to the conclusion that there is a lot more work to be done around understanding the particularities and histories of Indigenous art and artists as well as our curatorial practices. There is still a tendency to talk about aesthetics as if there is a universal standard of evaluating artistic merit. There is also an inclination to think that knowledge of one culture's art and its history allows for easy assessment of another culture's artworks. Comparative judgement that employs supposedly universal standards of merit does not open its assumptions of value to change. Personal taste is also at play but rarely acknowledged. This personal taste is cultivated within a longer history of exclusion and colonialism. Education in other art histories and cultural contexts can often shift universal and personal ideas of 'good' or 'bad' art. Cultural difference needs to be better understood in terms of how it impacts aesthetics and exhibition practices. That's not all though.

Indigenous art still poses a "problem" for Western art history and institutions, and not necessarily just because of cultural difference. Many contemporary artists desire freedom from cultural understandings of their work and practice within contemporary (post-1960's) art discourses they learned in mainstream art schools. Artists whose work intervenes in Western art history and practices has been read as "bad" copies of the better, whiter originals. This is, of course, not really the case. These artists pose a problem because institutions do not want to acknowledge the ways in which they have been intervening in the development of art since colonialism. We are marginal by power, not by influence and action. There is no modernity without Indigenous peoples and their art. Once that is really accepted then the whole history, and the institutions that guide and govern that history, will change and its colonial legacy may end. My assumption is that Indigenous artists are and have always been historical agents, not a marginalized "other." We have been here since time immemorial and will be here tomorrow, whether or not we are acknowledged, understood, included or accepted.

This catalogue documents the exhibitions produced by ACC for *Mzinkojige Waabang*, which include: *drift* curated by Ryan Rice; *Signs of Sorrow* curated by David Garneau and Margaret Farmer; and *Big Eye* curated by Jenny Fraser. The other *Mzinkojige Waabang*

exhibitions have their own publications and were produced by imagineNATIVE Film + Media Arts Festival and Gallery 44 Centre for Contemporary Photography. *M: Stories of Women*, new photography and video works by Shelley Niro was curated by Sally Frater and produced by Gallery 44. *S-O-S3 (signals of survival)* curated by Cheryl L'Hirondelle and presented at A Space; and *Vital to the General Public Welfare*, new works by Jason Lewis presented at Edward Day Gallery, were both produced by imagineNATIVE. I would like to thank imagineNATIVE for their support of media arts and curatorial practice and for always being there when you need them.

Artist-run spaces are still the most open to Indigenous art and in the case of Toronto, Vtape and Toronto Free Gallery have been incredibly supportive and knowledgeable. Thanks to Talia Linz for organizing and editing this catalogue and to YYZBOOKS for their support with distribution.

I would like to thank the ACC for being a maverick and a rock for Indigenous artists and curators. Thanks to the ACC Toronto Committee (Steve Loft, Robert Houle, Julie Nagam, Lisa Myers, Richard Hill, Jason Baerg, Heather Igloliorte, Bonnie Devine and Rachelle Dickenson) for organizing an amazing intellectual and historical revisiting of the Indians of Canada Pavilion, and especially to Bonnie Devine and Rachelle Dickenson who took on the bulk of the work and stress.

Last but not least, I would like to acknowledge David Garneau and Margaret Farmer for tackling the difficult discussion of reconciliation and maintaining the complexity of the artistic interventions and the power dynamics involved within an often oversimplified public discourse. I want to thank Jenny Fraser, Jason Lewis and Cheryl L'Hirondelle for drawing our attention to the connections between technology and Indigenous knowledge to show the way artistic practices in animation and new media defy the separation of contemporary from traditional. Thank you to Ryan Rice for drawing out of Mark Igloliorte's work the bodily and community legacy of colonial trauma that is carried today. Rice never loses sight of where we have been and the necessity of our own solutions. Thank you to Shelley Niro for constantly, with humour, dignity and intense talent, bringing honour to our women.

Here's to the freedom of tomorrow's artists today,

Wanda Nanibush

Mzinkojige Waabang Producer

on behalf of the Aboriginal Curatorial Collective

Wanda Nanibush is an Anishnawbe-kwe curator, writer and media artist. She is also the Executive Director of The Association for Native Development in the Performing and Visual Arts. As a curator, her work has largely concentrated on re-contextualizing Indigenous time-based media and performance art to examine the underlying philosophical complexity of the work, as well as rethinking how culture and identity are framed by contemporary artistic discourses. Her writing has been published in *FUSE*, *Literary Review of Canada* and *This is an Honour Song: Twenty Years Since the Blockades*. Somehow she finds time to finish her masters at the University of Toronto.

Signs of Sorrow is a visual dialogue across two continents about living with the legacy of primary injustice. The exhibition consists of two wall texts facing each other. Vernon Ah Kee (Brisbane), one of Australia's most celebrated contemporary artists and a founding member of the Aboriginal Art Collective ProppaNow, is represented by this bold-faced text:

everyday
i achievesomething
becauseiwas
borninthisskin
everyday
iconcedesomething
becauseiwas
borninthisskin

Across the hall, Lee Henderson writes with red bingo daubers on a school blackboard the following lines, repeatedly, until his body or medium gives out:

*I am very sorry for all the attempted genocide
and assimilation.*

While Ah Kee's words can be taken as a truism of the human condition and Henderson's penitent prose is global, the exhibition is haunted by the specificity of recent government apologies to the Indigenous peoples of Canada and Australia. This association is further reinforced by the fact that the exhibition is hosted by the Aboriginal Visual Culture Program at OCAD University in partnership with the Aboriginal Curatorial Collective. In addition, Ah Kee being a blackfella – an Australian Aboriginal (Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples – and Lee, with his blond hair and blue-eyes being most likely non-Indigenous, further specifies and racializes the meanings of *Signs of Sorrow*.

Few exhibitions gather Indigenous and non-Indigenous artists together to examine their shared and unshared histories. And for good reason. There is too much to say, to show, and every attempt is inadequate. Aboriginal artists have not solidified their presence and discourse within the dominate art institutions enough to insure they will not be "set-up" by such a dialogue, and few non-Aboriginal artists are willing to be associated with a challenge as-of-yet thought not to be theirs. This pairing is the thinnest possible weak effort. Instead of a comprehensive battlefield, we have two brief texts by very thoughtful artists. The beauty of both works is their lean ambiguity, an openness that encourages a dialogue based on common humanity but filled with the ringing sound of the yet to be said.

Vernon Ah Kee and Lee Henderson
Curated by David Garneau and Margaret Farmer
VMAC Gallery, 15 October – 4 November 2011

SIGNS OF SORROW



Ah Kee's words take up space. They are a black presence covering a white wall. They are thin, temporary skins daring you to ignore or remove them. Physically, they are in-your-face; conceptually, they are poetic, multivalent and generous in their ability to unsettle. Ah Kee's ongoing project is the assertion that he and his are human. This is not an established fact in the minds of many, the artist explains, in a country that prior to the 1967 reformation of the constitution did not recognize the existence of its First Peoples. His work demands that Indigenous being be recognized. Part of that recognition is non-Indigenous folks having some idea of what it feels like to be in skin like his in a dominantly white society.

The voice in Ah Kee's text may not issue from a specifically coloured body. Perhaps he is suggesting that every skin comes with advantages and limits; that the brute fact of being to flesh born is the fundamental existential challenge. But, if read racially, in the first statement skin is the progenitor of his achievements; in the second it is an obstacle to full being. His words evoke an ontology of oppression based on skin tone, but also the sense that resistance creates being. Can either side of his symmetrical equation stand alone?

Alternatively, because the skin colour is not described it could be read as "white." In which case, the first part of the poem alludes to the unearned privileges afforded light-toned people, and the second part argues that this accidental advantage requires its own concessions. Racism distorts the perception of everyone.

It is difficult to know if Lee Henderson's *Line* is sincere, insincere or otherwise. Is he a student made to "do lines" as punishment for his transgressions? Does he feel his sentencing is unjust? Is this a voluntary action, a personal penance? Is his litany a form of prayer? Perhaps his physical recitation is a form of rote learning and unlearning performed until he believes it. His statement is so broad as to suggest sarcasm. While he may indeed be "sorry for all the attempted genocide and assimilation" is he sorry only that it happened or is he acknowledging an inheritance? Does he feel only empathy or also responsibility? What's the point of this public exercise?

Many Aboriginal artists have argued that at a basic level, as an entry point, their work is about having their histories and persistent existence recognized by the dominant society. Through his actions, Henderson acknowledges that the thin edge of that message's wedge has penetrated him. It takes repetition to replace previous, erroneous messages. Re-learning is labour.

As curators, Margaret Farmer (Australian/New Zealander of British ancestry) and David Garneau (Metis), are moved by Henderson's initial gesture and the complexity of Ah Kee's simplicity. Both manage to evoke colonial inheritances without being reduced to dichotomies of victim and oppressor. They also focus on process over resolution. We hope to see a future with more such pairings and complexities. Meaningful change cannot occur without an exploration of the conditions that make change desirable. As Ah Kee's words suggest, we share a common humanity, denied only by an equally common impulse in the opposite direction.

Curators

David Garneau (Regina, Saskatchewan)

Margaret Farmer (Sydney, Australia)

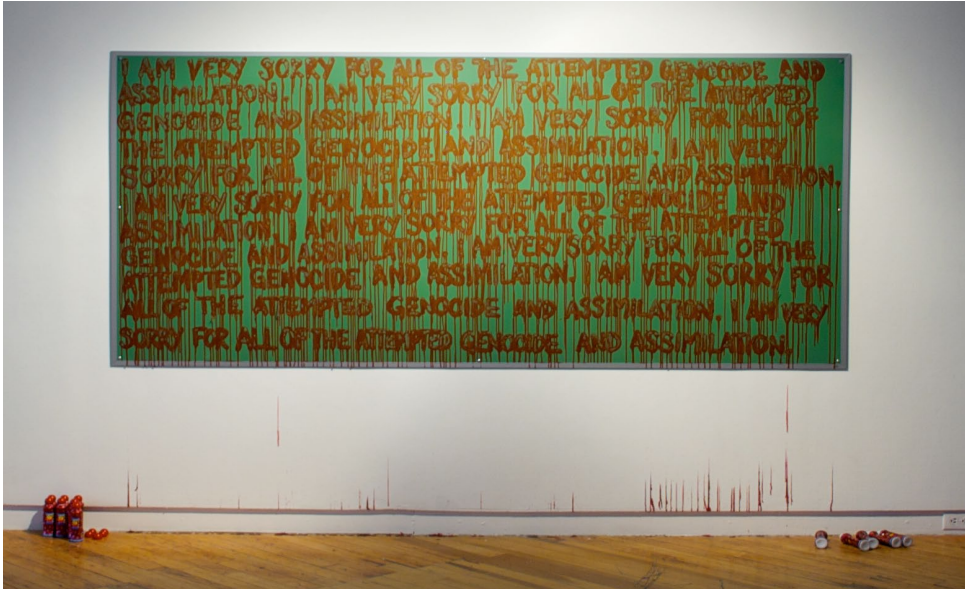
BIOGRAPHIES

Born in North Queensland (Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples), **Vernon Ah Kee** currently lives in Brisbane where he is a founding member of the Aboriginal Art Collective ProppaNow. Ah Kee is an internationally exhibiting artist (including the Sydney and Venice Biennales) best known for his text works, video installations and large-scale portraits. His work weaves sincerity and irony into the documentation of recent history. The assertion of Aboriginal presence, humanity and dignity is a primary theme.

Having studied art in Canada and Berlin, **Lee Henderson** furthers his time- and lens-based artistic practice while teaching Media Art, Computer Science, and Photography at the postsecondary level (currently at OCAD University). He continues to show in Canada and abroad, recent and upcoming exhibitions and screenings include Zero Film Festival Los Angeles, The Rooms, The Dunlop Art Gallery, and Trinity Square Video. Through installation, video, performance and photography Henderson negotiates persistence of collective histories and the brevity of individual lives.

Margaret Farmer is a curator at Ivan Dougherty Gallery, University of New South Wales (UNSW) College of Fine Arts and lecturer in UNSW School of Art History and Theory. Past curatorial projects include the co-founding in 2006 of *SafARI*, the ongoing fringe exhibition to the Biennale of Sydney, with Lisa Corsi; and the exhibition *Terra Alterius: Land of Another*, which toured from 2004-2006. Farmer has extensive publishing experience, including as Associate Publisher of The Federation Press (2000-2005), and has been Managing Editor of the *Australian and New Zealand Journal of Art*, Consultant Editor to *Art & Australia* and Managing Editor of Art & Australia's recent book project *Current: Contemporary Art From Australia and New Zealand* (2008), for which she was also a writer.

David Garneau is Associate Professor of Visual Arts at the University of Regina. His practice includes painting, drawing, curation and critical writing. Solo exhibitions include *Cowboys and Indians (and Métis?)*, *Métis/Sage* and *Road Kill*. His work often engages issues of nature, history, masculinity and Aboriginal identity. His paintings are collected by Canadian Museum of Civilization; The Canadian Parliament; Indian and Inuit Art Centre; the Glenbow Museum; the Mackenzie Art Gallery; Mendel Art Gallery; Saskatchewan Arts Board; Alberta Foundation for the Arts; NONAM, Zurich; and are in many other public and private collections. Garneau has curated several large group exhibitions including *The End of the World (as we know it)*; *Picture Windows: New Abstraction*; *Transcendent Squares*; *Contested Histories*; *Making it Like a Man!*, *Graphic Visions*, *TEXTiles*; two-person exhibitions: *Sophisticated Folk* (Man/Woman and Michel Boutin) *Reveal/Conceal* (Eric Cameron and Chris Gardiner); and solo shows: Diana Thorneycroft, Tim Moore. Garneau has written numerous catalogue essays and reviews and was a co-founder and co-editor of *Artichoke* and *Cameo* magazines. He is currently working on curatorial and writing projects featuring contemporary Aboriginal art exchanges between Canada and Australia.



Lee Henderson, *Lines*, performance and ink on chalkboard, installation view, A Space Gallery, Toronto, 2009. Courtesy of the artist.

**everyday
i achieves something
because i was
born in this skin
everyday
i concedes something
because i was
born in this skin**

Vernon Ah Kee, *born in this skin*, 2008, vinyl lettering on wall, dimensions variable. Courtesy of the artist and Milani Gallery, Brisbane.

Solo exhibition of Mark Igloliorte
Curated by Ryan Rice
Toronto Free Gallery, 14 October – 2 November 2011

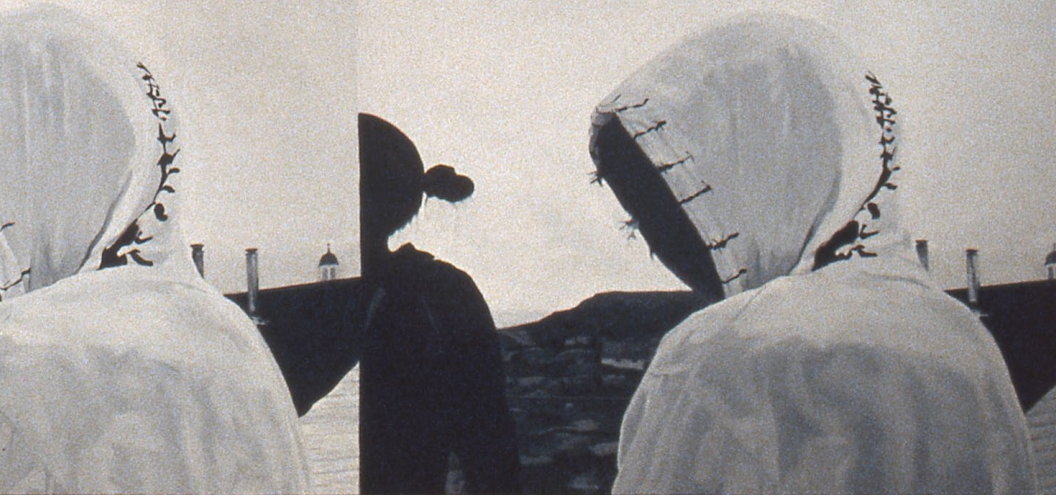
drift



“It Gets Better” is an American public-service campaign raising concerns about the devastating effects bullying has on society. Fatal incidents caused by such needless mistreatment have raised the public’s attention due to a rash of news stories about teen suicide. Celebrities have come forward to lend support to the campaign and have posted personal video testimonials and words of encouragement through YouTube that offer guidance and advice to those who feel isolated and affected by bullying. The campaign offers a sense of hope through personal testimony and the essential message that you can get by because it gets better.

In 1993, a shocked Canadian public watched in disbelief when the media brought attention to a group of six 12 to 14-year-old Innu from Davis Inlet, Labrador, who attempted suicide by inhaling gasoline fumes from plastic bags. This tragedy signalled the social ills of displacement, isolation and alienation consequential of colonization. Bullying did not trigger the event, and there were no public or popular campaigns to counter the real and alarmingly high statistics of suicide amongst the Innu, Inuit and Métis peoples of Labrador and Native Nations across Canada.

The impact of suicide permeates our personal and communal emotions because it haunts us. In the exhibition *drift*, artist Mark Igloliorte contemplates an unresolved shift located somewhere between life and death, and searches for a place to situate the ambiguous act of unnecessary loss within a lived personal and communal experience. The works in *drift* stem from distress caused by the high number of suicides in Labrador and the common relations to each of the departed. Through the persistence of memory, harrowing events



Mark Igloliorte, *Untitled*, 2008, oil on canvas, 396 x 91 cm. Courtesy of the artist and Leonard & Bina Ellen Gallery, Montreal. Photograph: Paul Litherland.

such as suicide become intrusive reminders of what we would rather forget or ignore. Igloliorte contends, “the hurt of these experiences have etched themselves onto my memory.”

The large-scale monochromatic painting *Untitled* (2008) is Igloliorte’s allegory for the occurrence of suicide in Labrador. The weight of mortality borne by northern communities has a devastating effect that cannot be reversed. The morose repetitive images of two faceless figures – one cloaked in a hooded parka, the other a shadow – evoke feelings of loss, emptiness, abandonment and a sense of alienation. By giving form to the taboo, Igloliorte creates a space to contemplate ideas around the fragility of life, the waning of time and the immediacy of death. His grey-scale palette, which subtly contrasts light and dark, freezes instances of time in a linear cinematic manner that signals the past, present and future to address reoccurrences, patterns and statistics traced to the suicide epidemic.

Igloliorte shifts the allegory of his painting from loss to life with his sculptural installation of a komatik box. The wooden box, which sits on top of a traditional sled designed by the Inuit for transporting heavy loads, remains invaluable for navigating the northern landscape. The artist intuitively transforms the vessel’s quiet significance of Inuit heritage into a transportable container to carry the heavy burden of condolence. The komatik and box may symbolically hold memories, customs and experiences to nurture a grieving community forward.

In the gallery, the komatik and box become immobile and command the formal spatial presence of a sculpture. Retired from its origins, the re-imagined form becomes an object to contemplate and manoeuvre around. In an earlier project Igloliorte transformed the traditional device into a skateboard obstacle with the hope to embrace and transform its purpose. The performative skateboarding aspect brought an unconventional significance to the traditional design and function. Igloliorte's process of reconciliation relies upon aspects of his Inuit heritage combined with skateboard culture as a coping mechanism to liberate and blur the burden of an implicit collective grief.



Mark Igloliorte, *Komatik Skate Box*, 2006, metal stock, plywood, acrylic paint, 210 x 40 x 45 cm. Digital video still. Courtesy of the artist.

In a similar manner, Igloliorte's mixed-media video installation *Untitled* (2011) loops lo-tech documented footage of an Alaskan qumuaqatijut onto a collaged skateboard deck. The qumuaqatijut, a social and cultural gathering rooted in hunting practices, has gradually become an important activity for requickening a community's viable drive to reinsert cultural values. The repurposed objects – komatik and skateboard deck – and the contemporary qumuaqatijut sport, engage a younger generation to draw upon and embody the fundamental nature of their subsistence on the land and among each other.

Igloliorte's 2011 series of oil diptychs find value in a seemingly mundane range of objects. The paintings, which focus on inconspicuous banal details – a tool box, shelves, plastic bags, an easel, a sketchbook, an oil tank, a folded blanket – invoke meaning from everyday existence. His garish colour choices muddle truth and counter tedium by drawing attention to what goes unnoticed in the spaces we inhabit. Igloliorte makes use of the diptych to test our perception and emphasize our obligation to look and look again. The mundane becomes endowed with a multitude of possibilities to heal.

In his body of work Igloliorte isolates the velocity of circumstance, whether it is propelled forward or remains still. drift alludes to cultural and communal shifts and intersections in culture, displacement and adaptation, pressing forward the belief that "getting better" happens outside of popular culture amid other conditions and circumstances.

Ryan Rice, Curator



Mark Igloliorte, *Untitled*, Diptych series, 2011, oil on prepared archival paper, 14 x 16.5 cm each. Courtesy of the artist and Galerie Donald Browne, Montreal. Photograph: Guy L'Heureux.



Mark Igloliorte, *Untitled*, Diptych series, 2011, oil on prepared archival paper, 20.5 x 13 cm each. Courtesy of the artist and Galerie Donald Browne, Montreal. Photograph: Guy L'Heureux.



BIOGRAPHIES

Mark Iglooliorte is an Inuk artist and educator from Happy Valley-Goose Bay, Labrador. His artistic work is primarily painting and drawing while working as well in sculpture and performance. He has exhibited in group and solo shows in five provinces and has contributed to the artist book *The Book Of ...*, which has been collected by the National Gallery of Canada. Recently, he has participated in two national group shows: *ALTERNATION*, curated by Ryan Rice at the York Quay Centre, Toronto; and *The Phoenix Art – The Renewed Life of Contemporary Painting*, curated by Robert Enright at Galerie Simon Blais, Montreal. In the summer of 2008 and 2009 Iglooliorte worked with Inuit Youth groups delivering painting and drawing workshops funded in part by The National Aboriginal Youth Suicide Prevention Strategy (NAYSPS) through the Nunatsiavut Department of Health and Social Development. He holds a Bachelor of Education (Intermediate/Secondary) from Memorial University of Newfoundland, a Bachelor of Fine Art from the Nova Scotia College of Art and Design, and a Masters of Fine Art (Painting and Drawing) from Concordia University. Iglooliorte has been represented by Galerie Donald Browne, Montreal, since 2010. He currently lives in Sackville, New Brunswick, with his wife, son and daughter.



Mark Igloliorte, *Untitled*, 2011, video projection on skateboard, skateboard: 22.9 x 86.4 cm, video loop left: 3:00 min, video loop right: 0:25 secs. Courtesy of the artist.

Ryan Rice, a Mohawk of Kahnawake, Quebec, is an artist and curator. Rice received a Master of Arts in Curatorial Studies from the Center for Curatorial Studies, Bard College, New York, graduated from Concordia University with a Bachelor of Fine Arts and received an Associate of Fine Arts from the Institute of American Indian Arts, Santa Fe, New Mexico. He has worked for the past seventeen years within the museum/art gallery milieu at various centres, including the Iroquois Indian Museum, Indian Art Centre, Carleton University Art Gallery and the Walter Phillips Gallery. His articles have been published in *Canadian Art*, *Spirit*, *Fuse*, *Muse* and *Blackflash*. Rice is also a co-founder and former director of the Aboriginal Curatorial Collective. His exhibitions include *ANTHEM: Perspectives on Home and Native Land*, *Oh So Iroquois*, *Scout's Honour*, *LORE*, *Hochelaga Revisited*, *ALTERNATION* and *Soul Sister: Re-imagining Kateri Tekakwitha*. In 2009 he joined the Museum of Contemporary Native Arts in Santa Fe, New Mexico, as Chief Curator.

Toronto Free Gallery

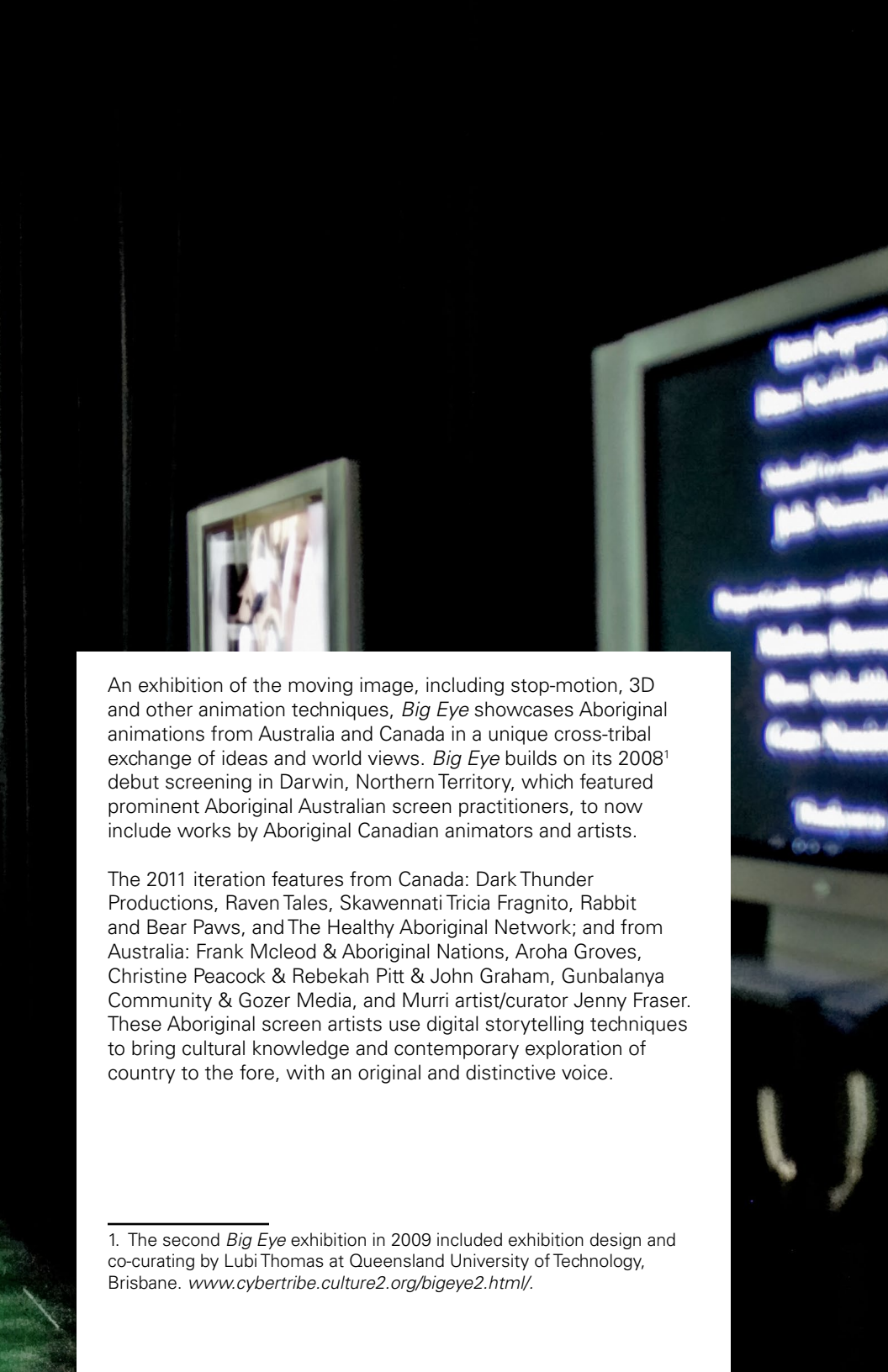
Toronto Free Gallery (TFG) is a not-for-profit art space dedicated to providing a forum for social justice, cultural and urban issues expressed through all media. TFG is to be a creative laboratory that provides artists with a space to experiment, explore new ideas, question norms and challenge both themselves and their audiences. TFG is pleased to receive support from the Canada Council for the Arts & Ontario Arts Council.

www.torontofreegallery.org

BIG EYE

Curated by Jenny Fraser
Vtape, October 15 – November 25, 2011





An exhibition of the moving image, including stop-motion, 3D and other animation techniques, *Big Eye* showcases Aboriginal animations from Australia and Canada in a unique cross-tribal exchange of ideas and world views. *Big Eye* builds on its 2008¹ debut screening in Darwin, Northern Territory, which featured prominent Aboriginal Australian screen practitioners, to now include works by Aboriginal Canadian animators and artists.

The 2011 iteration features from Canada: Dark Thunder Productions, Raven Tales, Skawennati Tricia Fragnito, Rabbit and Bear Paws, and The Healthy Aboriginal Network; and from Australia: Frank Mcleod & Aboriginal Nations, Aroha Groves, Christine Peacock & Rebekah Pitt & John Graham, Gunbalanya Community & Gozer Media, and Murri artist/curator Jenny Fraser. These Aboriginal screen artists use digital storytelling techniques to bring cultural knowledge and contemporary exploration of country to the fore, with an original and distinctive voice.

1. The second *Big Eye* exhibition in 2009 included exhibition design and co-curating by Lubi Thomas at Queensland University of Technology, Brisbane. www.cybertribe.culture2.org/bigeye2.html/.

A conversation between Jenny Fraser and Rennae Hopkins

Jenny Fraser: The ancient design styles from both Australia and Canada lend themselves to the animation art form. When we really look at customary material culture we can almost see objects like bark paintings or totem poles come alive in our mind's eye, even without an understanding of their stories. They have such a strong visual literacy of their own.

Rennae Hopkins: Animation has the capacity to move across the boundaries of imagination, representing a visual connection to the traditional Aboriginal kinship structures of both moiety and totemism ... a visual experience that identifies the



Frank McLeod, *Two Willy Willies*, 1994, 4:31 mins, from *The Dreaming* series, 2D animation, 4:3, single channel, colour, stereo, exhibited from DVD. Courtesy of the artist and Aboriginal Nations Australia.

non-Indigenous audience with both the mystical and the unknown. More than just a collection of short animations, this exhibition is vital as a contemporary sharing of Indigenous cultural heritage and ongoing cultural maintenance.

JF: True. In mainstream Australian arts industries there is a very big divide between filmmaking and media arts arenas. Apparently the two entities shall never meet, and sadly the Aboriginal subsections of those industries

have followed suit. In other countries, like Canada, both are embraced and supported simultaneously. On a curatorial level, animation was chosen for *Big Eye* as a screen-based genre that crosses the divide with ease, along with other divides such as age, education and socio-economic status.

RH: It's typical and unfortunate that Blackfellas in a position of education and access continually conform to mainstream conservatism and boundary construction. Instead, we need to draw on our similarities as Aboriginal peoples. The mythology of First Nation Peoples of Canada and Australia are very similar; both hold a belief that human consciousness developed from a form of totemic connection. It's this mutual understanding of a collective consciousness that we see evidenced within the animations, ideas of belonging, nature and creation.

JF: The Dreaming stories of Aboriginal nations in Australia and Raven Tales from Canada are wonderful examples of creation stories from an animist perspective in action. Animals are a great mirror for our own behaviours, a reflection of the true essence of our identity. Everything else comes after the beginning ...

RH: Ah, deadly sista! In *Big Eye*, the Canadian and Australian Aboriginal artists' expression is centred on a fusion between traditional and urban, contemporary and ancient. This is where we now find ourselves as Indigenous peoples globally. Each generates an almost visual poetry as a narrative connected to the subconscious and the unknown. Two words – “you” and “us” – register a relationship between atmosphere and earth. This is understood as a time continuum between the past, present and future, which then returns us back to the start, never-ending. This is what has always made our world view separate and unique to the West, which sees the world as linear – a series of events.

JF: Yes, we can only strive to honour the past as our teacher, the present as our creation, and the future as our inspiration. This is Dreaming in action. The work *Boy and Moth* is particularly interesting in this regard as it is a contemporary myth, or re-Dreaming, from the mind of writer and Kombumerri traditional owner John Graham, simultaneously referencing all realms. Similarly, in *Darkness Calls*, the comic book drawn by Steven Keewatin Sanderson, we can see how all is interrelated through the life of the main character Kyle, his friends, family and ancestors alike.



The Healthy Aboriginal Network, *Darkness Calls in Gitxsan*, 2007. 19:00 mins, Gitxsan with subtitles, digital video, 16:9, single channel, colour, stereo, exhibited from DVD. Courtesy of Anthony Wong and The Healthy Aboriginal Network.

RH: It's no coincidence that we discover such similarity. It's a living demonstration, given the shared colonization processes of both countries, which were designed to systematically destroy native languages and cultures and assimilate First Nation Peoples into white society. These animations serve as products of healing and adjustment to the reinvention of Aboriginal identity for a new age.

JF: Trans-generational trauma has manifested in many ways in most Aboriginal families. Again, a reason why so many of our people conform as a sign of success. It is important to note

that before the official apology by Canadian Prime Minister Stephen Harper, the Canadian Government had handed over \$350 million in compensation to residential school abuse sufferers and this was invested into culturally significant initiatives such as talking circles, language revitalization and digital storytelling projects. This is a good model for Australia to follow in proactively addressing the impact of the wrongs of the past on an individual and collective level and move forward with a healthier mindset.

RH: About time and long overdue – any strategy that encourages the nurturing of Indigenous Peoples’ own separate and viable intellectual property outside of the relationship of an ongoing oppression through colonization is vital.

JF: There are currently very few avenues for Aboriginal voices to be heard. Animation is one of the art forms acceptable to mainstream non-Indigenous audiences. Unlike other Aboriginal content, they’re even screened on mainstream primetime TV!

RH: Unfortunately this becomes our two-edged sword. In fitting in within avenues of mainstream audience the true authenticity of ceremony and practice within our own inherent system of storytelling has become lost. For instance, the idea that through parable the development of human consciousness and mythology is established as a direct link to a faith in God (Biami) or a higher being as a final stage of human evolution is not really considered beyond the aesthetic forms of the animation.

JF: Agreed, but if we keep involved in creative acts we maintain connection to the essence of our ancestral roots and become at one with Biami, or Jabreen, in that very moment. As Louis Riel, an important Métis leader prophesized in 1885: “My people will sleep for one hundred years, when they awake it will be the artists who give them their spirit back.”



Gunbalanya Community & Gozer Media, *The Echidna and the Turtle*, 2003, 7:02 mins, claymation, 4:3, single channel, colour, stereo, exhibited from DVD. Courtesy of the Gunbalanya Community & Gozer Media.



Colin Curwen, *Baby Blues*, 2007, 24:18 mins, from the *Raven Tales* series, digital animation, 16:9, single channel, colour, stereo, exhibited from DVD. Courtesy of the artist and New Machine Studios.



Skawennati Tricia Fragnito, *Time Traveller™*, 2008, 1:15 mins, production still, 16:9, single channel, colour, stereo, exhibited from DVD. Courtesy of the artist.



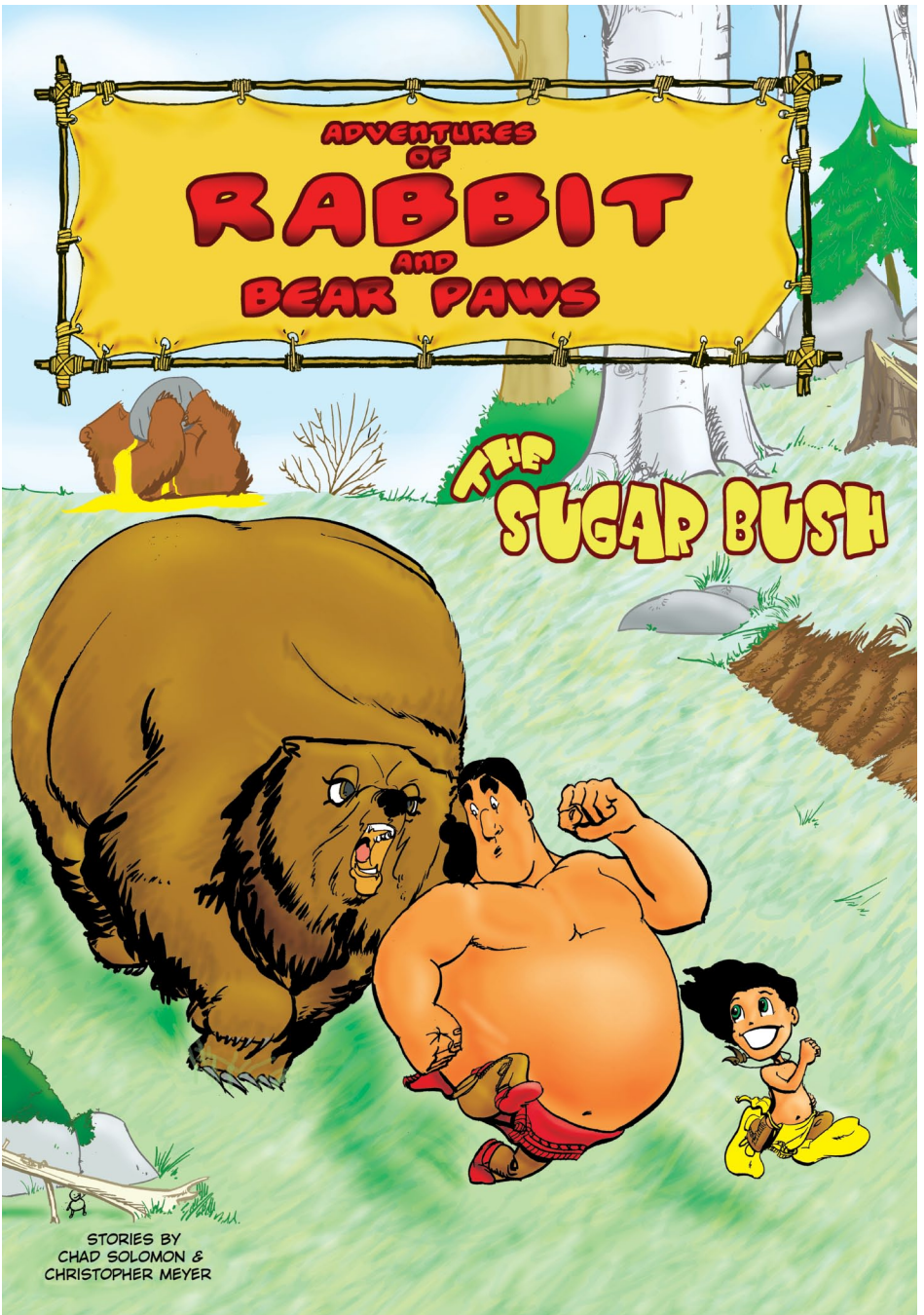
Christine Peacock, Rebekah Pitt & John Graham, *Boy and Moth*, 2005, 3:36 mins, digital animation, 4:3, single channel, colour, stereo, exhibited from DVD. Courtesy of the artists.



Dark Thunder Productions, *Raiders of the Lost Art*, 2009, 27:56 mins, from the *Wapos Bay* series, claymation, 16:9, single channel, colour, mono, exhibited from DVD. Courtesy of Wapos Bay Productions.



Jenny Fraser, *other[wize]*, 2005/6, 3:00 mins, 2D animation, 4:3, single channel, colour, stereo, exhibited from DVD. Courtesy of the artist and Fireworks Gallery, Queensland.



STORIES BY
CHAD SOLOMON &
CHRISTOPHER MEYER

Chad Solomon and Christopher Meyer, *The Sugar Bush*, 2006, 3:11 mins, from the *Rabbit and Bear Paws* series, 2D animation, 16:9, single channel, colour, stereo, exhibited from DVD. Courtesy of the artists and First Nation Elders.

LIST OF WORKS

Dark Thunder Productions

Raven Power, 2009
23:59 mins

Raiders of the Lost Art, 2009
27:56 mins

All works from the *Wapos Bay* series
Claymation, 16:9, single channel, colour, mono,
exhibited from DVD
Courtesy of Wapos Bay Productions

Colin Curwen

Baby Blues, 2007
24:18 mins

From the *Raven Tales* series
Digital animation, 16:9, single channel, colour,
stereo, exhibited from DVD
Courtesy of the artist and New Machine
Studios

Skawennati Tricia Fragnito

Time Traveller™, 2008
1:15 mins
Machinima, 16:9, single channel, colour, stereo,
exhibited from DVD
Produced with the support of Aboriginal
Territories in Cyberspace (*AbTeC*)
Research Assistant and Set Builder: Bea
Parsons
Graphic Designer: Lysanne Bellemare

Rabbit and Bear Paws

The Sugar Bush, 2006
3:11 mins

The Voyageurs, 2008
5:48 mins

All works from the *Rabbit and Bear Paws* series
2D animation, 16:9, single channel, colour,
stereo, exhibited from DVD
Courtesy of Chad Solomon, Christopher Meyer
and First Nation Elders

The Healthy Aboriginal Network

Darkness Calls in Gitxsan, 2007
19:00 mins
Gitxsan with subtitles
Digital video, 16:9, single channel, colour,
stereo, exhibited from DVD
Courtesy of Anthony Wong and The Healthy
Aboriginal Network

Frank McLeod & Aboriginal Nations

Ballawinne, 1996
6:01 mins

Two Willy Willies, 1994
4:31 mins

Tuggan-Tuggan, 1996
6:24 mins

Moon and His Two Wives, 1997
6:33 mins

How Bama Got Biri, 1994
4:20 mins

All works from *The Dreaming* series
2D animation, 4:3, single channel, colour, stereo,
exhibited from DVD
Courtesy of the artist and Aboriginal Nations
Australia

Aroha Groves

What is a Blakfulla doing in a virtual realm?, 2007
8:15 mins
Machinima, 4:3, single channel, colour, stereo,
exhibited from DVD
Courtesy of the artist and Boomalli Aboriginal
Artists Cooperative, Sydney

Christine Peacock, Rebekah Pitt & John Graham

Boy and Moth, 2005
3:36 mins
Digital animation, 4:3, single channel, colour,
stereo, exhibited from DVD
Courtesy of the artists

Gunbalanya Community & Gozer Media

The Orphan Boy, 2004
6:14 mins

The Echidna & the Turtle, 2003
7:02 mins

Claymation, 4:3, single channel, colour, stereo,
exhibited from DVD
Courtesy of Gunbalanya Community & Gozer
Media

Jenny Fraser

other[wize], 2005/6
3:00 mins
2D animation, 4:3, single channel, colour, stereo,
exhibited from DVD
Courtesy of the artist and Fireworks Gallery,
Queensland

BIOGRAPHIES

Jenny Fraser is a “digital native” working within a fluid screen-based practice, interested in refining the art of artist/curator as an act of sovereignty and emancipation. She is a spearhead for Aboriginal Media Arts, founding cyberTribe online Gallery in 1999, the Blackout Collective in 2002 and curating *The Other APT*, which was included in the 2008 Biennale of Sydney. Fraser is also a celebrated artist and her work is regularly exhibited and screened internationally. She received an honourable mention at the 2007 imagineNATIVE Film + Media Arts Festival, and was the first to be acknowledged for video art in the twenty-five-year history of the Telstra National Aboriginal and Torres Strait Islander Art Award. A Murri, she was born in 1971 in Mareeba, Far North Queensland.
www.cybertribe.culture2.org/jennyfraser

Rennae Hopkins is a Maiawali Karuwali and Pitta Pitta Aboriginal woman from Boulia, North West Queensland. She has a degree in Communication Design from the Queensland University of Technology. Hopkins is driven by the endless possibilities made available by cutting-edge technology and animation, and how these new mediums can reflect a very sophisticated contemporary understanding of Indigenous experience in ways that previously were only visions of fantasy and romantic mystery.

Aroha Groves is a media artist working across a range of disciplines. Over the past five years she has worked as a developer, facilitator and tutor on numerous Indigenous community arts. Her current work uses the social networking utility Second Life to create digital maquettes for public artworks, exploring contemporary Aboriginal social engagement in a politically-neutral online environment.

Raven Tales

Colin Curwen has been producing commercial animation and independent productions in Calgary for the past nine years and has helped to pioneer the animation production industry in Alberta. He co-financed New Machine's first original production, *How Raven Stole the Sun*, which has won more than thirty awards at film festivals and competitions around the world. In 2005, Curwen co-created and produced the twenty-six-episode animated series *Raven Tales*, which airs on ACCESS Television and APTN in Canada and the Smithsonian Channel HD in the US.
www.raventales.com

John Graham is a Kombumerri man from the Australia's Gold Coast region. He is an award-winning poet, accomplished artist and musician and has recently begun to write stories.

Christine Peacock is a descendent of Erub in the Torres Strait Islands. She is a writer, producer and director for Brisbane-based arts media organization Uniikup Productions Limited. Peacock is the Director of the Colourise Film Festival which commissioned *Boy and Moth in 2005* with funding support from the Brisbane City Council. She is also a part-time faculty member of Creative Industries at the Queensland University of Technology.

Rebekah Pitt is a Yidinji woman from the Atherton Tablelands in Northern Queensland. While making *Boy and Moth* she was in her final year of study in Communication Design (Animation) at Queensland University of Technology.

Skawennati Tricia Fragnito is an artist and independent curator with a BFA from Concordia University and a Graduate Diploma in Institutional Administration (Arts Specialization). In 1994 she co-founded the First Nations artist collective Nation to Nation, and soon after was born CyberPowWow, the pioneering, Aboriginally-determined, online gallery and chat space. She is currently Co-Director of Aboriginal Territories in Cyberspace (AbTeC), a network of artists, academics and technologists investigating, creating and critiquing Aboriginal virtual environments.
www.skawennati.com; www.AbTeC.org

With his tribal name of Guginy meaning “fruit bat”, **Frank McLeod** is a Kuranda-based artist and professional cartoonist. Originally from Kempsey, New South Wales, and a descendant of the Dunghutti tribe, McLeod developed a love of painting and drawing from an early age and went on to study Aboriginal Art at Cairns TAFE. He is a contributing cartoonist to *Streetwise* magazine, a national publication aimed at the Aboriginal youth market that deals with pertinent issues including racism and drug and alcohol abuse. McLeod has exhibited nationally and was Head Animator on Aboriginal Dreamtime Stories that screened on Australian national television.
www.thedreamingstories.com.au

Dark Thunder Productions

Dennis Jackson is of Cree ancestry from Northern Saskatchewan and a family man who shares his career in film and television with his lifelong partner, Melanie. Jackson is committed to producing and directing programs involving Aboriginal content with language retention. As a producer/director Jackson has worked on various productions including the award-winning *Heartbeat of the Earth* for Y’atthe Askiy Productions. Jackson continues to write stories, drawing inspiration from his Mushom (grandfather) Philip Morin, who hunted and trapped for his twenty-two children in the north.

Dark Thunder Productions

Melanie Jackson is of Métis/Saulteaux ancestry from Southern Saskatchewan and shares her career in film and television with her lifelong partner, Dennis. Jackson began her career by editing the thirteen-part series *Voices of Aboriginal Youth*, and her editing credits include the award-winning productions *Open Fire*, *Heartbeat of the Earth*, *Christmas at Wapos Bay* and *Ekospi Namew: At the Time of the Sturgeon*. Dark Thunder Productions is currently developing children’s stories for an animation series as part of its commitment to an ever-changing world in which kids can inspire and influence change
www.waposbay.com

Rabbit and Bear Paws

Chad Solomon is a member of the Henvey Inlet Ojibway First Nation in Ontario. He learnt from his grandfather Art, a traditional healer and justice activist, to be young at heart and that laughter is the greatest medicine. With this in mind, Solomon created the company Little Spirit Bear Productions that publishes the humorous adventure comic strip *Rabbit and Bear Paws*, which follows two mischievous Ojibwa brothers playing pranks and having amazing adventures.

Christopher Meyer is co-writer of *Rabbit and Bear Paws*. The series has won several awards including the New Media Award in the 2008 imagineNATIVE Film + Media Arts Festival. Awards aside, Meyer is excited to be working on a project that promotes positive First Nations characters while educating and entertaining all age groups. *Rabbit and Bear Paws* is a team effort with storylines guided by Aboriginal community elders.
www.rabbitandbearpaws.com

The Healthy Aboriginal Network

Darkness Calls in Gitxsan is a Healthy Aboriginal Network production. The Healthy Aboriginal Network creates comic books on health and social issues for youth. Director and Editor: Anthony Wong; Comic Book Illustrator: Steven Keewatin Sanderson; Audio Support: Shawn Woods; Executive Director: Chief Marj McRae; Producer: Sean Muir; Cast: Jay Turley, Shawn Woods, Chastity Turley, Dan Wilson, Jezebel Turley, Robert Milton, Chief Marj McRae, Fedilia O’Brien, Floyd Moore, Audrey Woods.
www.thehealthyaboriginal.net

Vtape

Operating as a distributor, a mediatheque and a resource centre with an emphasis on the contemporary media arts, Vtape’s mandate is to serve both artists and audiences by assisting and encouraging the appreciation, pedagogy, preservation, restoration and exhibition of media works by artists and independents.
www.vtape.com



Aboriginal Visual Culture
Program



ACC/CCA
ABORIGINAL CURATORIAL COLLECTIVE
COLLECTIF DES CONSERVATEURS AUTOCHTONE



Revisoning the Indians of Canada Pavilion: Ahzhekewada [Let us look back]

An Aboriginal conference for curators, artists, critics, historians and scholars

A co-production of

Aboriginal Visual Culture Program at OCAD University and

Aboriginal Curatorial Collective/Collectif des Conservateurs Autochtone

at

OCAD University, 100 McCaul Street, Toronto

Saturday October 15 and Sunday October 16 2011

and

Mzinkojige Waabang (He/She is carving tomorrow)

Produced by Wanda Nanibush on behalf of the Aboriginal Curatorial Collective

Co-producers include Toronto Free Gallery and Vtape

Presenting productions by ImagineNATIVE Film + Media Arts Festival

with Edward Day Gallery, ASpace and Gallery 44

(see itinerary below)

EXHIBITIONS SCHEDULE

Friday, October 14, 2011

TIME	EVENT	LOCATION
6:00pm	<i>M:Stories of Women</i> . New photography and video works by Shelley Niro curated by Sally Frater (<i>Produced by Gallery 44</i>)	<i>Gallery 44, 401 Richmond Street West Suit #120</i>
6:30pm	Artist talk with Shelley Niro	
7:00pm	<i>drift</i> , Solo Exhibition, Mark Igloliorte, Curated by Ryan Rice	<i>Toronto Free Gallery 1277 Bloor Street West, Toronto</i>
8:00pm	Talk with Curator Ryan Rice and Artist Mark Igloliorte	<i>Toronto Free Gallery 1277 Bloor Street West, Toronto</i>
10:00pm	Music Concert: Arthur Renwick and Friends, Toronto Free Gallery	

COLLOQUIUM SCHEDULE
Saturday October 15, 2011

TIME EVENT & LOCATION

8:00 – 11:00am Check-in, Registration and Refreshments, *OCADU, Rm 187*

9:00 – 9:15am Opening Remarks: **Bonnie Devine**, *OCADU Auditorium*
Elder's Opening Ceremony: **Edna Manitowabi**, Professor
Emeritus, Trent University, *OCADU Auditorium*

SESSION 1

Moderated by Linda Grussani, Curatorial Assistant, National Gallery of Canada, PhD Student, Queen's University, Session 1 will provide the critical and historical foundation of the conference, by exploring the history of Expo '67, through the curators and artists who participated in the development of the Indians of Canada Pavilion. Tom Hill, distinguished curator, will give a keynote address outlining his experiences as curator of the Pavilion in 1967 and contextualize the critical and political impact of Indigenous art during this period.

9:15 – 9:30am Tom V. Hill, Curator, Artist and Former Director of the Woodland Cultural Centre, *OCADU Auditorium*

Panel 1: The Indians of Canada Pavilion, Expo 67. Alex Janvier, artist and activist, was a cultural advisor at the Department of Indian Affairs in 1967, Duke Redbird was the poet who wrote and recited the address when the Pavilion opened. Both will participate with Tom Hill in a round table discussion describing the process, expectations and outcomes of the 1967 Pavilion. Their discussion and particularly the question and answer period that will follow is intended to introduce and contextualize the creative and political motivations of the Pavilion.

9:30 – 10:00am Presenters: **Tom V. Hill**, Curator, Artist and Former Director of the Woodland Cultural Centre; **Alex Janvier**, Artist; **Duke Redbird**, Poet, Mentor/Advisor at OCAD University, Aboriginal Visual Culture Program, *OCADU Auditorium*

10:00 – 10:15am Q&A for Keynote and Panelists, *OCADU Auditorium*

10:15 – 10:30am Break – Refreshments provided, *OCADU, Rm 187*

Panels 2 and 3: The five eminent curators of two landmark exhibitions in 1992, *Land Spirit Power* and *INDIGENA: Perspectives of Indigenous Peoples on Five Hundred Years* meet for the first time to describe their process and the social and cultural aspirations that impelled the creation of these exhibitions. We expect these panels to be an exercise in collaborative story telling, laying the groundwork for an open discussion with the audience. We hope that a new oral history of the two exhibitions will emerge, contextualized within a critical and generative framework.

Panel 2: 25 years after - 1992, Part One: *Land Spirit Power* at the National Gallery

10:30 – 11:15am Presenters: **Robert Houle**, Artist, Curator and Professor at OCAD University; **Diana Nemiroff**, Curator and Professor at the University of Ottawa; **Charlotte Townsend-Gault**, Curator, Art Historian, Anthropologist and Professor at University of British Columbia and University College London. *OCADU Auditorium*

Panel 3: 25 years after - 1992, Part Two: *INDIGENA: Perspectives of Indigenous Peoples on Five Hundred Years* at the Canadian Museum of Civilization

11:15 – 11:45am Presenters: **Lee-Ann Martin**, Curator of Contemporary Canadian Aboriginal Art at the Canadian Museum of Civilization; **Gerald McMaster**, curator of Canadian Art at the Art Gallery of Ontario and Joint Artistic Director of the 18th Biennale of Sydney, Australia (by video presentation), *OCADU Auditorium*

11:45 – 12:15pm Roundtable and Q&A

12:30 – 2:00pm Lunch – not provided

SESSION 2

Moderated by Keynote speaker Richard W. Hill, Curator and Associate Professor at York University, Session 2 will explore the intersections of art activism and art criticism in an Indigenous context. Hill's keynote, *Building on Modern Ruins: Establishing Critical Platforms and Vocabularies for Indigenous Art in North America before 1992* (working title), sets the context for Panels 4 and 5.

2 – 2:30pm **Richard Hill**, Curator and Associate Professor, York University, *OCADU Auditorium*

Panel 4: Theory in Practice: the Development of Indigenous Critical and Aesthetic Theory from 1967 to 1992, will examine the work of independent artists who developed curatorial and artistic practices between 1967 and 1992: artists and curator/activists who organized and promoted the cause of Aboriginal creative practice without institutional support or validation. These include SCANA, Professional Native Indian Artists Inc. (the Indian Group of Seven), independent curatorial projects by Tom Hill, Bob Boyer, Joane Cardinal-Schubert and others. Three emerging Aboriginal scholars and artists will collaborate in a panel presentation of original papers to provide the history and celebrate the legacy of these important pioneers. We hope the discussions and questions raised by this panel will inspire a new generation of Aboriginal artist/activists.

2:30 – 3:15 pm Presenters: **Michelle LaVallee**, Assistant Curator, MacKenzie Art Gallery, Regina: *Establishing foundations and strategies of Aboriginal curatorial practices: Towards an Aboriginal curatorial and art historical research model*; **Suzanne Morrisette**, Independent Artist & Curatorial Resident, Thunder Bay Art Gallery, *Further Investigations: Revisiting the Thunder Bay Art Gallery's "Mandate Study 1990-93"*; Lisa Myers, Independent Curator, Toronto: *Best Before: Recipes and Food in Contemporary Aboriginal Art*

3:15 – 3:30pm Break - Refreshments provided. *OCADU, Rm187*

Panel 5: A New Art History, Indigenous Art Historians and the Indigenous Museum, will gather working curators from three institutions in Canada and the US to exchange historical and contemporary experience and practice from a continental perspective. Their focus will be the creation of a new Aboriginal art history. How have things changed since 1967 and 1992? What are the challenges and opportunities facing Aboriginal art professionals today?

3:30 – 4:15pm Presenters: **Crystal Migwans**, Former Curatorial Assistant, Ojibwe Cultural Foundation; **Ryan Rice**, Chief Curator, Museum of Contemporary Native Arts, Santa Fe, New Mexico; **Kathleen Ash-Milby**, Associate Curator, National Museum of the American Indian, New York City, NY. *OCADU Auditorium*

4:15 – 4:30pm Q&A for Keynote and Panelists

EXHIBITIONS SCHEDULE
 Saturday, October 15, 2011

TIME	EVENT	LOCATION
6:30pm	<i>Vital to the General Public Welfare</i> . New works by Jason Lewis (Produced by and for The 12th Annual imagineNATIVE Film + Media Arts Festival)	<i>Edward Day Gallery, 952 Queen St. W. Suite 200 Toronto</i>
7:30pm	<i>Big Eye</i> curated by Jenny Fraser, Murri artist/curator: Dark Thunder Productions, Raven Tales, Skawennati Tricia Fragnito & AbTeC, Rabbit and Bear Paws and The Healthy Aboriginal Network; and from Australia: Frank Mcleod & Aboriginal Nations, Aroha Groves, Christine Peacock & Rebekah Pitt & John Graham, Gunbalanya Community & Gozer Media, and Jenny Fraser.	<i>Vtape, 401 Richmond Street West, Suite 452</i>
8:30pm	<i>Signs of Sorrow</i> curated by David Garneau (Alberta) and Margaret Farmer (Australia) with new installations by Lee Henderson and Vernon Ah Kee.	<i>VMAC Gallery, 401 Richmond Street West</i>

Performance by Lee Henderson. Followed by Curatorial talk with David Garneau

Also at 401 Richmond

S-O-S3 (signals of survival) curated by Cheryl L'Hirondelle with artists Jason Baerg, Raven Chacon, Jason Lujan, Julie Nagam, Bear Witness

ASpace, 401 Richmond Street West, Suite 110

COLLOQUIUM SCHEDULE
Sunday, October 16

TIME EVENT & LOCATION

8 – 10 am Check-in, Registration and Refreshments
OCADU, Rm 187

SESSION 3

Indigenous Cosmopolitanism: Moderated by Steve Loft, Curator and National Visiting Fellow at Ryerson University, presents keynote addresses from scholars/curators Brenda Croft and David Garneau, whose curatorial and critical practices span international boundaries and include explorations of Aboriginal engagement in international venues and Biennales.

9 – 10am Keynote Presenters: **Brenda L Croft**, Gurindji/Malgnin/Mudpurra peoples, Lecturer - David Unaipon College of Indigenous Education and Research, University of South Australia; **David Garneau**, Artist, Curator and Associate Professor, University of Regina. *OCADU Auditorium*

10 – 10:15am Q&A for Keynotes

10:15 – 10:30am Break – Refreshments provided. *OCADU, Rm 187*

Panel 6: “Internationalism” in contemporary Aboriginal art practice: Moderated by Heather Igloliorte, Curator and PHD Candidate, Carleton University. The presenters will exchange their experiences and strategies in international venues such as the Biennales of Venice, Sydney and elsewhere. How has Aboriginal art practice become “cosmopolitan” and what effect has this had on the practice and narratives of Aboriginal cultural expression?

10:30 – 11:15am Presenters: **Tracey Assing**, Filmmaker, Trinidad; **Brenda L Croft**, Gurindji/Malgnin/Mudpurra peoples, Lecturer - David Unaipon College of Indigenous Education and Research, University of South Australia. *OCADU Auditorium*

11:15 – 11:30am Q&A for Moderator and Panelists

Panel 7: The digital artifact and new art histories: Moderated by Jason Baerg, artist, curator. Three artists/theorists present their original papers describing the impact of digital media and web-based art on Aboriginal communities and artistic production. This will be an interactive exchange of technological innovation, including demonstrations of how artists are using new media to enhance and disseminate their stories and artwork.

Moderator: Jason Baerg,

11:30 – 12:15pm Presenters: **Stephen Foster**, Assoc. Professor, UBC Okanagan, Director, Summer Institute for Interdisciplinary Indigenous Graduate Studies, Coordinator, IGS MFA Program, Coordinator, CanWest Global Centre for Artists' Video: Presentation on Digital Archive (working title); Skawennati Fragnito, Artist and Co-Director, Aboriginal Territories in Cyberspace: From CyberPowWow to Skins: A History of Filling in the Blank Spaces; **Cheryl L'Hirondelle**, multi/interdisciplinary artist, singer/songwriter, curator/programmer: codetalkers recounting signals of survival (working title)

12:15 – 12:30pm Q&A for Moderator and Panelists

12:30 – 1:40pm Lunch – not provided
ACC Annual General Meeting for all ACC members
OCADU Auditorium

SESSION 4

Moderated by Bonnie Devine, artist, curator and educator, Associate Professor and Founding Chair, Aboriginal Visual Culture, OCAD University, Session 4 will focus on the development of Aboriginal art education and the impact of innovation in digital media at the community level. The discussion will open with a keynote address by Sherry Farrell Racette and followed by a presentation by David McIntosh.

1:45 - 2:30pm **Sherry Farrell Racette**, Artist, Professor, University of Manitoba in the Departments of Native Studies and Women and Gender Studies; **David McIntosh**, Filmmaker, Writer, Curator and Associate Professor in Media Studies, OCAD University. *OCADU Auditorium*

Panel 8: Building Bridges *Building Bridges* will look at developments in education. As it was in 1967, the economic and cultural situation for many Aboriginal people continues to be dire. How does contemporary art practice contribute to the education and cultural survival of our communities? By what means are contemporary artists working to bring education, information and agency to our people?

2:30 – 3:20pm Presenters: **Elwood Jimmy**, Artist, Curator, Director, Sâkêwêwak Artists' Collective; **France Trépanier**, Visual Artist, Curator and Cultural Consultant; **Jenny Fraser**, Murri artist / curator, Australia. *OCADU Auditorium*

3:20 – 3:35pm Q&A for Moderator and Panelists

3:35 – 3:50pm Break, *OCADU, Rm 187*

Panel 9: 1967 + The Dreaming Time 1967 +The Dreaming Time will give four emerging artists and curators an opportunity to present their original papers describing their dreams and expectations for the future. Not merely a forum to show examples of their work, we hope this panel will provide an opportunity for discussion about where Aboriginal art and culture is headed. As the Indians of Canada Pavilion did in 1967, this gathering of four young Aboriginal artists will point the way to a new vocabulary and field of action for art and culture.

3:30 – 4:30pm Presenters: **Vanessa Dion-Fletcher**, Performance Artist: Writing Landscape, **Maria Hupfield**, Artist: Those who show us the way, **Nigit'stil Norbert**, Photographer: Renegotiating Contemporary Aboriginal Art from a Northerner's (Northwest Territories) Perspective, **Jessie Short** MA, Performance Artist: All of My Blood is Red – Key themes and ideas in my research on contemporary Métis Visual Culture and Identity

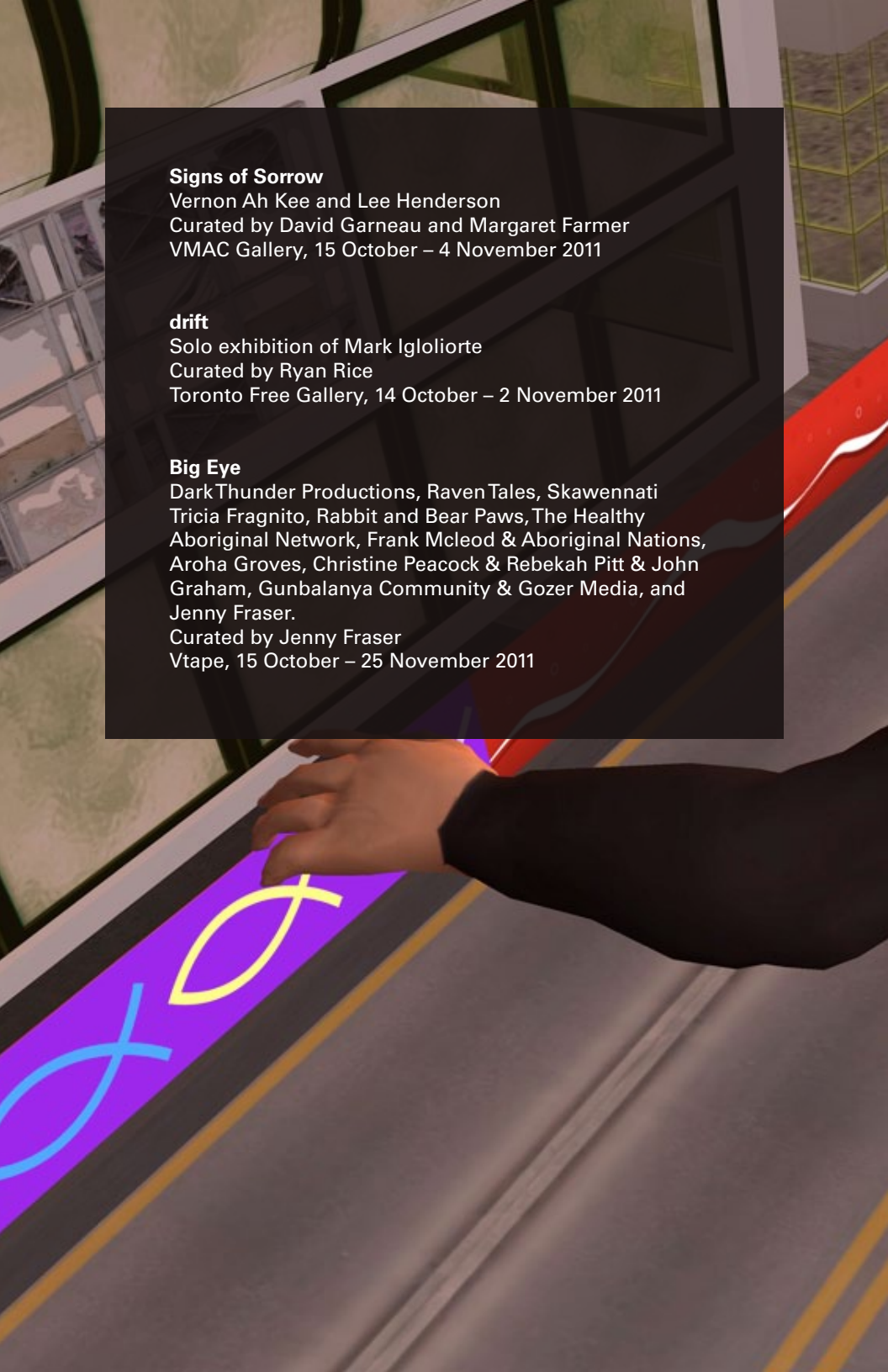
4:30 – 4:45pm Q & A

CLOSING

4:45 – 5:30pm DJ and digital media artist **Bear Witness**, **Duke Redbird** and Youth Dancers (Seventh Generation/Native Canadian Centre) Closing: Elder, **Edna Manitowabi**. *OCADU Auditorium*

Sunday Evening Events

5:30 – 8:30pm Reception/meet and greet
Silent Art Auction. *OCADU, Rm 230*

A hand in a black sleeve is touching a digital display. The display shows a purple horizontal band with two stylized leaf icons: a blue one on the left and a yellow one on the right. The background is a blurred indoor setting with a window and a red wall.

Signs of Sorrow

Vernon Ah Kee and Lee Henderson

Curated by David Garneau and Margaret Farmer

VMAC Gallery, 15 October – 4 November 2011

drift

Solo exhibition of Mark Igloliorte

Curated by Ryan Rice

Toronto Free Gallery, 14 October – 2 November 2011

Big Eye

DarkThunder Productions, RavenTales, Skawennati

Tricia Fragnito, Rabbit and Bear Paws, The Healthy

Aboriginal Network, Frank Mcleod & Aboriginal Nations,

Aroha Groves, Christine Peacock & Rebekah Pitt & John

Graham, Gunbalanya Community & Gozer Media, and

Jenny Fraser.

Curated by Jenny Fraser

Vtape, 15 October – 25 November 2011