

practice and hone their skills until they are confident enough to work on their own, creating their own patterns and making sure the thread is secure and durable enough to last a long time. Caribou hunting, though different, is taught in a similar fashion when the young men are old enough to endure lengthy exposure to the harsh winter climates of the north; they are taken out on the land and taught the ways of life and death for survival and self-preservation. Children are taken out on numerous hunting trips in all seasons in order to learn how to shoot and track the caribou as they migrate through the tundra. Everything from the caribou is used by a family. The antlers are used for tools, the hide used for clothing and garments, the meat eaten and shared, and the fur is used for hair tufting and decoration. The meanings attached to the consistent spectacle of the North, the Aurora Borealis, are as varied as the scientific, socio-cultural and experiential interpretations brought to them. Some of the works presented in this exhibition reflect an intimate portrait of what these lights mean to the artists' experience. The majority of the Northwest Territories was built on the foundation of mining and industry; the historical role that it has in the North is monumental in comparison to other economic developments that have occurred

in the territory and has resulted in both positive and negative effects on our land and people.

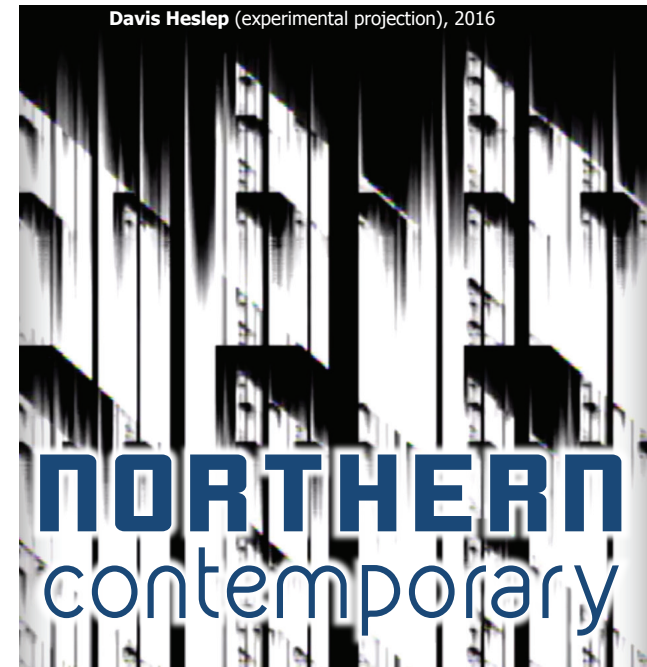
Through these artworks the public will gain a better understanding of how northern artists create, the mediums that they utilize to express themselves, and their relationship to their traditions and craft as contemporary artists. I had the opportunity to do an artist residency in the summer of 2015 at Arnica Artist Run-Centre which was not only an amazing life-changing experience for me, but it was also an excellent way to understand the inner workings of how ideas and exhibitions come to fruition in a gallery. The gallery has a down-to-earth feel and supports a diverse array of artists and their creativity, ranging from experimental installations to formal framed paintings and drawings.

- Casey Koyczan, Tłıchǫ Dene, Curator

Arnica gratefully acknowledges support from the Province of BC, BC Arts Council, GNWT Industry, Tourism and Investment (ITI) and Nature's Fare.



Northwest Territories GNWT Industry, Tourism and Investment (ITI)



**JULY 15 -
AUGUST 27**

Aidan Cartwright
Davis Heslep
Janna Graham
Margaret Nazon

Curator, Casey Koyczan

arnica
a r t i s t - r u n c e n t r e

7 Seymour St West, Kamloops
www.ArnicaArtistRunCentre.ca
Tu - Fr 10-5 & Sa 10-4

NORTHERN contemporary

is an exhibition of artwork by four Northwest Territories artists, Margaret Nazon, Aidan Cartwright, Davis Heslep, and Janna Graham, curated by Casey Koyczan. Some rooted, and all immersed, in the lifestyle above the 60th parallel, these artists engage in new techniques and artistic practices that revitalize traditional ethics and northern values, resulting in artwork from a fresh point of view. The artworks in the exhibition provide an eclectic mix of animation, experimental video, beadwork, and painting. Aidan Cartwright's animations are a combination of his personal experience of living in the North and telling Northern stories; the outcomes are gripping and light-hearted plays on Northern life. The beadworks by



Blue Hill View, Aidan Cartwright, 2016



Eskimo Nebula (detail), Margaret Nazon

Tsiigehtchic elder Margaret Nazon reflect a fascination with nebulae, galaxies and black holes — the endless mystery of outer space — by reinterpreting traditional techniques she learned as a child. Nazon's medium is mostly fabrics, threads, yarns and beads which she uses the same way a painter uses paint and brush. Davis Heslep's experimental video and projection work approaches the same sense of experiential wonder from a different direction by utilizing feedback loops and old video mixers to generate organic interpretations of the northern lights. Janna Graham touches upon the historic aspect of mining in the territory by implementing lo-fi stereoscopic images seen through a Viewmaster image viewer. Her work combines references to early photographers' desire to provide an immersive experience of the wilderness through stereoscopic images, a flashback to the innocence and delight of a child's experience of 3D natural wonders through the



Core Samples (detail), Janna Graham, 2016

ubiquitous plastic viewer, now featuring the base subject matter of mining, integral to ongoing economic development in the North and an unlikely subject for such romantic views.

This exhibition of artworks features not only interpretations of techniques and life skills of the North passed on through generations and often taught by elders and relatives, but looks at what constitutes the backdrop to life in the North whether it be the Northern Lights or northern mining. The skills gained as part of the social and familial structure are learned through watching, then participating with instruction and under supervision, until novices are confident enough to create on their own. Beadwork is taught with care and patience, most often, from grandmothers and aunts to young women in a private setting. They