Raymond Boisjoly, Raven Davis, David Garneau, Carola Grahn, Tanya Lukin Linklater, Amy Malbeuf, Peter Morin, Nadia Myre, Native Art Department International (Maria Hupfield and Jason Lujan), Krista Belle Stewart, Nicole Kelly Westman ***In Dialogue***

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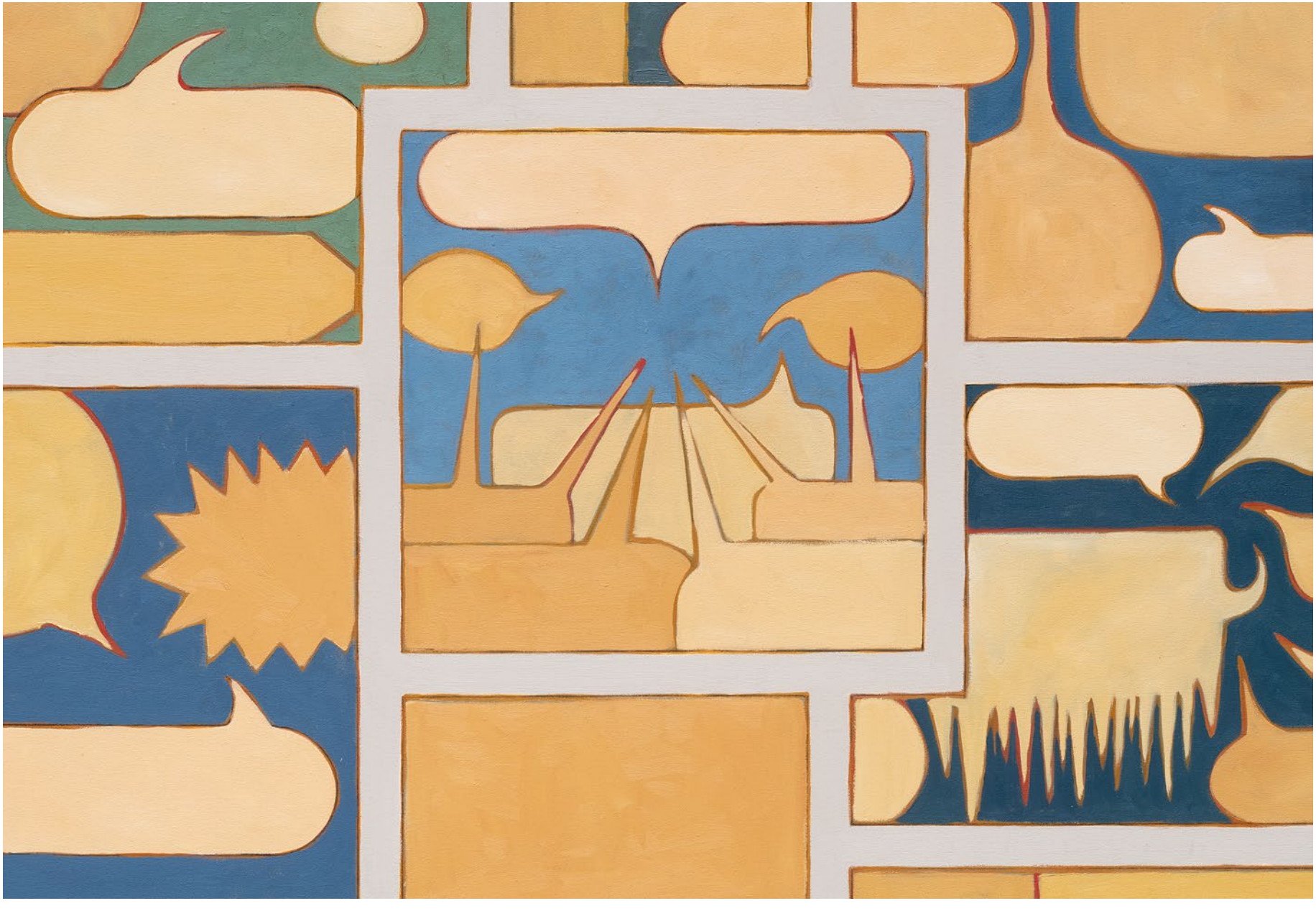

Organized by John G. Hampton

Co-produced by Art Museum at the University of Toronto, Art Gallery of Southwestern Manitoba and Carleton University Art Gallery

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Introduction

John G. Hampton

Over the past two years I have been carrying out conversations with the artists of *In Dialogue*, trying to address the complexities of contemporary Indigenous identities. These discussions were really just a continuation of ones that we were all already having, which have built up through a lifetime of being. These private exchanges became the fundamental driving force of this exhibition, guiding each element and decision through reciprocal exchange and development.

In our early meetings, we talked about the difficulty of navigating contemporary Indigeneity against the backdrop of social, legal and unspoken rules about what constitutes nativeness. We discussed anxieties about self-identification, blood quantum, mixed cultures, migration and diaspora, whiteness, assimilation, internalized and externalized colonialism, legacies of self-erasure, enrolment, disenfranchisement, false spokespeople, blood myths and the diverse and ambiguous spectrums of Indigenous authenticity. There was an understanding that eventually these conversations would spawn an exhibition, book or some other material output, but the artworks that ultimately emerged were primarily the artists' organic responses to our discussions. Some works directly incorporate verbal communication, some abstract it to activate its potentiality and others look at discourse more broadly, such as how history, citation and authority work together, dialogically, in the construction of community.

Each of the resulting works is rooted in a specific position, which is influenced by multiple intersecting factors of identity (of which

the artist's Indigeneity represents only a small component). My involvement inevitably guided some of the conversations according to my personal position—one of relative comfort as an also-white academic NDN male divorced from my traditional territory—as well as my struggle to come to terms with a discomfort felt at my privilege and the amount of opportunities I am given to speak on behalf of others. While organizing an exhibition on identity (or even while one is simply living life), there can be a value to discomfort. I *should* feel uncomfortable with my disproportionate privilege, when being asked to speak about/for those with experiences different than my own. Rather than being justified away, such discomfort should be nurtured. This discomfort is what reminds us when to listen instead of speaking, to honour the specificity of others so we can learn from them. Tribes, nations and cultures emerge when individuals gather to speak and something larger begins to form. This process is not always tidy and it is never complete; it involves varying degrees of self-articulation, imposition, allowance, enforcement, disenfranchisement, agreement and policing.

Through discussions about this interplay between the individual and its abstraction into larger cultural masses, an exhibition began to emerge as its own abstract mass. Made up of myriad contradictions and kinship amongst its individual participants, unfolding in rhythmic movement between concealment and revelation, abstraction and specificity. In navigating this tumble of contradictions, new understandings of contemporary Indigeneities can emerge, specific to the spaces created between

the somewhat interconnected histories of visitors, artists, organizers and environments.

Honest and open dialogue about contemporary Indigenous identities and experiences can hopefully function as an antidote to a new age of romanticization, while avoiding playing the role of the native informant in a colonial script. Throughout the space of this exhibition, one will hear—sometimes loudly and sometimes in a whisper—about skin and blood, intergenerational citation, institutional violence and kinship, encircling histories, the simultaneous decentering and recentering of body, corrupted traditionalism, politics of refusal and strategies for communication.

Identity is not decolonized by re-inscribing the settler/Indigenous dichotomy, but by restructuring the concept of identity formation to centre one's self and relations rather than one's different from an other. This exhibition grew out of intimate discussions between Indigenous artists, but in its presentation, it becomes an invitation for visitors to enter the conversation as well. The visitor, whoever they may be, is encouraged to embrace their specific position—class, gender, sexuality, nation, culture, skin and everything else we cobble together to make our selves—as they partake in this discussion of who we are individually and who we are when we come together as a people.


ACTIVATING
INDIGENOUS
CREATIVE
SOVEREIGNTY

Raymond Boisjoly

Uneasy with the comfort of complexity
(2011-18)
Beer can on wall
Courtesy of the artist


UNEASY
WITH
THE
COM-
FORT
OF
COM-
PLEXITY

Raven Davis

Wiigendaagok Biintood Aki (A Severe Loss of Land) (2014)
Acrylic on canvas print
Courtesy of the artist

Wiigendaagok Biintood Nbiish (A Severe Loss of Water) (2014)
Acrylic on canvas print
Courtesy of the artist

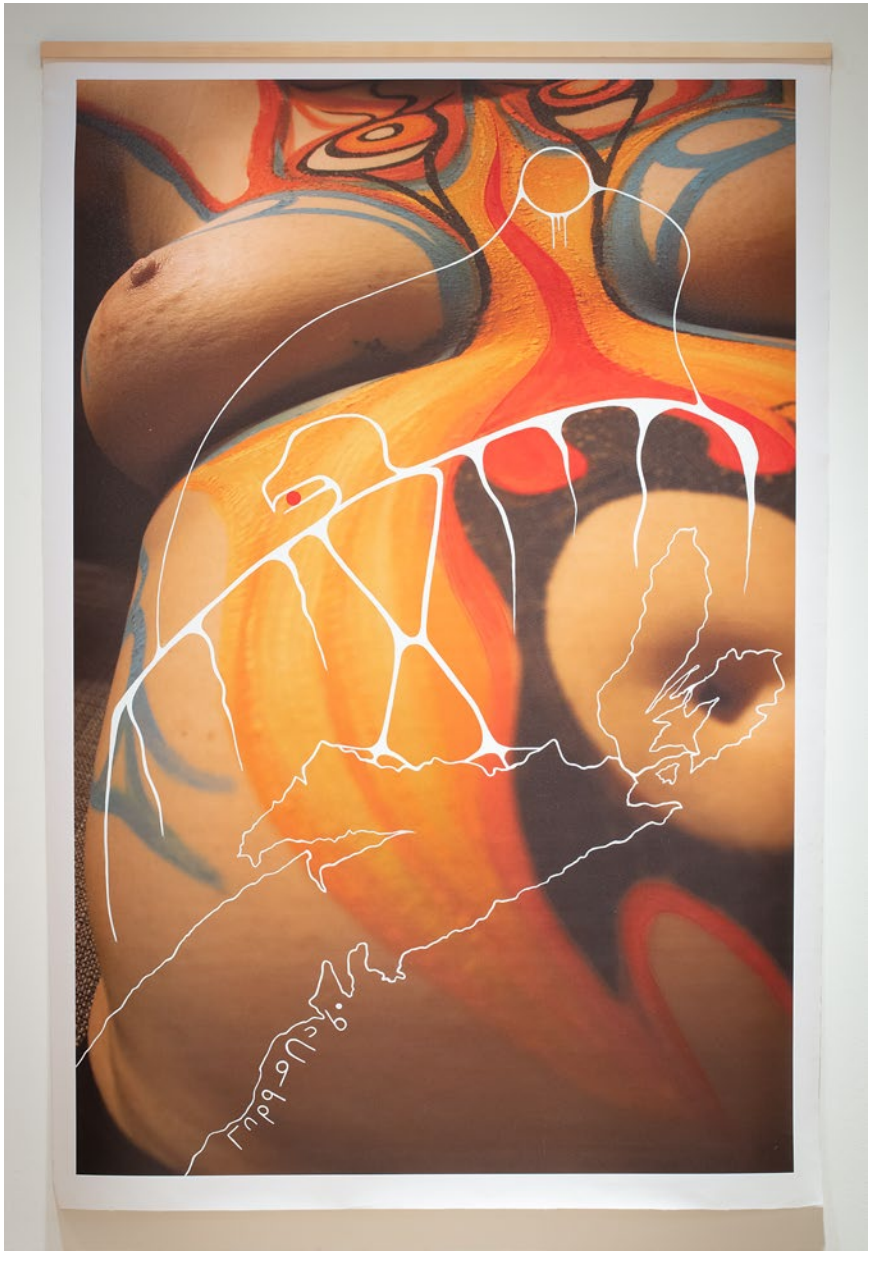
Text by John G. Hampton

Following page:
Left: *Wiigendaagok Biintood Aki (A Severe Loss of Land)*.
Right: *Wiigendaagok Biintood Nbiish (A Severe Loss of Water)*.

During an intimate phone call with Raven Davis, we discussed these two works and the position of transgender, queer and Two-Spirit bodies in traditional culture and ceremony. While the narratives around Two-Spirit identities describe how gender non-conformity was honoured in pre-colonial North America, today the reality is much more complicated. As people who have survived, and are continuing to survive, cultural genocide, Indigenous people often place great importance and value on preserving traditions and culture.

However, culture is malleable and sustained generations of forced assimilation, as well as more benign exchanges of beliefs, have resulted in current Indigenous traditions incorporating many Christian or colonial belief structures. This reality has resulted in the tragic scenario where some of those who are most dedicated to the health and prosperity of Indigenous cultures unintentionally repress Two-Spirit Transgender individuals in their communities in the name of a traditionalism that has been informed by colonial understandings of gender.

"This oppression has occurred over generations of indoctrination and it is living through our Elders and our teachings," Davis stated. "One of the tragedies of losing our languages is losing the teachings and understandings of different and, for the most part, more progressive and expansive understandings of gender and sexuality that were clouded by, denied by and discredited by the church and during colonization."



In *Wiigendaagok Biintood Aki (A Severe Loss of Land)*, we see the body as land and the land as body. The colonization and loss of land in the territory of the Mi'kmaq Nation, in which Raven resides, is paralleled by the loss of their place in ceremony and community. In *Wiigendaagok Biintood Nbiish (A Severe Loss of Water)*, Davis speaks about a difficult decision about whether or not to have sexual reassignment surgery or take testosterone, and what it would look like to re-enter ceremonial spaces where gendered roles and responsibilities are upheld.

"When I think about using western medicine to alter my body to conform to society's narrow understanding of gender, forever altering the way I show up in community, I resolve to resist the pressure to conform to prescribed, socially constructed, eurocentric understandings of gender. The act of resisting western medicine to alter my body and fit into a binary model feels like a protest to colonization and a reassertion and honouring of the teachings I've been given." Raven shared that they are regularly in discussions regarding gender and ceremony and the pressure they feel to conform to ideals that meet society's acceptance and approval of gender and the balance of honouring of their given body as a life carrier.

The parallel Raven is making between their own experience, and the actual loss of land and water in our communities, speaks to effects of colonization that are rarely spoken about. Despite the loss depicted in these works, they are also a powerful presence. Through their presence, and through pushing these difficult

conversations forward, we can continue to change our culture and tradition to find spaces for Two-Spirit individuals within our circles.

David Garneau

Aboriginal Curatorial Collective Meeting (2011)
Oil on canvas
Courtesy of the artist

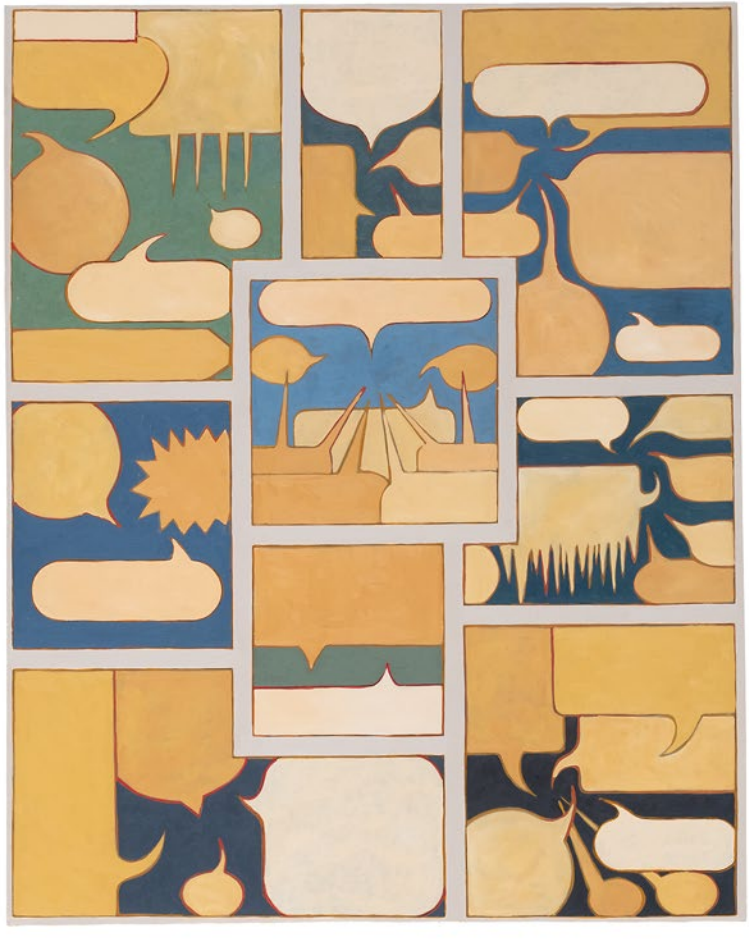
Aboriginal Advisory Council Meeting (2011)
Oil on canvas
Courtesy of the artist

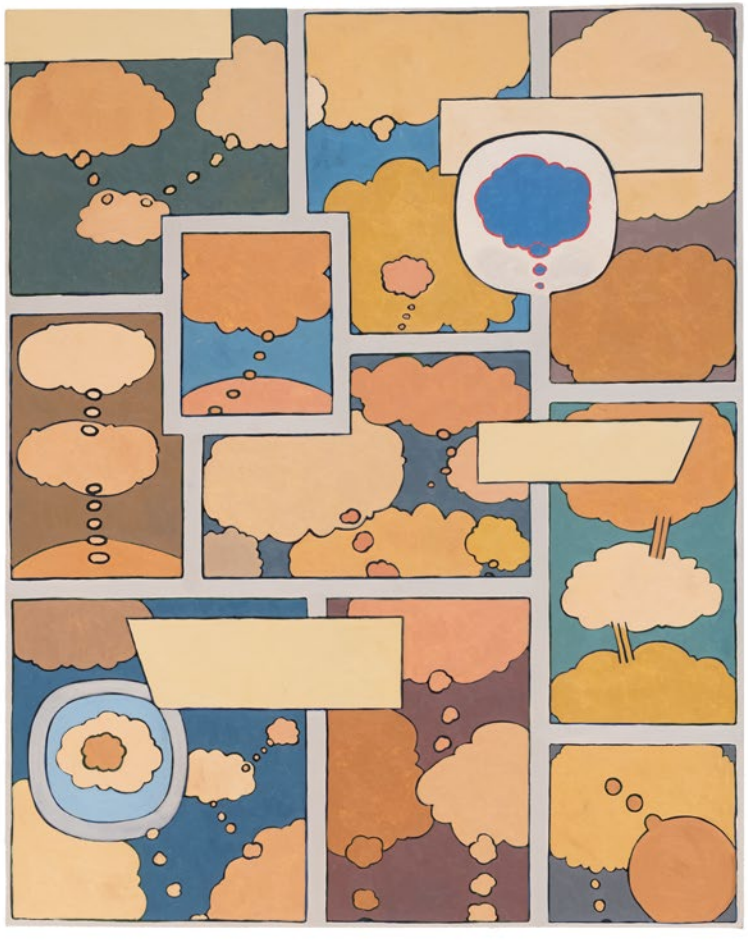
Text by David Garneau

Following page:
Left: *Aboriginal Curatorial Collective Meeting*.
Right: *Aboriginal Advisory Council Meeting*

"The oil painting *Aboriginal Curatorial Collective Meeting* is an attempt to picture my memory of an event without violating the privacy of those who were there. The canvas is composed like a comic book page. However, the panels do not show people or scenes and do not follow a conventional narrative sequence. They are arranged circularly without a clear beginning or end, and are only populated by empty speech bubbles and the coloured spaces between them. The bubbles have varying flesh tones and are meant to stand in for specific Indigenous persons. Knowing the conventions of comics and meetings, I hope viewers will read argument, agreement, frostiness, overlapping dialogue, shared and evolving ideas, and innumerable other things into these shapes and thereby get a sense of the scene. I also imagine that many will feel frustrated that their comprehension is restricted.

The painting is a mnemonic device. It reminds me of the relationships, exchanges, and affect of a moment. Most importantly, it allows me to show what happened without giving anything away. I wanted to memorialize the fact that this event occurred, but I did not want to betray its full content. What I will now explain is that the picture describes a crisis. During an Aboriginal Curatorial Collective symposium at the National Gallery in Ottawa in 2011, a non-Indigenous academic, while championing the powerful and tortured art of an Indian Residential School survivor, made insensitive comments, culminating with an ugly, disease analogy, complete with photographs. It was offensive, particularly to the Indian



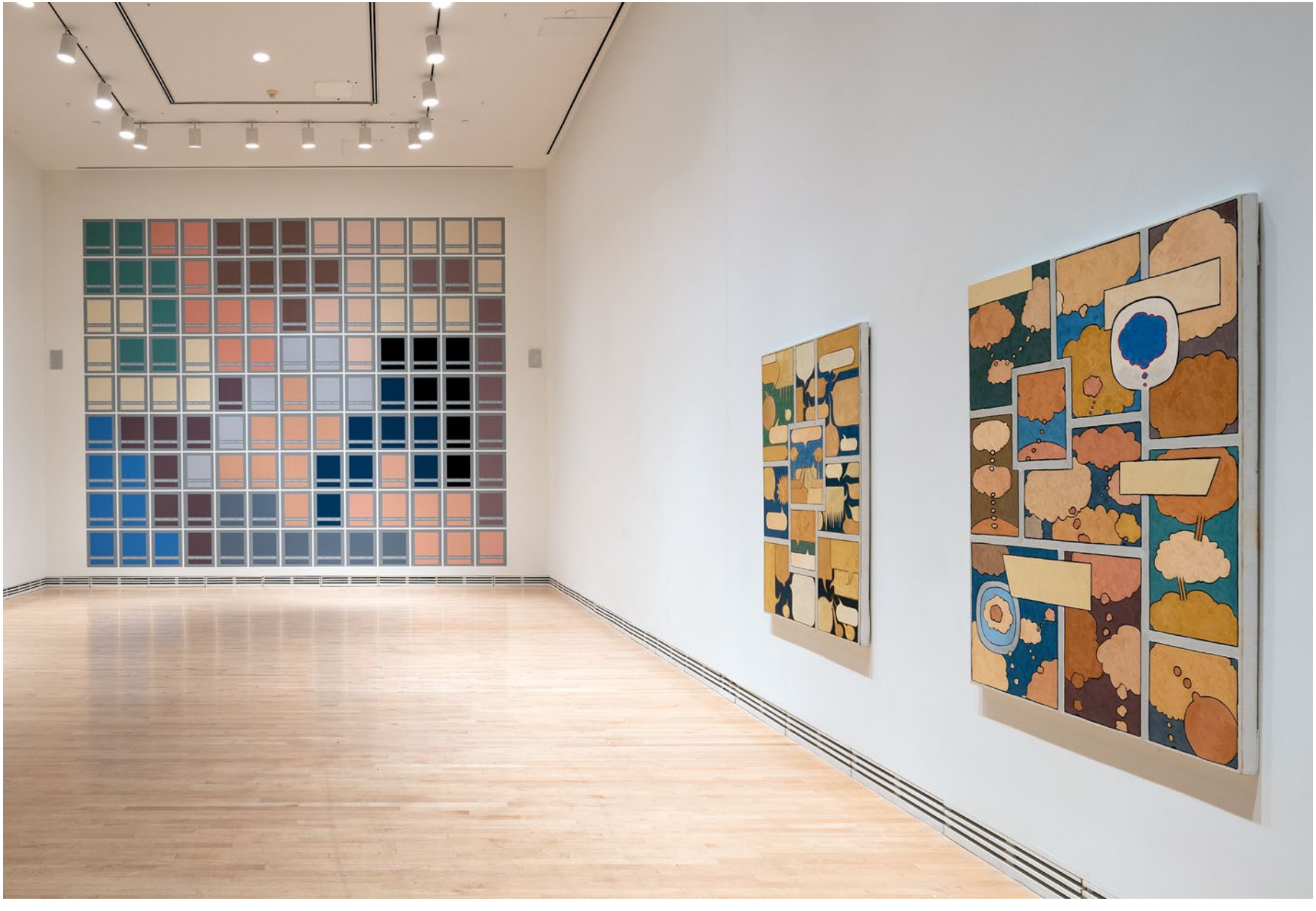


Residential School and intergenerational survivors in the room. Oblivious to his offence, the fellow was ushered from the building. A small group of Indigenous people, myself included, left the mixed company in the main hall for a side room in order to comfort a deeply pained senior artist and survivor. We also tried to figure out the meanings of the incident and appropriate responses. Eventually, we returned to the main hall, which was ritually cleansed and the day proceeded.

Aboriginal Curatorial Collective Meeting is part of a series of paintings that visualize Indigenous intellectual spaces that exist apart from a non-Indigenous gaze and interlocution. The idea is to signal to non-Indigenous spectators the fact that intellectual activity is occurring without their knowledge; that is, 'without their knowledge', as in without their being aware and, 'without their knowledge' in the sense of intellectual activities based on Native rather than Western epistemologies.

I think of these as irreconcilable spaces of Aboriginality.

[The paintings in this exhibition], *Aboriginal Curatorial Collective Meeting* and *Aboriginal Advisory Council Meeting*, try to picture irreconcilable spaces of Aboriginality without giving away any content. I want to signal that something interesting is going on beyond the colonial gaze. At the same time, by using dominant culture vernacular, I want to show that what happens in these spaces is very like what happens in similar spaces but with different people. While the core of Indigeneity



is incompletely available to non-Native people, those who come to spaces of conciliation not to repair Indians but to heal themselves, who come not as colonizers but with a conciliatory attitude to learn and share as equals, may be transformed."

David Garneau, "Imaginary Spaces of Conciliation and Reconciliation: Art, Curation, and Healing," in *Arts of Engagement: Taking Aesthetic Action in and Beyond the Truth and Reconciliation Commission of Canada*, Dylan Robinson and Keavy Martin, editors (Waterloo, ON: Wilfrid Laurier University Press, 2016): 21-41.

Carola Grahn

Horizon of Me(aning) (2015-18)
Two cords of local hardwood firewood depleting over the course of the exhibition, stacked by John G. Hampton, Thomas Louttit and Danielle Printup
Courtesy of the artist

Text by John G. Hampton

Carola Grahn's woodpiles are testimonies of labour. They are the results of the artist's invitation to work side by side with locals in intimate conversations, designed to create space for discussing topics that are difficult to speak about. As these individuals work through the stacking—and through topics of identity, land, belonging, death, hope and struggle—their conversation is stored in the woodpile similar to how histories embed themselves into land, bodies and peoples.

This wood, storing energy from the land, working bodies, and shared conversations, sits as a temporary placeholder between labour and use. Throughout the course of the exhibition, the stacked wood will gradually deplete as it is hauled away to be put to use in sweat lodge ceremonies outside of town.

A Sami artist from Jokkmokk, Sweden, Carola uses this work to pay homage to the local land and people who call this region home. Unable to travel at this time, she has invited the exhibition's curator and local individuals connected to the exhibition to stack and speak in her stead.

Tanya Lukin Linklater

...you are judged to be going against the flow because you are insistent (part 1) (2017)
11:29 (projection, with sound)

...you are judged to be going against the flow because you are insistent (part 2) (2017)
14:52 (monitor, silent)

Courtesy of the artist

Text by John G. Hampton

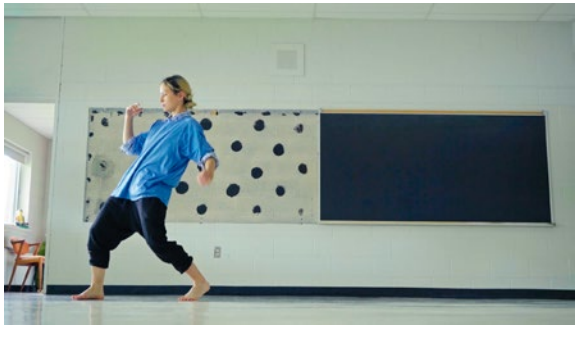
...you are judged to be going against the flow because you are insistent is the distillation of a series of conversations carried out through words and dance. Tanya Lukin Linklater considered how the structures of dance, dance histories and forms of dance education attempt to contain and discipline bodies. She invited Elisa Harkins and Hanako Hoshimi-Cains in one video (projected) and Ivanie Aubin-Malo and Ceinwen Gobert in a second video (displayed on a monitor) to relate narratives about significant points of transition for them as they navigated through these structures of dance.

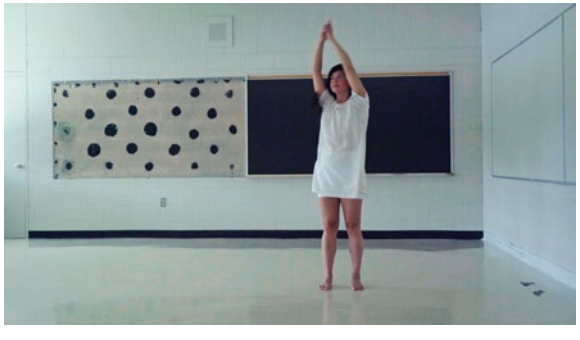
In a natural extension of the question "Where are you from?" the dancers position themselves through a lineage of professional training, stylistic and conceptual traditions and personal experience. These conversations were continued through movement as they worked through vocabularies that related to these moments in their lives. In one piece, the dancers' voices are presented alongside their movements, while in the other, we see their experiences presented through single, uninterrupted shots.

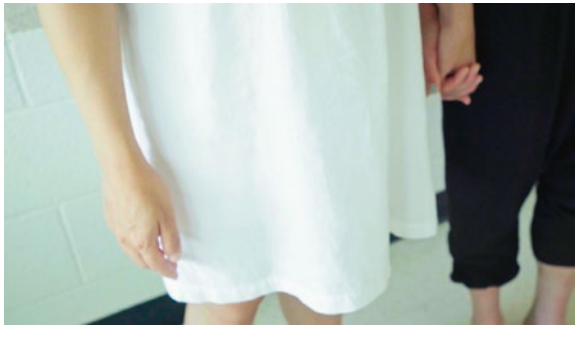
Each approach offers an intimate glimpse into the dancer's experience and sense of self—each explores how our bodies, cultures, experiences and training help create the communities in which our identity is shaped. But the inclusion or exclusion of the dance's dialogue creates vastly different conditions for how we interpret and relate to each individual.

The title of this work is a citation from Sara Ahmed, “Feminist Killjoys (And Other Willful Subjects),” *The Scholar and Feminist Online*, Issue 8:3, Summer 2010.

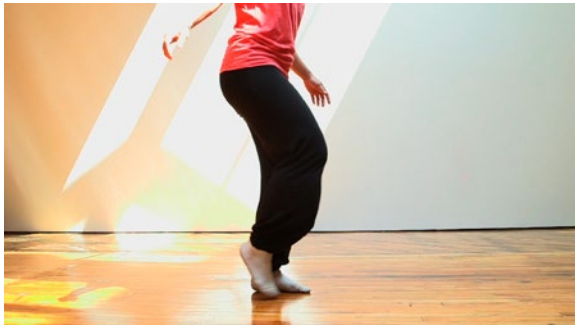
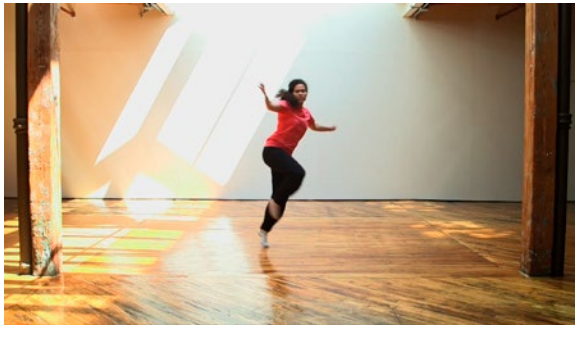
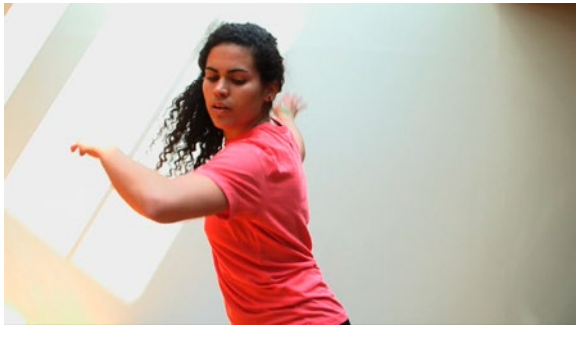
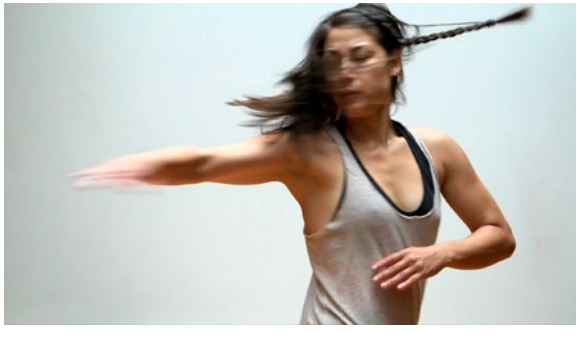
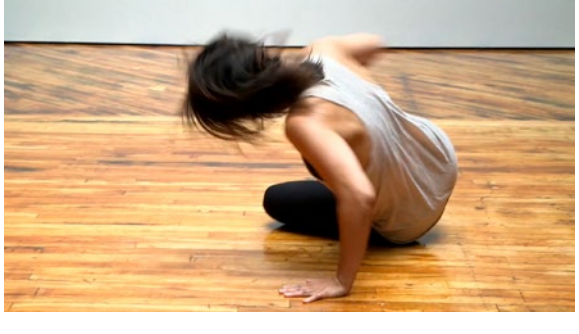
Tanya Lukin Linklater
...you are judged to be going against the flow because you are insistent (part 1) (2017)
11:29 (projection, with sound)







Tanya Lukin Linklater
...you are judged to be going against the flow because you are insistent (part 2) (2017)
14:52 (monitor, silent)

Amy Malbeuf

Jimmie Durham 1974 (2014)
Tarp, glass crow beads, salvaged wood, rope
Courtesy of the artist

Text by John G. Hampton

The phrase quoted in this piece is taken from Jimmie Durham's 1974 essay, "American Indian Culture: Traditionalism and Spiritualism in a Revolutionary Struggle." He says:

> An Indian who escapes into a forest to live the 'real life of an Indian', away from the struggle, is performing a counter-revolutionary act. The same holds true for non-Indians. Blacks have learned that a dashiki is not of itself a revolutionary object. But we should not 'condemn' those people who in their confusion attempt these escapes. We should understand clearly what is going on, so that through our commitment to liberation we are supportive of the basic motivation beneath such acts. People go back and forth on such roads, just as some Indians who are truly committed to our liberation get drunk every couple of months. They are struggling.

Durham may not be condemning quieter, cultural acts of resistance, but his paternalistic chiding is representative of a certain violent, masculinist ethos that was popular around the time of the American Indian Movement (and still is in some circles). Although these words take on new meaning now that there is more certainty that Durham's claims to Cherokee identity are unfounded, his words and art are still evocative of dialogues occurring within Indigenous communities—particularly in regards to how we speak about, and handle, prominent pretend-ian spokespeople.


AN INDIAN WHO SITS
AND DOES BEADWORK
OR CONDUCTS BEADWORK CLASSES.
OR TRADES BEADWORK
WHEN HE OR SHE SHOULD BE
ON THE FRONT LINE WITH A GUN.
OR DECIDING HIS OR HER COMMUNITY
IS PERFORMING
A CULTURE-REVOLUTIONARY ACT.

Durham is a complicated example of this phenomenon because he firmly rejected romanticized visions of the proud Native American, and instead championed a progressive, contemporary vision of Indigeneity that inspired many young Indigenous artists simultaneously to leverage a false identity on an international stage.

Made in 2014, Amy Malbeuf's *Jimmie Durham 1974* functions as both a tribute to and critique of Durham's contribution to Indigenous art history. Her use of material, process and iconography provides a multi-layered and nuanced glimpse into the tensions around authenticity, traditionalism, activism and preservation. She uses Durham as a springboard, but ultimately exceeds this isolated reference.

Malbeuf's tarp becomes a protest sign of sorts: against erasure, violence and simplification. The words and medium contrast strategies of protest led by men in the American Indian Movement or the women of Standing Rock and Idle No More. It finds meaning and value within the politics and mobility of aesthetics, self and community, pushing towards new imaginings of cultural renewal and resistance.

Peter Morin

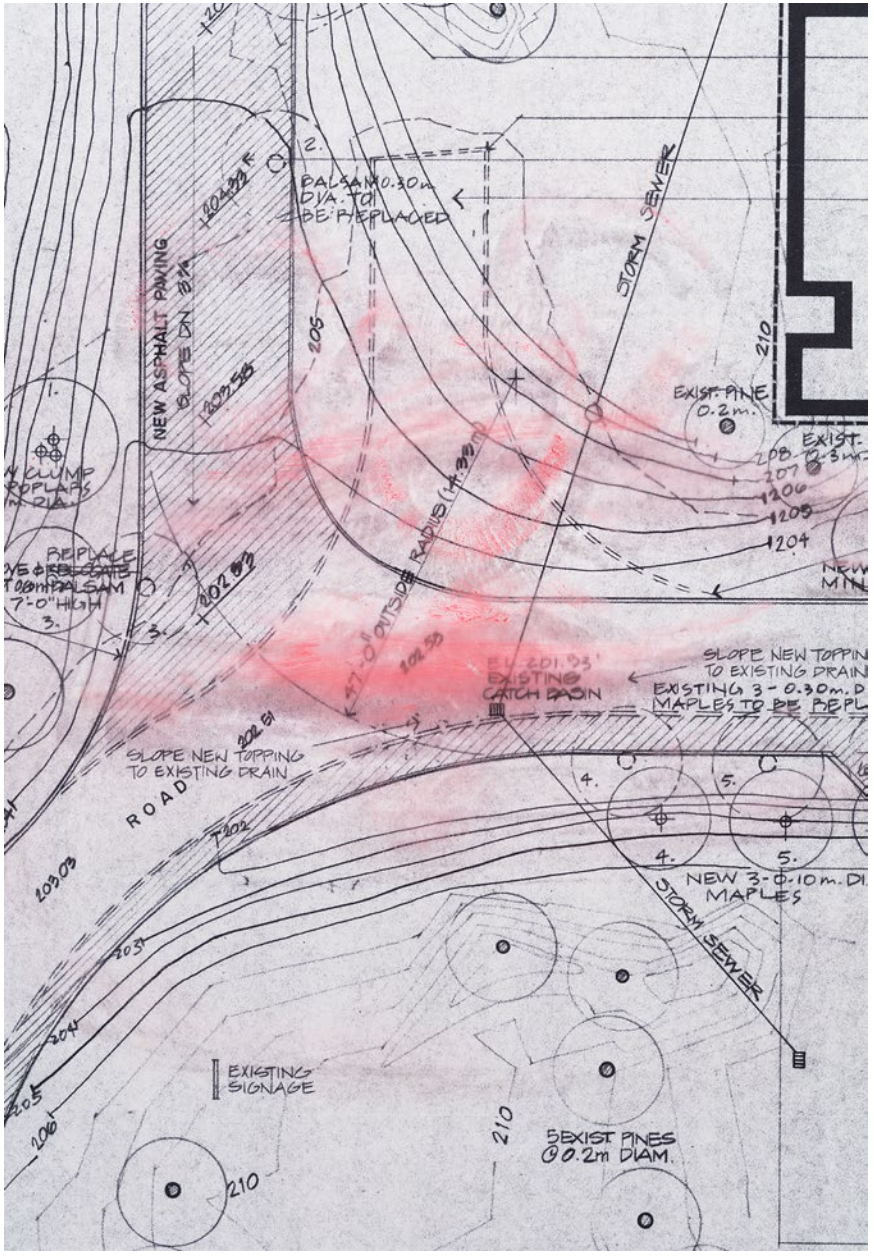
land.breath (2017)
Two found land drawings, unidentified animal bone, sinew, copper pipe cut to the same length as the height of this room and bent to the height of the artist's mouth, performance, song
Courtesy of the artist

Text by John G. Hampton

Peter Morin's *land.breath* creates a path for speaking between territories. The installation stems from a Tahltan Traditional Use map, found under his father's bed. These maps are typically commissioned to chart potential resource extraction sites that would minimize the impact on Indigenous use of the land.

I'm unfamiliar with the various methodologies one could use to chart "Traditional Use" of land, or even how one could classify "Use," but these lines use GPS to trace the organic movement of individuals through terrain in response to natural obstacles and in pursuit of undisclosed destinations. In preparation for this installation, Morin spent time on this land, walking some of these paths; he spoke to the land and sung to the map using this bone as a mouthpiece.

Alongside this map is another found land drawing—the architectural site plan for the building that now houses Carleton University Art Gallery. This drawing tells a very different story than the other. It represents the intention a group of people had for this site, their plans to create a physical intervention on this land to create a space to activate cultural energy within Carleton University. The concept of an art gallery or museum stems from a colonial root, one steeped in a history that glorifies the greatness of Western culture either through the accomplishments of Western artists, or through the display of plunder from "conquered" (or at least successfully raided) nations.



The copper pipe, inserted between these two drawings, is meant to act as a sort of acupuncture, relieving tension. Cut to the height of the ceiling, it takes the verticality of the gallery's architecture and bends it sideways, creating a pathway for voice and personhood to travel down into the land. Morin suggests that it is only a lack of imagination that makes us think this architecture can't be bent to a new purpose.

On the floor, spilling out of the Tahltan Traditional Use map, lies an outfit made from strips of deer hide and red cloth, worn by Morin for periodic performances—*land.breath: performing the collective history of walked paths on Tahltan territory*—linking land with land through the artist's body, presence and voice. Through these acts, Morin addresses the breath of the colonial outpost and asks how our actions and voices refigure these structures we now live within.

Nadia Myre

A Casual Reconstruction (2017)
Installation with chairs and a recording of a dinner conversation the artist had with friends about the effects of Canada's assimilationist policy and their feelings of belonging as mixed-race Aboriginal people
The two-hour conversation was edited to 30 minutes.
Courtesy of the artist

Text by Nadia Myre

The inspiration for this work stemmed from a conversation I had with Miza'l Jeannotte Anglehart in New Richmond, Québec, on August 29, 2015. Over lobster, he and I discussed identity markers as Québécois coming of age in the late 80s and early 90s: Mitsou, Nathalie Simard, Harmonium, Madonna, JoJo Savard, etc. At some point Miza'l said 'Remember Janette Bertrand's "Parler pour parler'"? No... I didn't... How did I not know this? Pour temps, my father and I would sit in front of the TV, each in our lazy boy, watching whatever (French dubbed) Terminator, Jurassic Park, The Fly was showing on Radio-Canada or TVA. What was 'Parler pour parler'? What other Québécois cultural markers had I missed?

For the most part, I was raised by my dad, a proud Canadien Français, who at every opportunity corrected my French. How could my father have foreseen that his effort towards my fluency would widen our cultural rift? That in reaction to this language wound, I would chose to be the Anglophone in a French speaking family; the Algonquin in a Québécois one? Or that I would sooner piece together a culture and family I never knew (my mother's), and claim it, than to continue to feel incompetent in one I grew up with.

At some point during dinner I said to Miza'l, "For me, identity is an active choice," to which he disagreed. *A Casual Reconstruction* was born from the desire to have an honest discussion about identity and mixed identity as Indigenous people and stage my own "Parler pour parler."

This work is a fruit which continues to ripen through the act of many collaborative exchanges. This piece would not have come into being without Miza'l Jeannotte Anglehart (and our dinner guests: Mary-Jane Condo, Cindy Condo, Chris Brasier and Josh Philbrick). I am equally thankful to Marie Novack from Vaste et Vague for recording the original conversation.

Native Art Department International

Untitled (Carl Beam) (2017)
Neon, signed artist proof of Carl Beam's lithograph *Traffic* (1997)
Courtesy of the artists

Text by John G. Hampton

Untitled (Carl Beam) came out of a conversation in which Maria Hupfield and Jason Lujan discussed how certain works and forward-thinking ideas of Carl Beam are severely undervalued. At a Carl Beam retrospective at the Smithsonian Institution's National Museum of the American Indian in New York City (2011), they noticed that all of the artworks that had identifiably Indigenous imagery were owned by galleries or private collectors, while the ones without signifiers of traditional Indigenous references were all courtesy of the artist's collection (i.e., remained unpurchased and uncollected).

Considering that Carl Beam fought against being defined as purely a "Native artist" and was, famously, the first Indigenous artist to have his work purchased by the National Gallery of Canada as contemporary art, Hupfield and Lujan were distressed by the obvious undervaluing of those works that do not trade in traditional signifiers of Indigenous cultural affirmation. If it isn't valued as art, Lujan concluded, then maybe now it has practical value; put it out on the street and it's a functional sign.

In our initial meetings about this show, Lujan and Hupfield spoke about Native Art Department International's goal to expand Indigenous discourse beyond just conversations among Indigenous peoples. For this piece, they chose to work with intergenerational dialogues, addressing the work of predecessors that defiantly broke away from fetishization and racist barriers. Beam's work represents an important point in

Indigenous art history because it was thoroughly of its time; he did not acquiesce to outside market pressures to produce work that reaffirms viewers' beliefs about what an Indigenous person is, and what type of art they should be making. Beam was a powerful voice for moving forward and asserting Indigeneity in the here and now.

Native Art Department International's piece rejects reductionist retreats to comfortably established positions for the production or reception of Indigenous art and instead encourages us to continue moving forward in the now. It traffics in contemporaneity, abstraction, materiality, process, time, power, value, movement and communication, demanding the retention of our momentum while acknowledging the voices and histories that have brought us here.

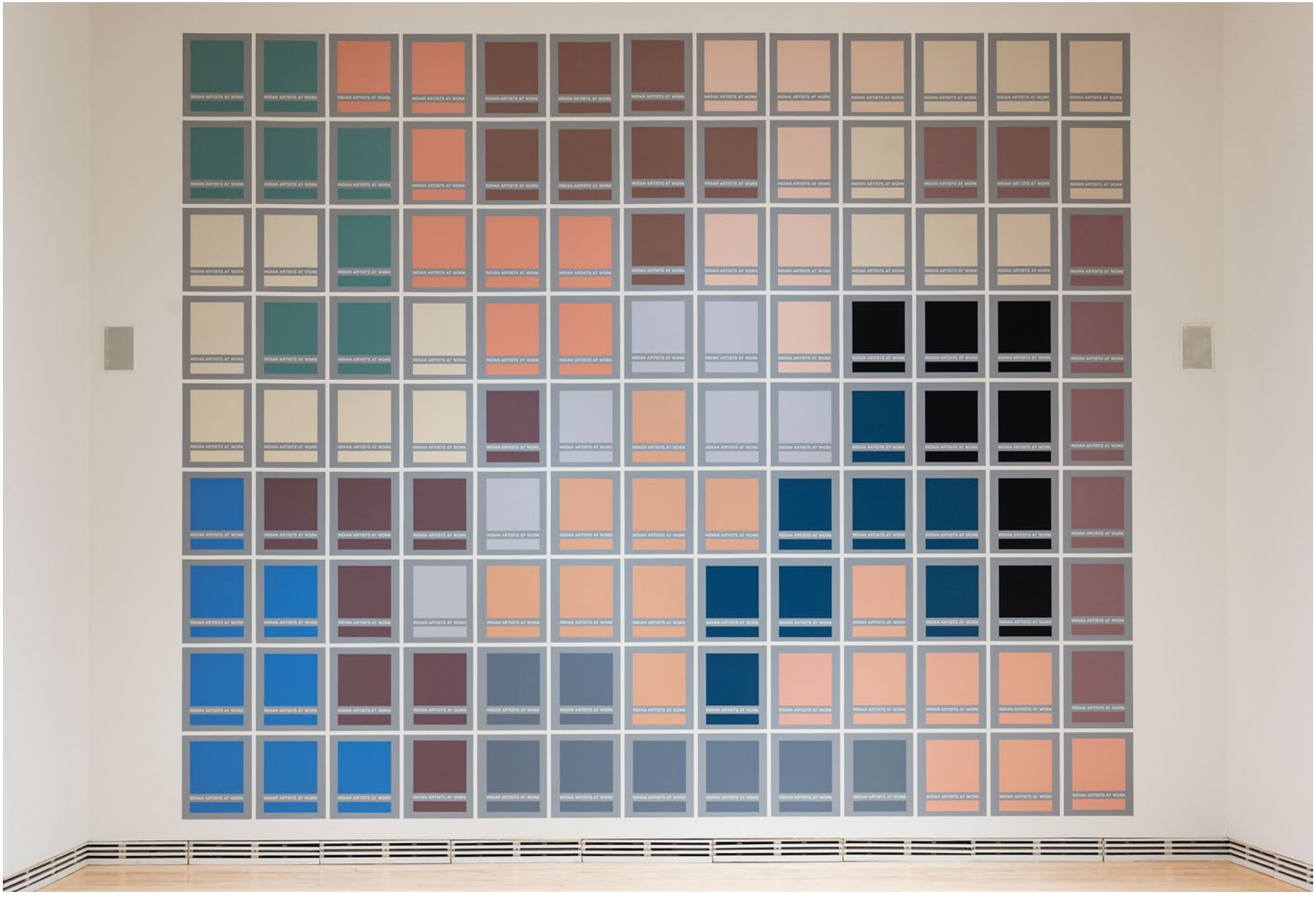
Krista Belle Stewart

Indian Artists at Work (2016-18)
Grey paint, printed vinyl
Courtesy of the artist

Text by John G. Hampton

Indian Artists at Work is the abstraction of Ulli Steltzer's book of the same title. Published in 1976, Steltzer's book is a collection of photographs of Cowichan, Haida, Okanagan and other Indigenous artists in British Columbia as they worked in their studios. Depicting primarily traditional practices, the book echoes early attempts by settler photographers to document the disappearing Indian, while disregarding artists who were actively engaging with modern art forms.

In a minimalist tradition, Stewart creates instructions for a grey-on-white grid to be painted on the wall, which is then obscured with vinyl abstractions of Steltzer's book cover. The vinyl colors are sampled from David Garneau's nearby work, pointing towards the intricate dialogue between production, conversation, writing, labour, framing and histories that informs and constructs our understanding of Indigenous art and its production.


INDIAN ARTISTS AT WORK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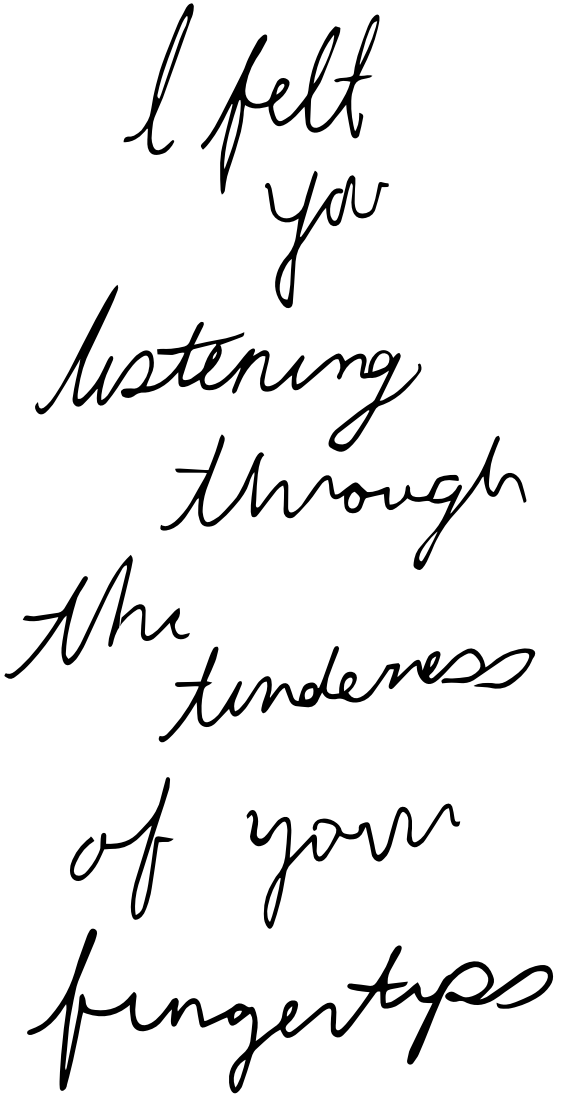
Nicole Kelly Westman

I felt you listening through the tenderness of your fingertips (2017)
Benches, comb designed from tracings of the artist's mother's fingers, folded wool blankets, listening instructions
Courtesy of the artist



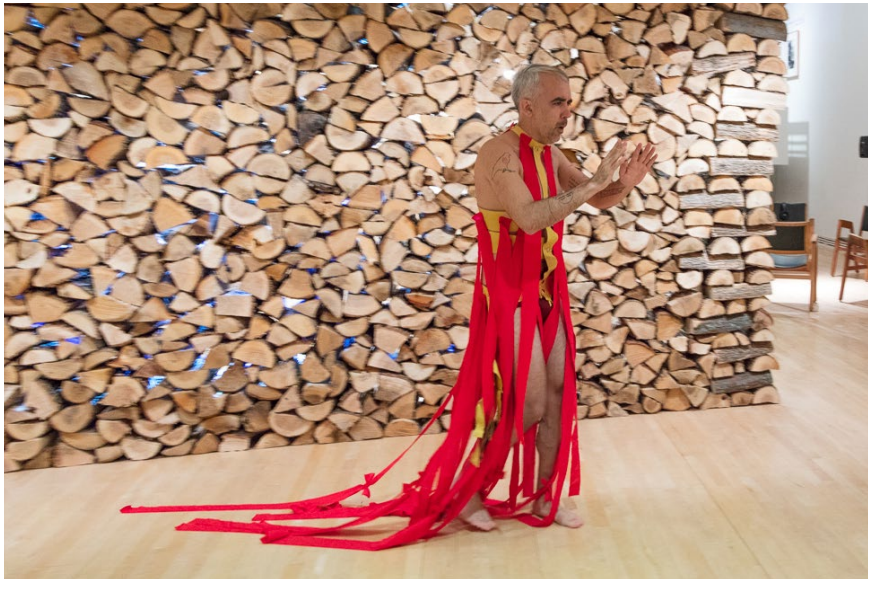
Stonecroft Symposium
In Dialogue

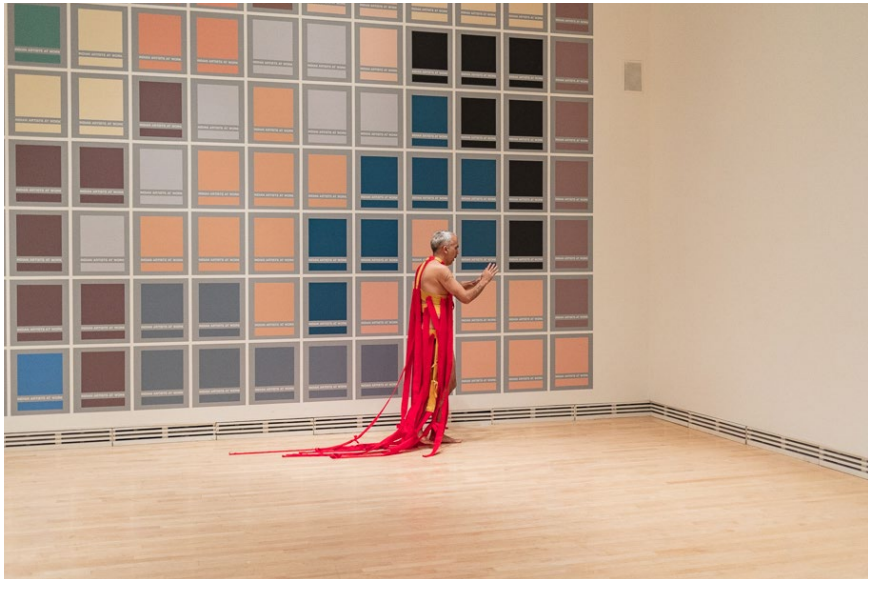
The Stonecroft Symposium: In Dialogue is the first in a series of free annual symposia, held from 2018 through 2022. It enables CUAG to cultivate discussions of timely and relevant ideas raised by the artists who lead our programming, and to encourage open and reciprocal public exchange. The series is made possible with a generous gift from the Stonecroft Foundation for the Arts.


s, David Garneau,
nklater, Amy Malbeuf,
tive Art Department
and Jason Lujan),
Kelly Westman In Dialogue
western Manitoba and

Peter Morin

land.breath: performing the collective history of walked paths on Tahltan territory





Symposium Schedule

Saturday, 12 May 2018

9:00 – 9:30	Coffee (SP lobby)
9:30 – 9:45	Greeting and opening by Sandra Dyck and Sheldon McGregor (Art Gallery)
9:45 – 10:15	Performance by Peter Morin (Art Gallery)
10:30 – 11:15	10-minute artist talks with responses (SP 100) Raven Davis / respondent Summer-Harmony Twenish Jason Lujan / respondent Alexandra Kahsenni:io Nahwegahbow Peter Morin / respondent Danielle Printup
11:15 – 11:45	Keynote by Cathy Mattes: Conversation as Curatorial Methodology (SP 100)
11:45 – 12:15	Cathy Mattes in dialogue with Michelle LaVallee (SP 100)
12:15 – 1:30	Lunch break (Residence Commons Cafeteria)
1:30 – 2:15	Conversational tour of *In Dialogue* with John G. Hampton, Raven Davis, Jason Lujan and Nicole Kelly Westman
2:15 – 2:30	Break (SP lobby)
2:30 – 3:30	Panel discussion on “NDN White Fragility” with Steve Loft, Nadia Myre and Nicole Kelly Westman, moderated by John G. Hampton (SP 100)
3:30 – 3:45	Closing reflections by Rachelle Dickenson (Art Gallery)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This publication documents CUAG's presentation of *In Dialogue* and an associated symposium, held on 12 May 2018.

In Dialogue is organized by John G. Hampton and co-produced by Art Museum at the University of Toronto, Art Gallery of Southwestern Manitoba and Carleton University Art Gallery.

Art Museum at the University of Toronto
6 September – 7 October 2017

Art Gallery of Southwestern Manitoba
25 January – 24 March 2018

Carleton University Art Gallery
14 May – 26 August 2018

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General editor: Sandra Dyck
Design: Rare Species
Photography: Justin Wonnacott
Page 2: Detail of David Garneau, *Aboriginal Curatorial Collective Meeting* (2011), oil on canvas
Page 4: Nicole Kelly Westman, *I felt you listening through the tenderness of your fingertips* (2017), performance at the opening of *In Dialogue* at CUAG on 14 May 2018

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