



#callresponse



Christi Belcourt and Isaac Murdoch, *Reconciliation with the Land and Waters*, acrylic on buffalo robe, 2016. Buffalo robe gifted to Onaman Collective by Grand Chief Derek Nepinak. Photo: Christi Belcourt. Courtesy of the artists.



Maria Hupfield, *Post Performance / Conversation Action*, FADO Performance Art Centre, 2016. Photo: Henry Chan. Courtesy of the artist.

ARTISTS

Christi Belcourt, Maria Hupfield, Ursula Johnson, Tania Willard, and Laakkuluk Williamson-Bathory

GUEST RESPONDENTS

Isaac Murdoch, Esther Neff & IV Castellanos, Cheryl L'Hirondelle, Marcia Crosby, and Tanya Tagaq

ORGANIZERS

Tarah Hogue, Maria Hupfield, and Tania Willard in partnership with grunt gallery

CALL

To support the work of Indigenous North American women and artists through local art commissions that incite dialogue and catalyze action between individuals, communities, territories and institutions. To stand together across sovereign territories as accomplices in awakened solidarity with all our relations both human and non.

RESPONSE

To ground art in responsible action, value lived experience, and demonstrate ongoing commitment to accountability and community building. To respond to re/conciliation as a present day negotiation and reconstruction of communities in the aftermath of colonial trauma.

Strategically centering Indigenous women as vital presences across multiple platforms, #callresponse is a multifaceted project that includes a website, social media platform, touring exhibition and catalogue (forthcoming). The project begins with a series of local art commissions that have been taking place across Canada and into the United States throughout 2016 in dialogue with various publics. Each artist has invited a guest to respond to their work. Representations of each commission along with

contributions by the guest respondents are included in the exhibition.

LIST OF WORKS

#call Ursula Johnson, Cassandra Smith and Cease Wyss

Ke'tapekiaq Ma'qimikew: The Land Sings.

Audio recording, songlines on grid paper and topographical maps. Created in collaboration for #callresponse, grunt gallery, October 28, 2016.

Ke'tapekiaq Ma'qimikew: The Land Sings is an audio-based endurance performance that offers an apology to the land for the ways in which our human impact has shaped the landscape and displaced the voices of many Indigenous peoples. The work is created by drawing a line on a topographical map from the customary land territory of the local Indigenous peoples—in this case, of the Musqueam, Squamish and Tsleil-Waututh First Nations—to the site of the performance in the urban centre, from which a score is developed.

#response Cheryl L'Hirondelle and Ursula Johnson

Nikamon Ohci Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings. Songline on grid paper and Cree lyrics in vinyl lettering. Created in collaboration for FADO Performance Art Centre's *MONOMYTHS* program, curated by Shannon Cochrane and Jess Dobkin, February 3, 2016. Song lyrics for "okâwîmâw" co-written by Cheryl L'Hirondelle and Joseph Naytowhow; song melody co-written by Cheryl L'Hirondelle and Ursula Johnson, © 2016 Miyoh Music / SOCAN

Nikamon Ohci Askiy translates to "songs because of the land," and continues from L'Hirondelle's practice of walking through the city and singing the landscape she encounters. This follows the Australian Aboriginal idea of songlines, in which

Aboriginal people believe the landscape has been "sung" into existence and the songs allow them to traverse the territory.

#call Tania Willard

Basket Rescue Operation (talking to Peter Morin and remembering Dana Claxton's talk for the BCMA in Whistler) from the series *Only Available Light*, 2016. Birch bark basket (reclaimed from antique store), cedar root, copper foil, laser cut text.

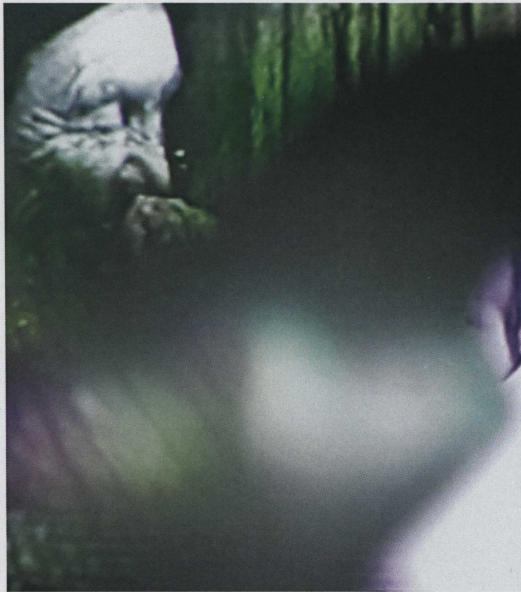
Only Available Light, from the series *Only Available Light*, 2016. Archival film (Harlan I. Smith, *The Shuswap Indians of British Columbia*, 1928), projector, selenite crystals and photons. Film 8:44. Original composition by Leela Gilday.

Intergenerational effects (I found these in the BUSH) from the series *Only Available Light*, 2016. Vintage glass Listerine bottles, seed beads and digital prints.

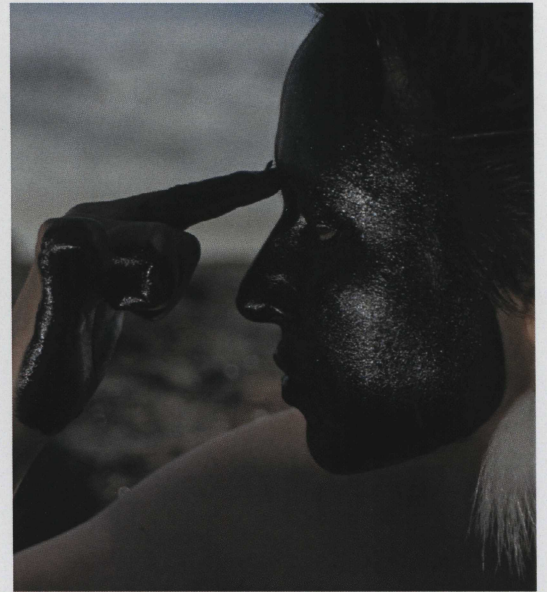
Willard's work is a material consideration of language loss through the residential school system. Anthropologist Harlan Ingersoll Smith is a central figure in this history as he made life casts of Interior Salish peoples (including Willard's Secwépemc ancestors) as well as collected human remains and belongings taken from gravesites. Smith produced a series of silent films profiling nine Indigenous communities throughout Alberta and British Columbia, including Willard's home community in *The Shuswap Indians of British Columbia* (1928). These films were screened to non-Native students during the same years when attendance at the residential schools was compulsory for children between the ages of 6 to 15. Willard has screened the film in her home community at BUSH Gallery and during the Luminocity Festival programmed by the Kamloops Art Gallery. In the



Ursula Johnson with Cheryl L'Hirondelle, *Nikamon Ochi Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings*, FADO Performance Art Centre, 2016. Photo: Henry Chan. Courtesy of the artist.



Tania Willard, *Only Available Light*, 2016, selenite crystals, archival film (Hartan I. Smith, *The Shuswap Indians of British Columbia*, 1928) (still). Courtesy of the artist.



Laakkuluk Williamson Bathory, *Timiga nunalu, sikulu (My body, the land and the ice)*, 2016, video still. Video: Jamie Griffiths. Courtesy of the artist.

exhibition, the film is projected through selenite crystals, a mineral form of gypsum, the main ingredient found in plaster.

#response Marcia Crosby

"Bridging a Shot - or Two", 2016. Video, 10:00. By inserting images of religiosity from her doctoral work into Smith's film, Crosby opens up Smith's binary narrative of 'before and after' with scenes of Secwépemc lives lived--in the middle of things.

#callresponse Christi Belcourt

and Isaac Murdoch, *Onaman Collective Reconciliation with the Land and Waters*, 2016. Acrylic on buffalo robe. Buffalo robe gifted to Onaman Collective by Grand Chief Derek Nepinak.

"Within our traditional stories and knowledge, we know that our relationships with the animals were alliances. The animal nations have always been considered our relatives. Residential schools not only sought to sever our relationship with our families, communities, language, spirituality and culture, but also our relationships with the land, waters and animals. It is our belief that reconciliation is not only a human-to-human process between Indigenous peoples and non-Indigenous peoples but that we, as Indigenous peoples, must also reconcile our relationships with our animal relatives."

For their contribution to the exhibition, Belcourt and Murdoch have produced a painted record of their ceremonial activities in the following locations: Whitefish River First Nation, ON (June 2015), Gabriel's Crossing, SK (August 2015), Serpent River First Nation, ON (September 2015), Espanola, ON (November 2015), Mississauga First Nation, ON (March 2016), New Credit First Nation, ON (March 2016), Spanish, ON (April

2016), Garden River First Nation, ON (July 2016), Gabriel's Crossing, SK (August 2016).

#call Maria Hupfield

Bag. Industrial felt with polyester thread. From the performance *Post Performance: Conversation Action* (2016), *Artist Field Trip* (2015), and *Artist Tour Guide* (2013-14).

Beginning in February 2016, Hupfield began a series of conversations staged as performances with guest artists in Toronto and Montreal, titled *Post Performance: Conversation Action*. In this work Hupfield adapts the highly mediated public art talk format into one of community building and intergenerational solidarity. As cultural insiders, Hupfield, her invited guests and helpers prioritize Indigenous women as individual and collective voices to claim and mediate space on their own terms in conversation.

#response IV Castellanos, Maria Hupfield and Esther Neff

Toolbox. Wood, metal with an assortment of handmade and found items. From the performance *Feet on the Ground* (2016).

Feet on the Ground is a participatory group performance and art collaboration on how to decolonize yourself featuring a custom-made toolbox designed by the artists. Using a combination of individual and collective actions, the artists invite participation by the audience to empower the absurd and irrational, using items from the toolbox. Conducted as an ongoing series of workshop style performances across multiple venues, this project is based on survival strategies with politically minded performance artists.

#call Laakkuluk Williamson-Bathory

Timiga nunalu, sikulu (My body, the land and the

ice), 2016. Video, 6:28. Video by Jamie Griffiths. Music by Chris Coleman featuring vocals by Celina Kalluk.

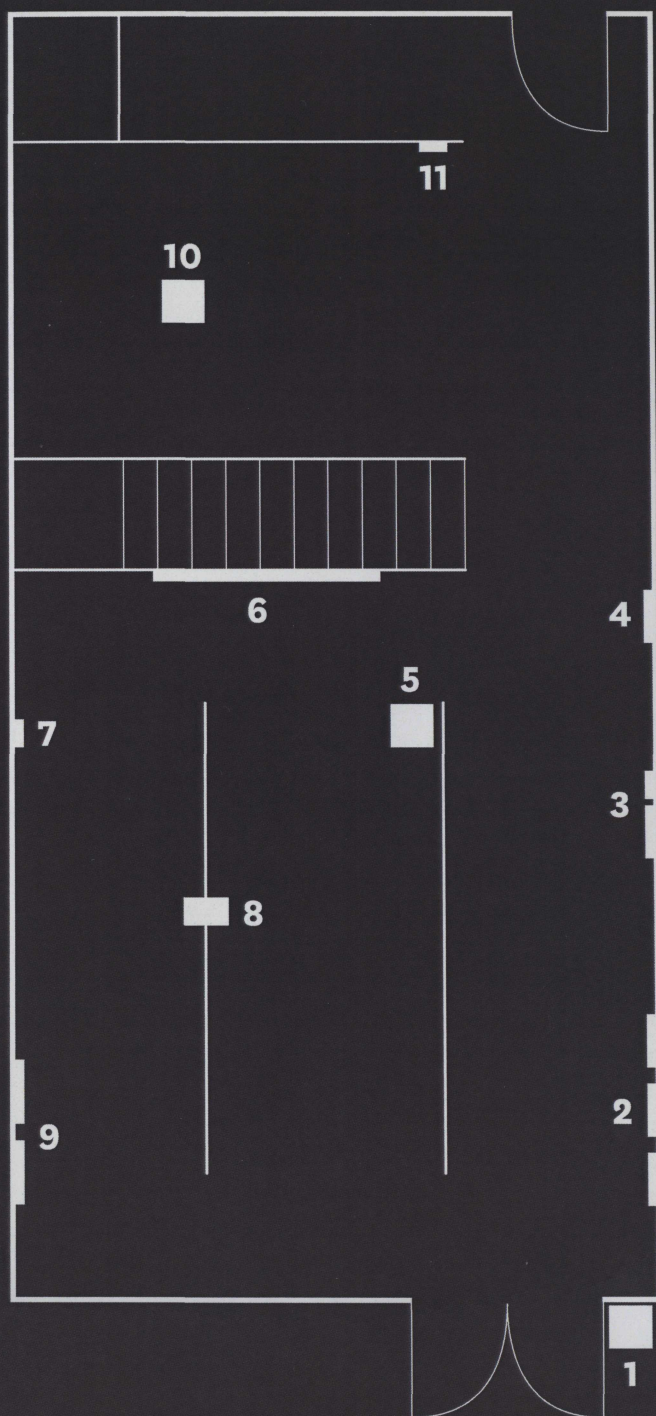
Timiga nunalu sikulu is a film juxtaposing the ferocious surprise of an uaajeerneck mask with the aesthetic found in the rubenesque figure. The film gives viewers pause to think about tranquility and intimacy, and it challenges viewers to gaze.

"The film takes place in the late spring land and ice scape outside of Iqaluit and slowly focuses in on my journey to sunbathe on the sea ice. We see near and far landscapes, pussy willows, the border between shore and ice, a hand grasping a rock. The muskox skin I use to recline on slides mysteriously out of frame. Next you find me lying nude on the skin with my bare back to the camera. You take in the landscape with me situated in the middle."

#response Tanya Tagaq and Laakkuluk Williamson-Bathory

Timiga nunalu, sikulu (My body, the land and the ice), 2016. Performance presented in partnership with Native Education College (NEC), October 28, 2016.

Tagaq's response to *Timiga nunalu, sikulu* is a live soundscape and dance performance with Williamson-Bathory at the NEC on the opening night of the exhibition, which then exists on video for the duration of the exhibition.



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- 5 Tania Willard - *Basket Rescue Operation*
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