

Tuesday, October 18, 2016



## FOR IMMEDIATE RELEASE

Vancouver, BC - **grunt gallery** presents a new exhibition titled **#callresponse** featuring a remarkable lineup of artists, performers, and curators.

# #callresponse

**OPENING RECEPTION:** October 28, 2016 (7 PM – 10 PM)

**EXHIBITION:** October 29 - December 10, 2016

**LOCATION:** grunt gallery #116 - 350 East 2 Avenue, Vancouver BC

### ARTISTS

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

### GUEST RESPONDENTS

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

### ORGANIZERS

Tarah Hogue | Maria Hupfield | Tania Willard  
in partnership with grunt gallery

### LIVE PERFORMANCES: OCTOBER 28, 2016

**1 - 4 PM:** Maria Hupfield, IV Castellanos and Esther Neff

**Location:** Motion Capture Studio, ECUAD (Room 285e, 1399 Johnston St, Granville Island)

**4 - 7 PM:** Ursula Johnson with Charlene Aleck, Audrey Siegl and Cease Wyss

**Location:** community park behind grunt gallery (E 5th Ave @ Brunswick)

**8:30 PM:** Laakkuluk Williamson-Bathory and Tanya Tagaq

**Location:** Native Education College (285 E 5th Ave @ Scotia)



## **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 the reconstruction of communities in the aftermath of colonial trauma.

## **ABOUT #callresponse**

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 in 2017).

Five site-specific art commissions have been taking place across Canada and into the United States throughout 2016 in dialogue with various publics. The exhibition will include selected representations of each project. Each artist has invited a guest to respond to their work and these contributions will also be included in the exhibition.

Moving between specific sites, online space and grunt gallery, **#callresponse** focuses on forms of performance, process and translation. An online platform utilizing the hashtag **#callresponse** on social media ([Facebook](#), [Instagram](#), [Twitter](#)) connects the geographically diverse sites and provides opportunities for networked exchanges.

A dedicated project [website](#) (full version launches October 2016) includes artist statements, documentation, contributions from guest respondents, and integrated social media, including a series of interviews with the lead artists and their respondents on the [Broken Boxes Podcast](#).

**Use the hashtag #callresponse to get involved in the conversation!**

## **FUNDING AND PARTNERSHIP ACKNOWLEDGEMENT**

**#callresponse** is produced in partnership with [grunt gallery](#) and generously supported by the [{Re}conciliation](#) initiative of the [Canada Council for the Arts](#), the [J.W. McConnell Family Foundation](#) and [The Circle on Philanthropy and Aboriginal Peoples in Canada](#). Additional funding support from the [British Columbia Arts Council](#). Presentation partners include [BUSH Gallery](#), [Emily Carr University of Art + Design](#), [FADO Performance Art Centre](#), [Kamloops Art Gallery](#), [OFFTA live art festival](#), the [National Arts Centre](#), and the [Native Education College](#).



## Project Curator

**Tarah Hogue** is the 2016 Audain Aboriginal Curatorial Fellow with the Art Gallery of Greater Victoria, and Curator at grunt gallery in Vancouver. Her work with Indigenous People in Canada aims to decenter institutional space and history. Using collaborative methodologies and a careful attentiveness to place, she prioritizes responsible research methodologies of Indigenous knowledge that are grounded in the intersectional practices of Indigenous feminisms, re/conciliation, and cultural resurgence. Hogue is Métis/French Canadian and of Dutch Canadian ancestry; she grew up in Red Deer Alberta, on the border between Treaty 6 and 7 along the original trading route of the Métis. She identifies as an uninvited guest on the unceded Coast Salish territories of Vancouver BC where she has lived since 2008.

Recent curatorial projects include *Unsettled Sites*, a group show on haunting settler colonialism at SFU Gallery; and *Cutting Copper: Indigenous Resurgent Practice*, a collaboration between grunt gallery and the Morris and Helen Belkin Art Gallery UBC, co-organizer Shelly Rosenblum. The symposium brought together live performance art with a panel of Indigenous theorists and curators around the exhibition *Lalakenis/All Directions: A Journey of Truth and Unity* by Kwakwaka'wakw artist Beau Dick. Previous exhibits were focused on the residential school system, including *NET-ETH: Going Out of the Darkness*, co-curated with Rose M. Spahan, Malaspina Printmakers; and *Witnesses: Art and Canada's Indian Residential Schools*, at the Morris and Helen Belkin Art Gallery, co-curated by Geoffrey Carr, Dana Claxton, Tarah Hogue, Shelly Rosenblum, Charlotte Townsend-Gault and Keith Wallace. She also curated *No Windows*, Satellite Gallery; *Facing the Animal*, Or Gallery; and is co-founder and curator of Gam Gallery with Julia Kreutz, an exhibition space and artist studio located in Vancouver's Downtown Eastside. Hogue is writer-in-residence for *thirstDays* with VIVO Media Arts, and has written for *BlackFlash Magazine* (forthcoming) *Canadian Art*, *Decoy Magazine*, *Inuit Art Quarterly*, and *MICE Magazine* (forthcoming). She holds an MA in Art History, Critical and Curatorial Studies from the University of British Columbia and a BA(H) in Art History from Queen's University.

## Broken Boxes Podcasts

**Ginger Dunnill** (Hawai'i) works in audio composition, sound installation and performance based art. Dunnill collaborates with artists globally, creating and performing work that inspires human connection and speaks on social justice. Her most recent social engagement project, Broken Boxes Podcast, highlights monthly interviews with aboriginal and activism based artists, creating a connection point between artists from across the world.



## Project Artist/Curator

**Tania Willard**, Secwépemc Nation, works within the shifting ideas around contemporary and traditional, often working with bodies of knowledge and skills that are conceptually linked to her interest in intersections between Aboriginal and other cultures. Willard has worked as an artist in residence with Gallery Gachet in Vancouver, Banff Centre's visual arts residency, and as a curator in residence with grunt gallery and Kamloops Art Gallery. Willard's work is in the collections of the Department of Foreign Affairs and International Trade, Kamloops Art Gallery and Thompson Rivers University. Willard's curatorial work includes *Beat Nation: Art Hip Hop and Aboriginal Culture*, co-curated with Kathleen Ritter and *Unceded Territories: Lawrence Paul Yuxweluptun* at the Museum of Anthropology with Karen Duffek. Current projects include, *Rule of the Trees*, a public art project at Commercial Broadway SkyTrain station and BUSH gallery, a conceptual land-based gallery grounded in Indigenous knowledges.

<http://www.taniawillard.ca/>

## Project Respondent

**Marcia Crosby** taught Literature and Native Studies at Vancouver Island University for 16 years, and works as a researcher, writer and curator. One of Canada's foremost art historians, she has contributed essays on the work of Emily Carr, Bill Reid, Rebecca Belmore, Lawrence Paul Yuxweluptun, and is the author of the influential essay, "Construction of the Imaginary Indian." Crosby's current PhD research extends her curatorial research and writing for the exhibition, *Nations in Urban Landscapes* (1994). Her doctoral work has focused on the creation of public cultural practices and (thus) space for diverse publics by particular Salishan and Tsimshian groups and individuals ca. 1900. These histories of musical production, religious performance, public parades—as acts of social reproduction and contestation—are framed against earlier periods of change, wherein distinct First Nations formed a broad spectrum of associations with Indigenous peoples and 'others.' Crosby's more recent curatorial works include: "Aboriginal art in the city: Fine and Popular" in *Vancouver Art in the 60s* (Curator and writer) 2008+; "The Paintings of Henry Speck: *Udz's'talis*", co-written and co-curated with Karen Duffek, Museum of Anthropology (MOA) 2012. The former site is available on-line, and an essay for the latter is also available through MOA. Crosby has a BFA in Fine Arts and English Literature (1990), an MA in Art History at UBC (1993), and defends her PhD in the Dept. of Art History, Visual Culture and Theory, UBC, Vancouver this fall (2016).



## Project Artist/Curator

**Maria Hupfield** is a member of Wasauksing First Nation, Ontario, currently based in Brooklyn NY. Selected for *SITELINES, SITE Santa Fe 2016*, Hupfield received national recognition in the USA from the prestigious Joan Mitchell Foundation for her hand-sewn industrial felt sculptures. Her nine-foot birchbark canoe made of industrial felt was performed in Venice, Italy for the premiere of *Jiimaan*, coinciding with the Venice Biennale 2015. Recent projects include *The House of Dust* by Alison Knowles, James Gallery CUNY, *free play*, Trestle Projects Brooklyn with Jason Lujan, and *Chez BKLYN*, an exhibition highlighting the fluidity of individual and group dynamics of collective art practices across native, non-native, and immigrant experience; conceived by artists in Brooklyn and relayed at Galerie SE Konst, Sweden. She was a guest speaker for the Distinguished Visiting Artist Program, University of British Columbia, *Indigenous Feminist Activism & Performance*, Yale, Native American Cultural Center and Women's Gender and Sexuality Studies, and the *Indigenous Rights/Indigenous Oppression* symposium with Tanya Tagaq at the School of Public Policy, University of Maryland, MD. Like her mother and settler accomplice father before her, Hupfield is an advocate of community arts and activism. The founder of 7th Generation Image Makers, Native Child and Family Services of Toronto, a native youth arts and mural outreach program in downtown Toronto she is Co-owner of the blog Native Art Department International.

<https://mariahupfield.wordpress.com/>

## Project Respondents

### IV Castellanos

"Abstract performance art has been the vein for my physical memory to thrive. Simply, I create objects and destroy them. In creating this gesture I am able to articulate ideas that I shifted and bottle necked down one resonating path. All of the information is channeled but visually clear, concise and often under 15 minutes. The interest is in transforming energy and the route has been moulded over the course of performing by trimming the fat and getting the job done. Labor is a source for my work, the physical body moving through day to day direction and carrying an othered body under constant critique and observation. There is power in focused action. Timing allows the intensity to maintain saturation for the viewer to barely digest in the moment." - IV Castellanos

[www.ivcastellanos.com](http://www.ivcastellanos.com)

### Esther Neff

Esther Neff is the founder and co-director of Panoply Performance Laboratory (PPL), a collective making operas-of-operations and a laboratory site for performance projects. She is a collaborative and solo performance artist and independent theorist and a member of Feminist Art Group, Social Health Performance Club and Organizers Against Imperialist Culture. Her current work and research is a series of operations entitled *Embarrassed of the Whole*.

[www.panoplylab.org/estherneff](http://www.panoplylab.org/estherneff)

<http://estherneff.tumblr.com/>

<http://www.thefenserf.tumblr.com/>



## Project Artist

**Christi Belcourt** is a Métis visual artist with a deep respect for the traditions and knowledge of her people. Her paintings connect us with the natural world and is informed by Anishnaabe knowledge on the North Shore of Lake Superior and Manitoulin Island, as an adopted guest in the territory where she lives. The lead coordinator for *Walking With Our Sisters*, a community-driven project that honours murdered or missing Indigenous women, her work *Giniigaaniimenaaning (Looking Ahead)* commemorates residential school survivors, their families and communities to mark the Prime Minister's historic Apology in 2008 and is installed at Centre Block on Parliament Hill commissioned by the Government of Canada. She carries the prestigious title of Aboriginal Arts Laureate by the Ontario Arts Council and was shortlisted for the Premier's Award. Author of *Medicines To Help Us* (Gabriel Dumont Institute, 2007) and *Beadwork* (Ningwakwe Learning Press, 2010), Christi's work is found within the permanent collections of the National Gallery of Canada, the Art Gallery of Ontario, Gabriel Dumont Institute, the Indian and Inuit Art Collection, Parliament Hill, the Thunder Bay Art Gallery and Canadian Museum of Civilization, First People's Hall. Christi is a past recipient of numerous awards and grants including the Chalmers Family Fund and the Métis Nation of Ontario.  
<http://christibelcourt.com/>

## Project Respondent

**Isaac Murdoch / Manzinapkinegego'anaabe / Bombgiizhik**, is fish clan from Serpent River First Nation. Isaac grew up hunting, fishing, trapping and learning from indigenous cultural knowledge carriers on the northern regions of Alberta, Saskatchewan and Manitoba. Isaac is well respected as a storyteller and keeper of Anishinaabe traditions. He is known for his cultural camps and community workshops that focus on the transfer of knowledge to youth. Murdoch holds specialized expertise in: historical Anishinaabe paint techniques, reading and writing pictographs and birch bark scrolls, indigenous harvesting in the great lakes region, medicine walks, birchbark canoe making, Anishinaabeg ceremonies and oral history. He has committed his life to the preservation of Anishinaabek cultural practices.



## Project Artist

**Laakkuluk Williamson-Bathory** is a performer of *uaajeerneq* – Greenlandic mask dancing, music, drum-dancing, a storyteller and actor. Her career has allowed her to travel all across Canada and to many wondrous parts of the world. Laakkuluk's poetry was recently commissioned for the exhibit *Fifth World* (2015), curated by Wanda Nanibush, Mendel Art Gallery Saskatoon and the Kitchener Art Gallery. Her collaboration with Maria Hupfield *From the Belly to the Moon* (2012), a six part postcard exchange project connecting performance art in Iqaluit to New York was a *Fuse Magazine* artist project. In addition to her poetry, theatre and *uaajeerneq*, Laakkuluk is a founding member and Programme Manager of Qaggiavuut! Society for a Nunavut Performing Arts Centre. Qaggiavuut! is the lead in a team called Qaggiq that was a laureate to the prestigious Arctic Inspiration Prize. Laakkuluk is a co-creator and actor of *Tulugak*—a circumpolar theatre piece studying the relationship between Inuit and ravens. *Tulugak* was a first of its kind and the flagship performance of the Northern Scene Festival at the National Arts Centre in Ottawa in 2013. Laakkuluk is currently working with Tanya Tagaq on a number of different performances, both live and filmed. She has also curated projects that challenge outdated museum exhibition practices for Inuit culture at the Art Gallery of Ontario including: *Inuit Art in Motion* (2003) and *Illitarivingaa? Do You Recognize me?* (2004), which additionally brought youth together across urban and rural environments through *Tauqsijjiit*, an onsite residence and youth media lab located at the heart of the exhibition with participants from: Igloolik Isuma Productions, Qaggiq Theatre, Siqiniq Productions, Daybi, Tungasuvvingat Inuit Youth Drop In Centre (Ottawa), 7th Generation Image Makers (Native Child and Family Services of Toronto), Debajehmujig Theatre Group (Wikwemikong) and Qaggiq Theatre (Iqaluit).

"I am an advocate for the deep human need for all people, but especially post-colonial Indigenous people to express themselves at a level of creative excellence. I am a mother, writer and performer based in Iqaluit, Nunavut. My three children speak Greenlandic, Inuktitut and English—all languages part of their heritages. I am passionate about spending time on the land. Hiking, snowmobiling, boating, hunting, camping, eating wild foods, building cabins and cultivating raccoon tans are all activities that figure largely in my family."

<http://qaggiavuut.ca/>



## Project Respondent

**Tanya Tagaq's** music isn't like anything you've heard before. Unnerving and exquisite, Tagaq's unique vocal expression may be rooted in Inuit throat singing but her music has as much to do with electronica, industrial and metal influences as it does with traditional culture.

This Inuk punk is known for delivering fearsome, elemental performances that are visceral and physical, heaving and breathing and alive. Her shows draw incredulous response from worldwide audiences, and Tagaq's tours tend to jump back and forth over the map of the world. From a Mexican EDM festival to Carnegie Hall, her music and performances transcend language.

Tagaq makes musical friends and collaborators with an array of like-minded talents: opera singers, avant-garde violin composers, experimental DJs, all cutting edge and challenging. Tanya's albums make for complex listening, but her string of Juno nominations attests to her ability to make difficult music speak a universal tongue.

Tagaq's most recent album, *Animism* was produced by west coast shape-shifter Jesse Zubot (Dan Mangan, Fond of Tigers) with additional production by Juan Hernandez. The record features Michael Red (Low Indigo), a live programmer whose wild northern field recordings often serve as Tagaq's de facto backing band, percussionist Jean Martin and Belgian opera singer Anna Pardo Canedo.

*Animism* has received major critical praise and attention in Canada. The album won the 2014 Polaris Music Prize, a prestigious annual award (based on the UK's Mercury Prize) that judges albums based on "the highest artistic integrity, without regard to musical genre, professional affiliation, or sales history." Tanya's unforgettable gala performance and acceptance speech have further amplified the impact of this win, and her victory has been heralded a turning point in Canadian music and culture. *Animism* has also been nominated for in "Pushing the Boundaries" and Aboriginal Songwriter of the Year categories from the Canadian Folk Music Awards (winners have not been announced at this time).

<http://tanyatagaq.com/>



## Project Artist

**Ursula Johnson** is an emerging performance and installation artist of Mi'kmaw First Nation ancestry. She graduated from the Nova Scotia College of Art & Design and has participated in over 30 group shows and 5 solo exhibitions. Her performances are often place-based and employ cooperative didactic intervention.

Through the medium of durational performance art she enters into laborious tasks/circumstances that create repetitive strain on her body and mind while creating tension with the viewer. *Elmiet (He/She Goes Home)* 2010 is an example of work created specifically for Nova Scotia's Cultural History regarding the 1756 Scalping Proclamation, where Johnson created an event to host the last scalping in Nova Scotia. Johnson's recent work *Mi'kwite'tmn* employs various sculptural mediums to create consideration from her audience about aspects of intangible cultural heritage as it pertains to the consumption of traditional knowledge within the context of colonial institutions. *Mi'kwite'tmn: Do You Remember* (hosted by Saint Mary's University Art Gallery) is a solo exhibition currently on a Canadian National Tour.

Johnson has been selected as a finalist for the Salt Spring National Art Prize and has twice been longlisted for the Sobey Art Award. She has presented publicly in lectures, keynote addresses and hosted a number of community forums around topics of 'Indigenous Self-Determination through Art' and the 'Environmental Responsibility and Sustainability in Contemporary Indigenous Art Practices', 'The History and Impacts of Economics on The Indigenous Object' as well as 'Renegotiating Conservation: Revisiting the Roles and Responsibilities of Cultural Institutions in Canada regarding Indigenous Made Objects'.

<http://ursulajohnson.ca/>

## Project Respondent

**Cheryl L'Hirondelle** is a community-engaged Indigenous (Cree/Métis/German) interdisciplinary artist, singer/songwriter and new media curator originally from the land now known as Canada. Her creative practice is an investigation of the intersection of a Cree worldview (*nêhiyawin*) and contemporary time-space. Her current projects include an ongoing series of singles and several media-rich installations from songs co-written with incarcerated women, men and detained youth; a series of international songwriting/mapping with experimental music videos and media-rich installations where she 'sings land'; a series of Cree language songs (with Moe Clark and Joseph Naytowhow); and a nomadic performative/collaborative light tipi installation (with Joseph Naytowhow). She is also the sole proprietor of Miyoh Music, an Indigenous niche music publishing company and is currently a PhD candidate at UCD in Dublin, Ireland.



## Project Collaborators

**T'uy't'tanat Cease Wyss** is an interdisciplinary artist, environmental and community advocate based in Vancouver. Her projects weave together technology and community engagement as a means of sharing stories. As a recognized Skwxwu7mesh and Sto:Lo knowledge carrier she lives and works on her Coast Salish ancestral lands/waters and identifies with her Hawaiian and Swiss Canadian ancestry. Her projects live at the intersection of land, indigenous cultural revitalization and wellness through plant and media technology, song, ceremony, medicine, family, gardening and most recently with cedar and wool. Recent web-based projects include Picto-Prophecy (2012) with En'owkin Centre's Ullus Collective, and public art based Talking Poles (2009) earning a Surrey Cultural Capital Art Award and the Stanley Park Environmental Art Project (2009). Her work is grounded in site specific stories that use the past to inform the present, while looking towards the future as a continuum of accountability. Current projects include a collaboration with Hans Winkler about the near death of a small, desecrated island in Hawaii (Kahoolawe Island) and research on dissemination of ethnobotany from the Pacific Northwest Coast, Hawaii, and Switzerland. Wyss is the Owner/Lead Herbalist: Raven and Hummingbird Tea Company.

**Cassandra Smith** was born on November 5, 1990. She is Coast Salish and *kwakwaka`wakw*, from Tsleil-Waututh Nation, Gilford Island, Kingcome Inlet, Alert Bay. She has a five-year-old daughter named Arianna Green. Her father is Peter Smith from Gilford Island, Kingcome Inlet, Alert bay (Chief Tlil mogi lakw). Her mother is Elsie Guss from Tsleil-Waututh Nation. Her grandparents (*now deceased*) are Charles Smith from Gilford island, Beatrice Smith(Cook) from Alert bay, Ernest Guss from Tsleil-Waututh Nation, and Elsie Guss(Batt) from Rosedale Cheam band. Smith started dancing and learning protocols in the potlatch when she was two- or three-years-old for both her *kwakwaka`wakw* and her Coast Salish side. She is a member of the dance group **Children of Takaya**, which was started by Chief Dan George in the 1950's. Over the last four years, she has been learning one of her mother tongue languages *hənqəminəṁ* in community classes. In February 2015 she was hired as an intern, and is now helping revive the language by learning and teaching classes at the same time. Smith also participates in traditional war canoe racing, and has been pulling for three years with the **Burrard Canoe Club**. Her goal as young person is to inspire and mentor future generations to get involved in culture and language, to bring back what's important to First Nations people, and to bring back the teachings of her ancestors. She believes language and culture are important because they're a part of who we are, and that it's important to know who you are and where you come from. Her goal is to become fluent in both *hənqəminəṁ* and *kwakwala*.