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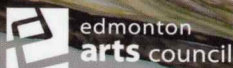
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STATES OF POSTCOLONIALITY/ NORTH

[1] This interrelation is treated by several contributors to this issue. See, in particular, Art and Cold Cash (10–17), Durkalec (20–25), and Bathory and Hupfield (postcard insert).

[2] For more on co-ops, see Art and Cold Cash (13) and Igloliorte (31, note 2).

[3] Igloliorte's use of the term "avant-garde" is an indigenous reclamation of modernism's vocabulary, a compelling tactic whose implications deserve more fulsome consideration. See Heather Igloliorte, "The Inuit of Our Imagination," in *Inuit Modern*, Gerald McMaster, ed., (Toronto: Art Gallery of Ontario; Vancouver and Toronto: Douglas & McIntyre, 2010): 41–46.

[4] See, for instance, recent exhibitions at the Ottawa Art Gallery, the Vancouver Art Gallery and the Justina M. Barnicke Gallery.

[5] Dakota scholar Waziyatwin, co-editor of *For Indigenous Eyes Only: A Decolonization Handbook*, identifies truth-telling as an important aspect of decolonization. Listen to the two-part podcast by Healing the Earth Radio, "Talking Decolonization with Waziyatwin," on Rabble.ca (12 October 2007 and 21 May 2008).

FUSE headquarters are located on occupied indigenous land. Prior to European colonization, Toronto was an important meeting place for Anishinabek, Haudenasee and other Aboriginal nations. An underlying goal of our States of Postcoloniality series is to acknowledge the regional and global connections between localized colonial realities. With this issue on the North, we acknowledge that while gulfs of geographic and cultural difference separate southern Ontario from Inuit Nunangat, our fates are actually closely entwined – a reality perhaps most starkly demonstrated by the rapid rate of climate change in the Arctic, a major force in the contemporary dispossession of Inuit communities. [1]

With the States of Postcoloniality series, *FUSE* set out to engage the roles of artists and the arts in a global politics of decolonization. With this issue, we are concerned with art's contribution to indigenous sovereignty in the North. Since the 1950s, the great majority of Inuit art was produced in co-operative organizations established with the assistance of the federal government as part of a vital economic development initiative following the enforced settlement of Inuit into fixed communities. [2] Baffin Island co-ops – in Kinngait (Cape Dorset) in particular – have been particularly prolific, lucrative and widely celebrated. The majority of *FUSE*'s North issue concerns either Nunatsiavut (Labrador) or the western Arctic, where co-ops have not had a significant influence, if any, on artists' practices. As such, our treatment of the North hovers around the boundaries of what is typically understood as "Inuit Art."

Currently, we are witnessing the consolidation of what curator and scholar Heather Igloliorte calls an "Inuit avant-garde," whose subject matter is often drawn from contemporary colonial realities and is, in many cases,

critical of the economic and political structures that enforce them. [3] Inuit artists are increasingly exhibiting alongside *Quaalunat* (non-Inuit) artists in prestigious contemporary art galleries, [4] suggesting significant shifts in the way their work is valued by mainstream audiences. These developments, along with the aggressive pursuit of resource extraction in the North, mean that the economy of Inuit art production looks to be in for seismic transformations. It is within this changing landscape that we wish to delve into the potential for art as a decolonizing force.

Alongside the structural work being carried out by organizations such as the Inuit Tapiriit Kanatami, the Inuit avant-garde contributes to decolonization in two major ways. First, they use art as a public venue for potent forms of truth-telling, insisting that Canadian residents and our government acknowledge and take accountability for colonial violence in the North. [5] Second, they use art as a way to consolidate, celebrate and nourish Inuit knowledge as a crucial component of the wellbeing of Inuit populations and lands. The importance of truth-telling and the resilience of Inuit knowledge are introduced in this issue's Short *FUSE* section. They are further engaged by the essays and projects that follow, crossing through indigenous governance, climate change research, intercultural exchange and the politics of alliance and solidarity.

Absent from these pages are the film, video and new media artists whose work occupies an important place in the world of Inuit cultural production and that has, in the ten years since the release of Zacharias Kunuk's *Atanarjuat: The Fast Runner* (Isuma Igloodik Productions, 2002), garnered overwhelming international attention. As a complement to this issue of our magazine, in late April 2012, we will be producing a film program curated by scholar Jessica Kotierk, drawn in part from the Isuma archives; stay posted to our website for details.

Gina Badger
with the *FUSE* Editorial Committee

THE ARCTIC IS MY HOME

— Affirming the Art of
Inuit Governance

Jackie Price

Jackie Price is currently a doctoral student at the Scott Polar Research Institute, University of Cambridge, in the United Kingdom. As Northern communities continue to engage in international Arctic governance debates, her research explores the importance of wellness in Inuit responses to debates on Arctic sovereignty and security. Specifically, Jackie's research engages with the decolonizing meaning, potential and need of terms like "wellness" in articulating what contemporary Inuit governance means in a post-land claims era. She is Inuk from Nunavut, and considers Rankin Inlet and Iqaluit her home, but she is also comfortable living in Ottawa, Ontario, and Cambridge, UK.

This January, at a conference entitled *The Arctic Council: Its Place in the Future of Arctic Governance*, Kyla Kakwi-Scott and Daniel T'seleie started their presentations in a similar way. They both stressed that they were not experts on the Arctic Council *per se*, but they would be speaking from the experience of having lived in the Arctic all their lives. [1] The conference, organized to explore policy options for Canada when it hosts the chair of the Arctic Council in 2013, provided an effective snapshot of the various audiences, ideals and ideologies found in Arctic governance debates. [2] While the entire conference was informative, I connected most with Daniel and Kyla's presentations.

Like Daniel and Kyla, I grew up in the Arctic, and the Arctic is my home. [3] While my immediate family currently lives in Iqaluit, we used to live in Rankin Inlet, Nunavut, for 13 years. I hold Rankin Inlet in my

heart. Perhaps this is because my first memories come from there: from the people, the land and the sense of community. Even with its growth, and the added challenges that growth brings, Rankin has been able to sustain these characteristics of community and connection to the land.

The one thing I always remember about Rankin is its wind. It is strong and constant. The wintertime wind was a force that commanded the attention of everyone. When walking with the wind, or against it, you had to focus on keeping your path, as the wind had the strength to push you around. The wind would easily shut the town down. As a kid, I always loved these days — blizzard days. While these were free days for my siblings and I, they were busy days for my parents. Often my dad would still go into work, and my mom would care for us at home, while busily sewing or crocheting on the living room floor with community radio playing in the background.

These are the memories I draw on most, particularly at this stage in my life, in my current context. You see, I am entering my fourth year of a rather complicated relationship — a relationship that has been supported and directed by unwavering commitment. It has not been the easiest of relationships to maintain, and I have learned many things. I now have a deeper appreciation of the responsibility of communication, I have been humbled by the difficulty I experience in having to listen to perspectives different from my own, and I have begun to make peace with the constant energy and focus needed to defend the integrity of my experience and perspective.

The relationship I am speaking of is my relationship with the United Kingdom. I am currently in England working on my doctoral degree, and it is my commitment to my education that has kept me working on my relationship with the UK. For my research, I am exploring Northern life in relation to international Arctic governance debates. While I have not been in England exclusively during this time, I have carried the burden of this relationship with me in my travels.

I have spent a lot of time reflecting on this relationship, particularly its first two years, which were particularly harrowing. The central challenge of this relationship is the different understandings we have on the Arctic and its governance. I appreciate that governance means different things to different people, and it is often the case that one's idea of governance is reflective of what players are seen as central to getting things done. While I have spent much of my own time exploring expressions of governance among Inuit, in the UK, governance privileges elected officials, business leaders, scientists and lawyers as key brokers. This is not my starting point. My understanding was reflected in Daniel's presentation.

Early in his presentation, Daniel stated, "I won't be speaking so much about the future of the Arctic Council, but rather, the future of the Arctic." In one sentence, Daniel set a tone that was anything but institutional, bringing life into how the Arctic is known. I breathed a sigh of relief, happy in the knowledge that even though I was listening to him talk on the Internet from England, two days after the conference occurred, I could already relate to what he was saying. Daniel went

on to explain how it was through resource extraction that Canada and the rest of the world barged into the lives of the Dene. He reminded conference participants that it was the fur trade and early oil exploration that secured Canadian presence in the Northwest Territories, and he challenged people to acknowledge that the current international interest in the Arctic continues to focus on resource development and its transportation (i.e., the Northwest Passage). International interest in the Arctic tends to focus on the potential of riches related to a mechanism designed to uphold national interest over the very real needs of Arctic communities.

Four years since my arrival here, I realize that in order to sustain my commitment to my education in England, I have had to do exactly what Daniel did in his presentation – continually reorient any conversation about the Arctic away from the sanctioned authority of institutional systems and knowledge toward an experience of Arctic as home. I have a responsibility to stress that the Arctic is home, and not a free and empty space for the taking. Getting this point across has required me to develop a variety of strategies, which I continue to develop through trial, error and reflection. In working on this, I have also come to deeply appreciate how understandings of governance are equally determined by how one understands the area – the place – where governance occurs. The idea of the Arctic has a powerful presence in the UK, made up of tangled threads of colonization, national identity and historical conquest. The image of an exotic and distant place has not really been interrupted. The collective power of the North, imagined outside the North, has a strength that presses against me so strongly that I am reminded of the pressure of the wind as I walk in Rankin Inlet.

I think about this as I reflect on Kyla's presentation. Kyla states that if international bodies, such as the Arctic Council, wish to fulfil their mandates for developing and supporting a sustainable Arctic where the experiences of Indigenous peoples are respected, then concerted commitments to educational development for Arctic aboriginal peoples must be made, specifically for youth. In her talk, Kyla outlined the vast range of skill development the North needs. Not only is a curriculum required to provide place based education – history, political development and contemporary issues – Kyla envisions educational support that goes beyond that, providing insight into the responsibility of connecting skill and leadership development with community. In speaking to the need for a university in the North, Kyla stated that when Northern students leave home for education: "they haven't learned the things they need for their community to really view them as being a part of the community, to welcome them in and give them those positions of expertise."

In this one statement, Kyla articulates a gap that I too have been struggling to explore, not only in my research, but also personally. There is a need for social infrastructure to better support both Northern communities in integrating and negotiating the sharing and transfer of skills and knowledge within everyday life of Arctic communities. This is why I think about governance so much, governance centres on supporting relationships; in the sharing of knowledge people gain as they travel in

and amongst their places. In those first few years in the UK, I never heard governance talked about in this way, and as I was so badly tangled up in various Arctic grand narratives from outside the Arctic, I failed to realize that I was responsible for making that argument. It took a lot of travelling between Nunavut, Ontario and England to realize a point Kyla said in one sentence.

I continued to think about these things as I watched the question period following Daniel and Kyla's presentations, and I saw that no direct questions were asked of them. While I heard comments later in the day that referenced their presentation, I did not see the kind of responses one always hopes would occur in response to such truth. It did not appear that youth development, Northern focused education outreach, and an honest assessment of the conditions and context which cement interest in the Arctic in Canada and internationally were central concerns, nor was there an opportunity to stress the necessity of a collective upgrade on peoples' imagination of the Arctic. This is a big responsibility, I understand that. But it is a responsibility that can be met in working with Arctic people who have developed a critical, engaging and highly self-aware sense of themselves and their everyday life, with the support of, and in relation to, their network of family and friends, and in their dealings with the forces that have continually travelled North (political, economic and military). The Arctic is filled with people like this.

The truth is that the ability of the international community to move in the direction which Arctic peoples wish is wrought with big challenges. International interest in the Arctic is strong, inspired by potent grand narratives. It is a collective power that was strong enough to knock me off my feet in my first couple of years here, completely disorienting me as to my own path. What brings me back is interacting and critically engaging with other Northerners, personally and in collective forums where individual imagination and commitment to action can be expressed while also holding people accountable.

[1] This conference was jointly hosted by the Munk School of Global Affairs at the University of Toronto, and the Walter & Duncan Gordon Foundation, 17-18 January, 2012.

[2] The Arctic Council is an international body made up of representatives from the eight Arctic states: Canada, United States of America, Denmark, Iceland, Norway, Sweden, Finland and Russia. The responsibility of the chair of the council is shared among the eight nation states, and each country holds the chair for two years. Canada is set to take over the responsibility of the chair in 2013. Indigenous populations of the circumpolar region also sit on the Council as permanent participants, but do not have voting powers.

[3] As the goal of this article is to align my experience with the words shared by Daniel and Kyla, I will be referring to them by their first names.

Lucas Ittulak was born in Ikigasakittuk, Northern Quebec on April 9, 1940 to parents Joshua and Maggie Ittulak. After his mom passed away at the age of six his family moved to Northern Labrador and his father remarried to Lily Ittulak. He does not remember moving from Northern Quebec, but remembers the land Ramah. When they first moved to Labrador Lucas attended school for three years in Nain and remembers only being taught in Inuttitut and when he tried to speak in English he would get spanked. Most of Lucas' life was spent out on the land hunting, and to this day he still hunts and traps at the age of 71.

Lucas Ittulak inolisimajuk Ikigasakittumi, taggâni Quebec-imi Aprel 9, 1941 – nami angajukKânut Joshua ammalu Maggie Ittulâkkonut, anânanga inogunnainiammat nolautsimajut sâksinik jâriKatluni Taggânut Labrador-imut. Atâtanga aippatâgiallaniatluni Liilu Ittulâmut. IkKaumangituk noniammat Taggânit Quebecimit, tâvatuk ikKaumajuk nunamik tajjaumik Ramah. Sivullimi Labradoriliagami Lucas ilinniviliasi-majuk pingasunik jârinik, ammalu kisianni Inuttitut ilinniatitautluni ammalu uKasimajuk uKâvigogasuagami Kallunâtitut âniuttatauKattasimajuk patittauKattatlu-nillu. Lucas inosinga iniKaluasimajuk nunatsuami, ammalu ullumimut pinasuaKattajuk mikigianiaKattatlu-nillu 71 -nanik jâriKajuk ullumi.

WHEN ON THE ICE AND LAND

Inosimmut piujuk, ippigusutsiagasuatluni kamagitlugulu, Kanuk sikuk ilanganiam-mangât kamagitlugulu Kanullu sikusimappat sikuk Kupisimappat Kupisimappat naki anugganiammangât, ulitsuangalu tinitsuapat ulitsuapat tâkkua kamagigiaKammângit. KuppaKappat siku kitâni tinitsualuni anug-ganiappalonnet aullasongummat una aulla-songummat Kuppanga anugi Kainiammat. Sivulliutluni tâna sikuk aullatjasok sollu anuguniattu anuginiattumik aullajasongum-mat Kupitluni tamanna kamagitsiagasuagialik.

Lucas Ittulak

1. One of the best things in life

There’s a lot of freedom when you go out on the land, especially by yourself, without nobody telling you what to do or what not to do, especially if you know the land and you’re on your own. You know the routes and which places to camp out in. That is one of the best things in life, as long as you know the land, the routes and especially if you are good in health. Trying to be healthy while you’re gone is the most important thing. Keeping away from things that make you sick – that’s one of the biggest parts of freedom in a person’s life, in an Inuk’s life. As long as you know the land, if you’ve been

gone for a few days all by your own, you know the land and you feel so free. As long as there’s no sickness involved that’s the best part of life, right?

One of the healthiest things I can think of is being out on the land, especially if you are gone for a few days. It’s healthy to be away from town for awhile, especially when there’s a lot of, where there’s a lot of bad drinking going on. Being out on the land is what makes you healthy. And nothing to worry about when you’re gone off, as long as your family back home is alright. That’s one of the bad things I’m concerned about, being in a community where there’s so much drinking. To me that’s not healthy. Being out on the land is healthy, without no drinking involved. Without nothing to think about, to worry about.

2. Watching the ice and weather and finding your way on the land

One of the things that the Elder people of the past told the younger generation is to really look at the clouds. When you’re going out on the boat you have to be very careful and look at the skies all the time. When they are really dark, in the clouds, you are not supposed to go to a far distance because storms come when you see dark, dark clouds. You really have to look, always look at the clouds no matter if it’s spring, summer or winter of the year, you have to look at the clouds.

When there’s a storm on and there is a lot of snow and the snow is not so hard, one way you can find your way back to the land where you’re going to is you dig under the soft snow and you keep digging until you find tracks. The tracks already harden on the bottom and you feel the tracks to feel which way they were coming from or which way they were going. That was one of the ways that we were taught, like if we were come through a whiteout and the snow is very soft, you dig under the soft snow till you find the old hardened places where people have travelled. Just by feeling you know which way to go, or which way to go back, or the place where you’re going.

These years, the sea ice is getting worse and worse, especially in the spring of the year. Especially when you are travelling by night, it’s very hard to tell which ice is good and which is not. Especially when it’s been snowing, the good ice and the bad ice, they all look the same. So especially when you are travelling in the night, you always have to check out which part of the ice is darker than the other. The darker the ice is the better you can go, that’s a good way to travel. The white part is always going to be soft, you can sink in right away. Especially in the night you really have to watch where you’re going. Always try to go by the darker ice than the light ice because light ice is normally covered in snow.

There can be pot of water in the sea ice, when it’s just icing over. When there’s a crack in the sea ice, the high tide drifts a part of it away. While it was drifting away, it makes a pot of water, and then it would snow, and that bit of open water would be snowed over, and then later on it would ice over little bit, a thick layer of ice over it. And then it would be snowed over again. You can notice that, you have to be really careful about that kind of a situation in the sea ice, because this piece of

open water covered over with snow and newly formed ice is whiter than the main, solid part, and it’s unsafe. You have to be really careful to travel over those because if you weren’t aware of that being a bowl of water, you might fall in.

3. Ippigusutsianik

One time, while I was out on the sea ice, there was crack on the sea ice. With my skidoo, I started drifting away from the main sea ice, the solid sea ice that was safe for me to be on. Because of the open water in the crack, the tide controlled what was happening, and this crack in the sea ice widened and the ice drifted away, and I was drifted away from the safe ice. In this type of situation, I always need to be prepared and be aware of what could happen by watching, no matter what situation or what condition.

That has happened to me twice when I was away on the skidoo. One time, when this happened to me, that this part of the sea ice was drifting away, I was with two young people. There were two skidoos on this piece of ice, over here, my skidoo and the other skidoo. Just when we became aware that the piece of the ice was starting to drift away, the other skidoo went really fast and full throttle across, and went over onto the safe ice, and when that happened I was on the drifting ice, the ice pan I was on drifted away. I told those two young men to stick a harpoon on the harbour ice, tie a rope on it, and I tied the rope onto my skidoo, and when the ice pan was just turning away, full throttle I went across to the safe ice.

So I have to be *ippigusutsianik*, I have to be conscious of what might happen, I have to be aware of what might happen, I have to be prepared. If there’s a crack in the sea ice, I would know from experience that I could easily drift away from the main sea ice. It can drift. I have to be really conscious of what could happen, and have the knowledge that even though this crack in the sea ice was small in the beginning, it can easily widen and I can find myself drifting away, and so I need to be *ippigusutsianik* – aware of what could happen.

4. How to survive

Whether you're out in the sea ice or whether you're out on land, in ponds or lakes, it's the same, it can be unsafe. One time, around the Kiglapait Mountains when I was travelling in February, I fell in through the ice, down under the lake ice. So whether it's on land, lake or pond, it's the same as being out in the sea ice. I was travelling where a river flows into a lake or the pond, and it had snowed over, and so I fell in. If a river is feeding water into a lake or pond, it's moving, it's flowing down, and the current underneath eats away at the ice.

When I fell in through the ice, the snow I fell through was high as a house. It was during the month of February, it was really windy, really drifting snow and all that. The wind was about 100 miles an hour. Down in the bottom it was thin ice, so I fell into the water. Under the thin ice, there was about an inch of air between the water and the snow up on top. Using my fingernails on the bottom of the ice, I was able to hold on and take little breaths, and when the others heard me shouting, they

threw ropes down and were able to save me. When I was being hauled out of that water, I tied the rope up around my waist, and I also had a rope in my mouth.

When that happens to you, you don't think you should be afraid, there's nothing to be scared of. You're just living through it, and come out safely from it. Some people might panic and be afraid of what's going to happen. But real hunters and travellers have to be always be conscious, be aware of what could happen and be prepared for it. That way they survive.

5. Times are changing fast

I feel that the times are changing so fast lately; it wasn't like this before. It's very difficult these days, even for an experienced hunter. The conditions these days on the sea ice are so very unpredictable. Very, very unpredictable. Just for example, I used to go to my wooding place just outside of Nain, and I was there last year, and the ice was already bad. That was the middle of winter. The place I'm talking about is over at Iliialuk, north of here. That's where I used to go wooding before. And just a couple of years ago, two people went through the ice and perished. That path is no longer safe, even in winter. I was with a bunch of people coming back from North, coming to Nain, and we were the ones who saw the person floating and that one of the hardest things that I went through in my lifetime, to see a person just floating and the other could not be found. A few years back, the place that I'm talking about was always safe in the middle of winter, the thickness of the ice was so deep, even though the tides there are very strong, but this year it's very unstable.

Our young people these days have to have an understanding of how the ice patterns are changing. One of the safest ways for people travelling that way is test the ice first with an axe. If it goes through, it's not safe to go on the ice. I always check the ice before I go on it to see what the thickness is like. And now in the spring of the year, the ice that we have now is going to melt through from the bottom. Instead of on top, it's going to melt from the bottom up. So you have to check to see the thickness of the ice.

Just a few years back, we'd go way outside on the outer islands to do the hunting, either by skidoo or by dogsled. When all of the bays here were already open, outside was all solid ice. It's not like that anymore. I haven't been there now for many years because of the changing. This force – you might call it global warming – is going to continue, it's going to be worse. That's Inuit knowledge.

Edited by Agata Durkalec

Editor's Note— As part of a research project on the relationship between sea ice and community health in Nain, Nunatsiavut, I had the privilege of meeting with Elder Lucas Ittulak several times. The narratives here are excerpts from the English translation of some of our interviews and meetings, with my awkward questions and the back-and-forth of translation removed to focus the attention on Ittulak's stories. The last paragraph of piece 2, and pieces 3 and 4 were recorded on 20 July, 2010, with translation from Inuttitut—the Labrador Inuit dialect of Inuktitut—by K. Naeme Merkuratsuk. Pieces 1, 2 and 5 were recorded on 29 March, 2011, with translation by Wilson Jararuse. As Ittulak said at the end of our last meeting, “this research, as a translation of participants' stories, represents the traditional Inuit knowledge of land and sea ice, the Inuit traditional way of life, and these things are not to be erased anymore.”

—A. Durkalec

TRUTH AND RECONCILIATION

Ravi de Costa

In June, in the Arctic, constant sunlight seemed to come from strange angles, from beneath the ground and inside houses, suffusing everything. For a few hours in the early morning, a sort of twilight softened the glow, offering a brief time to try making sense of each day's revelations. I was in Inuvik, witnessing the second National Event of Canada's Truth and Reconciliation Commission (TRC). [1] At the end of the Dempster Highway (which climbs up the Yukon and into the Northwest Territories almost to the Beaufort Sea), this town is remote in relation to Canada's political hubs, but is an important cultural and political centre for Northern Aboriginal peoples including the Inuvialuit and Gwich'in.

Reconciliation, perhaps made most famous by the work of South Africa's TRC, has become the default policy framework for nation-states seeking to address and heal their violent pasts. The Canadian TRC was established as part of the Indian Residential Schools Settlement Agreement, the result of a large, class-action lawsuit filed against the Canadian government and Christian churches by survivors of Indian Residential Schools (IRS). [2] The main parties to the legal settlement (Aboriginal groups, churches and the federal government)

appointed three commissioners to organize and run the TRC, though Ottawa closely oversees its budget and administration. Two of the TRC's commissioners (including the Chief) and many of its staff members are Aboriginal, and it consults closely with a ten-member Indian Residential School Survivor Committee on its key decisions.

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One of the TRC's main activities is organizing seven National Events in different regions of Canada. Each event involves a number of different programs designed to gather personal testimonies of Residential Schools. The high-profile Commissioners' Panels are projected on large screens for those gathered in the packed school hall, streamed live on the Internet and simultaneously translated into nine languages. [3] Some or all of the three commissioners listen, occasionally asking questions of a succession of people testifying about their experiences in and with Residential Schools. The Commission has encouraged the idea (drawn from Anishnaabe teachings) that those who hear the stories have a role as witnesses, charged with maintaining and passing on the knowledge of the IRS.

Sharing Circles are unique, small-group discussion processes in which participants share their feelings, experiences, and insights in a quieter and less intimidating environment—a circle of survivors can sit and tell their stories, while others sit listening and witnessing in concentric circles behind. Sharing Circles are filmed and photographed by the TRC, and public and private media organizations, as well as anyone else in attendance with a camera. Individual survivors can also choose to give their statements in private sessions.

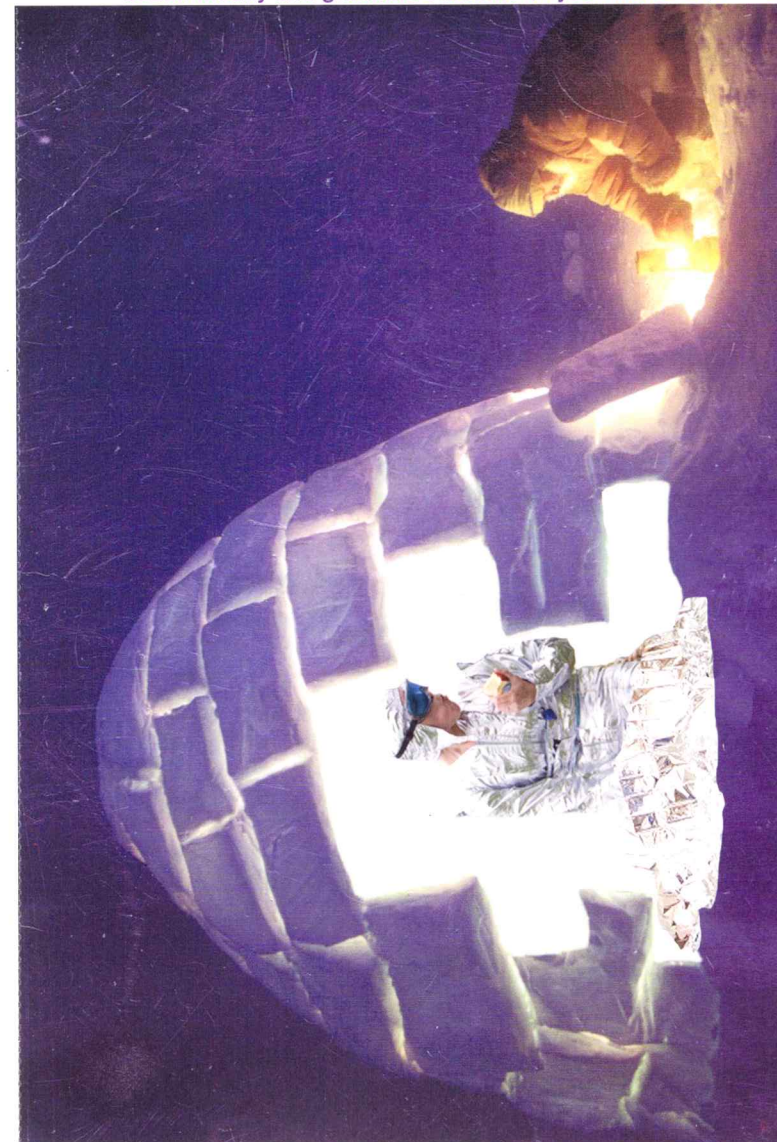
Outside of these formal venues, the Inuvik event took on an atmosphere that was part convention, part carnival. The Midnight Sun community centre hosted a wide range of educational and cultural activities: demonstrations such as leg wrestling and high kick; booths displaying traditional hunting equipment and techniques, or selling Aboriginal crafts and clothes; and exhibits of patchwork quilts telling stories. Each evening saw cultural programming including fashion and talent shows, film screenings, and on the main stage outside, concerts by Aboriginal musicians—including Western Arctic legend, Louie Goose, whose rendition of his classic hit "40 Days" had even the Commissioners on their feet.

Some people I have spoken to question the appropriateness of these activities and celebrations in the context of an inquiry into a genocidal policy, arguing that it is mawkish and disrespectful. But others, including

many survivors who attend these events, feel that such a celebration is the best riposte to a state and society that tried to deny and destroy their culture. The strongest example I saw of this feeling was during the performances of the Aklavik Drum Dancers, including a dance that critiques the introduction of muzzle-loading rifles, and their effects on traditional Inuit economy and culture. I take the response to these dances from those gathered in Inuvik as strong evidence of the affective force of the history that is being remembered and told through the TRC.

Survivors and families could also search church archives for information, attempting to locate people or learn more about a particular school, and could request copies of photographs and other archival materials. The presence of the church was clearly fraught, reflecting a high tension between the church's historical role in the IRS and ongoing relationships to faith. Churches and church officials were central to the administration of the schools and the abuse that went on inside them, yet the Christian faith is strong for many Aboriginal people in the North.

Given Inuvik's remote location, few people not directly connected with the TRC or not from the North attended. The few non-Aboriginal people who did attend the event seemed to have very particular professional interests in being there: employees of the TRC, survivor and other Aboriginal organizations; media and documentary filmmakers; a smattering of bureaucrats and government officials from various levels; perhaps a dozen faculty and graduate students (myself included).



Just before the official Opening Ceremony at which all the dignitaries from various levels of government spoke, two Gwich'in women sitting in front of me turned to ask if I was from the CBC. When I told them I was an academic, and that I was there to listen to the testimony and to learn about the history of Residential Schools, they suggested that I listen to them, not to those "up there." There is a great urge to talk, a need to be listened to among many survivors. The Commission has the almost impossible task of integrating all of these stories and making each person feel part of the overall story they will tell. The Commission seems to have the role of national interlocutor between Aboriginal and non-Aboriginal Canada, of getting the particular stories of individual survivors as well as the overarching narrative of Residential Schooling out to Canadians at large. So far, this has been less of a priority to the TRC.

If some part of reconciliation requires the engagement of non-Aboriginal people, there may be a broader role for witnesses to this history, one that is more than mere spectating at the suffering of others. It is quite clear that the power of the TRC lies neither in the punishment of those guilty of crimes in the IRS system, nor in reforming Canadian policy concerning Aboriginal peoples, though its final reports should contribute to the latter. Rather, I think of this TRC as an *emotional institution*. Through its public events, this institution can enable people to express their emotions in ways that they themselves find safe, to make them public, and to do so in ways that cannot help but draw others in. At every session, women and men in coloured coats calmly move through the audience, handing out bottles of water, boxes of tissues, and when needed, hands on shoulders and warm embraces to all who need them. Though many authors—Sarah Ahmed and Roger Simon, among others—caution against the false freedoms of emotion, during these events, strangers and the estranged encounter each other through many small intimacies, dissolving remoteness and indifference, the hostility to emotion and real feeling that most survivors of the IRS system testify was its prevailing character.

The TRC will make numerous stops around Canada between now and 2014, when its mandate expires. It will also present a major report on the IRS system designed to explain how such a ghastly project was conceived and carried out. This may be a powerful catalyst for change in the way that the Canadian government thinks of its relationship and responsibilities to Aboriginal peoples. But much of the history has already been told in the Report of the Royal Commission on Aboriginal Peoples (2006), and, indeed, IRS survivors have already had an official apology from the Canadian government, along with apologies from various provinces, organizations, local governments and community groups. Many Aboriginal peoples are sceptical or simply hostile to this TRC, and view it as another state exercise disconnected from social and economic justice in the face of on-going depredations on Aboriginal lives and lands. That may be significant about the present process is the performance of the memory of Residential Schools by survivors and the affective force of that performance.

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Editor's Note—The editor wishes to thank Ashok Mathur for his kind assistance in preparing this text for publication. —GB

TRUTH AND RECONCILIATION

Ravi de Costa

In June, in the Arctic, constant sunlight seemed to come from strange angles, from beneath the ground and inside houses, suffusing everything. For a few hours in the early morning, a sort of twilight softened the glow, offering a brief time to try making sense of each day's revelations. I was in Inuvik, witnessing the second National Event of Canada's Truth and Reconciliation Commission (TRC). [1] At the end of the Dempster Highway (which climbs up the Yukon and into the Northwest Territories almost to the Beaufort Sea), this town is remote in relation to Canada's political hubs, but is an important cultural and political centre for Northern Aboriginal peoples including the Inuvialu and Gwich'in.

Reconciliation, perhaps made most famous by the work of South Africa's TRC, has become the default policy framework for nation-states seeking to address and heal their violent pasts. The Canadian TRC was established as part of the Indian Residential Schools Settlement Agreement, the result of a large, class-action lawsuit filed against the Canadian government and Christian churches by survivors of Indian Residential Schools (IRS). [2] The main parties to the legal settlement (Aboriginal groups, churches and the federal government

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One of the TRC's main activities is organizing seven National Events in different regions of Canada. Each event involves a number of different programs designed to gather personal testimonies of Residential Schools. The high-profile Commissioners' Panels are projected on large screens for those gathered in the packed school hall, streamed live on the Internet and simultaneously translated into nine languages. [3] Some or all of the three commissioners listen, occasionally asking questions of a succession of people testifying about their experiences in and with Residential Schools.

From the Moon to the Belly, 2012
 Plan's Highway
 Light with a shadow

Pinartoo umnuleesumi ilukkamani saavani. Kalaallit Nunaata Avannaa. Fangert ude foran sin igloo ved afteride. Nord Gronland. ~~North~~North. Kneels outside his igloo at dusk. North Greenland.

Lady Mennider awaits her interlocutor in style.
 Frank Inkksan

Printed in Canada on Indigenous Land, Fuse Magazine

many survivors who attend these events, feel that such a celebration is the best riposte to a state and society that tried to deny and destroy their culture. The strongest example I saw of this feeling was during the performances of the Aklavik Drum Dancers, including a dance that critiques the introduction of muzzle-loading rifles, and their effects on traditional Inuit economy and culture. I take the response to these dances from those gathered in Inuvik as strong evidence of the affective force of the history that is being remembered and told through the TRC.

Survivors and families could also search church archives for information, attempting to locate people or learn more about a particular school, and could request copies of photographs and other archival materials. The presence of the church was clearly fraught, reflecting a high tension between the church's historical role in the IRS and ongoing relationships to faith. Churches and church officials were central to the administration of the schools and the abuse that went on inside them, yet the Christian faith is strong for many Aboriginal people in the North.

Given Inuvik's remote location, few people not directly connected with the TRC or not from the North attended. The few non-Aboriginal people who did attend the event seemed to have very particular professional interests in being there: employees of the TRC, survivor and other Aboriginal organizations; media and documentary filmmakers; a smattering of bureaucrats and government officials from various levels; perhaps a dozen faculty and graduate students (myself included). We saw and heard things that both shocked us and filled us with admiration. But we also saw how hard these events can be for those who were directly affected by the schools.

Just as one session was to begin, two elderly Inuit women seemed to be in great distress. One was screaming in both Inuktitut and English that the other woman had abused her, resisting the second woman's attempts to comfort her. Later that day, in the emotionally charged setting of a Sharing Circle, a woman wandered in and began to disrupt proceedings. She was grinning strangely, changing seats every few minutes, and eventually sitting in the central ring of seats, reserved for survivors. She was aware of, but flagrantly ignored the protocols of these sessions, as well as the initially gentle but increasingly agitated interventions of the health workers. The chair of the session, another survivor, stopped the proceedings and asked everyone else to leave so they could address the issue; after maybe ten minutes, paramedics led the woman out while an RCMP officer waited in the wings.

Some of us who were there as witnesses wondered about the ethics of what we were doing, listening to often harrowing stories of neglect and abuse from middle-aged and elderly people, often people who see their own lives as irreparably damaged, and who beg forgiveness from their own children and grandchildren for their failings. The reconciliation they search for seemed to have nothing to do with the non-Aboriginal mainstream, with Canada as a whole. They seek peace in their own hearts and families and communities. What role did we have in listening here?

Just before the official Opening Ceremony at which all the dignitaries from various levels of government spoke, two Gwich'in women sitting in front of me turned to ask if I was from the CBC. When I told them I was an academic, and that I was there to listen to the testimony and to learn about the history of Residential Schools, they suggested that I listen to them, not to those "up there." There is a great urge to talk, a need to be listened to among many survivors. The Commission has the almost impossible task of integrating all of these stories and making each person feel part of the overall story they will tell. The Commission seems to have the role of national interlocutor between Aboriginal and non-Aboriginal Canada, of getting the particular stories of individual survivors as well as the overarching narrative of Residential Schooling out to Canadians at large. So far, this has been less of a priority to the TRC.

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MONEY, AESTHETICS AND DOUBLE DIFFERENCE

Art and Cold Cash

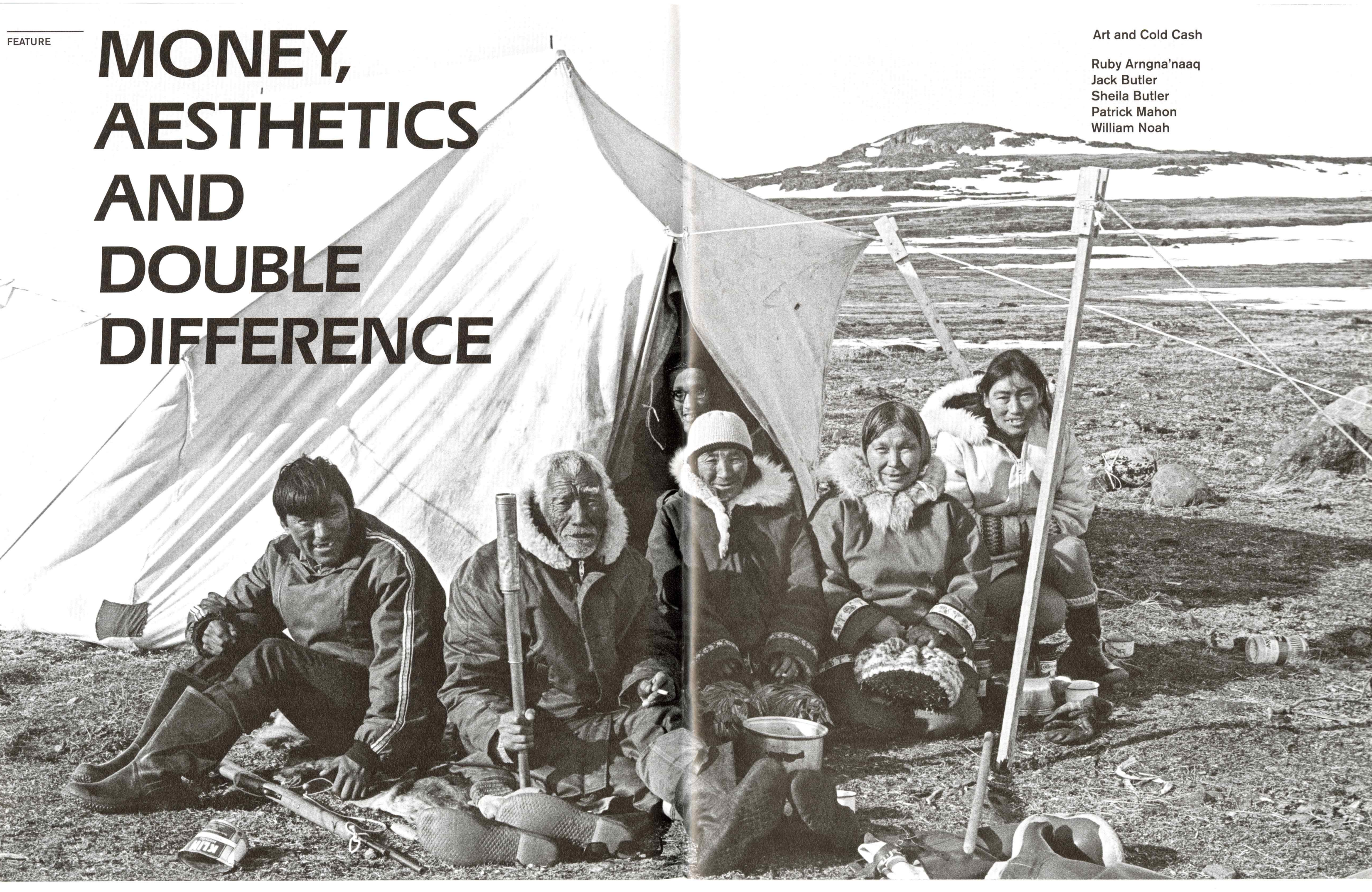
Ruby Arngna'naaq

Jack Butler

Sheila Butler

Patrick Mahon

William Noah



→
Inuit of several generations drove skidoos on the ice of Baker Lake, Nunavut, in ballet-like patterns as William Noah videotaped the skidoo ballet from a helicopter. According to Noah, the People of the Deer have become the People of the Skidoo.



↑
William Noah, *Skidoo Ballet*, 2006. Video stills. Video produced and directed by William Noah. Images courtesy of Art and Cold Cash.

Inuit writer, **Ruby Arngna'naaq**, and Inuit artist, **William Noah**, both originally from the region near Baker Lake, Nunavut, and **Jack Butler**, **Sheila Butler** and **Patrick Mahon**, contemporary Canadian artists who have lived and worked in the Canadian Arctic, constitute the Art and Cold Cash Collective. In 2004, a grant from the Social Sciences and Humanities Research Council of Canada (SSHRC) gave renewed impetus and support to their collaboration. The new funding enabled the Art and Cold Cash Collective to continue its art production/research program on a more ambitious scale, which included community-based activity in Baker Lake, Nunavut, among an array of creative initiatives. The term "collective" is important for the group in that it implies a multiplicity of voices inflecting the whole project, foregrounding the still-evolving differences and connections that their investigative work demonstrates. This text begins with the shared voice of the group, and is later enriched by the differing perspectives of Collective members.

←
Previous page
Left to right, Thomas Iksiraq, Luke Anguhadluq, James Anguhadluq, Marion Tuu'luq, Jesse Oonark, and Philipa Aningnirq.

Jack Butler, *Anguhadluq's Prince River Camp*, 1971. Black and white 35mm photograph. Image courtesy of Art and Cold Cash.

spectrum of contemporary art interrupts the historical art/money paradigm and facilitates a more wide-ranging North/South dialogue. For example, such contemporary art contexts bring video as a medium to the forefront and anticipate larger dimensions for drawing. These venues encouraged William Noah to extend his practice and produce the most ambitious works of his career, in terms of both scale and subject matter.

In community projects completed during our Baker Lake residencies, A&CC sought additional ways to step outside the boundaries of expectations for Inuit art in order to examine the influence of historical art/money constructs. Our *Re-cycled Art* community exhibition, for example, introduced junk sculpture as a form of "anti-commodity" as well as a viable artistic endeavour. All members of the community, young people and adults, were invited to use refuse to make forms of art that are different from locally familiar art practices. A jury awarded cash prizes to the most successful works. We also sponsored the barter exchange of old and new photographs of Baker Lake and its residents, whereby many photographs were exchanged but no money changed hands.

Through these creative programs, we observe that North/South dialogue as it now exists is also hampered by the widespread, but mistaken, assumption by southern viewers that all Inuit work is fundamentally the same, despite its geographic origin. A&CC thus

questions the value of a viewing template that reduces the interpretive experience and prevents a full-ranging engagement with Northern art. In late twentieth-century theoretical writing that defined the term "postcolonial"—implicitly meant to critique prevailing value systems—the necessity to define perceptions of "difference" stands out as a fundamental requirement. [2] For Canada's North, the politics of difference between the Southern dominant culture and the Inuit Northern population is obvious. But in the context of interpretation, the common presumption of a "one-size-fits-all" homogenization of all Inuit cultural groups in Canada's vast Arctic exists as a barrier to socio-political understanding and to aesthetic engagement; it constructs a problematic power dynamic that affects presentations of Inuit art to Southern audiences.

The North/South dialogue that we are commenting on is a surprisingly recent historical phenomenon. The first Inuit efforts at drawing, in the late 1950s, and the beautiful Cape Dorset print collections from 1960–1961, coincided with a time of great social upheaval for the Inuit, when settlement life replaced their previously nomadic existence. The newly designated artists did not know that they were also at the threshold of the broad North American/European cultural shifts in visual art theory and practice, now so familiar to us in 2012 as the morphing of modernism into postmodernism. Among Northern producers, there is still little knowledge about how the mainstream critical context for making and viewing art has changed since they first became "artists," in the sense that the dominant Canadian culture understands that term. Despite new materials and techniques from Cape Dorset, and to some extent from other locations, modernist expectations still largely permeate Arctic production and its reception, even in the now predominantly postmodern, Southern urban viewing context.

It is important to observe that a history of widely traveled, highly publicized exhibitions of exciting art originating from Cape Dorset, Baffin Island (in the eastern Arctic), predominantly defines "Inuit Art" for Southern viewers today. In recognition of this, A&CC works by necessity to clarify a postcolonial double position of difference regarding the art and artists of Baker Lake—different from the Canadian dominant culture, and also crucially different from other Inuit producers in the eastern Arctic. Our project provides a forum to elaborate on questions of difference as they relate to the power to create aesthetic models for art.

—
Patrick Mahon
Investigating the Eastern Arctic and its Art through Print Journalism and Discussion
—

In order to expand our understanding of the means by which Southern Canadian perceptions of the North are produced and sometimes *reduced*, I researched some of the print journalism that functions as a primary influence. Alongside this, I interviewed Sandra Martin, a journalist with *The Globe and Mail*, who has written extensively about the North in articles and obituaries,

many focusing on Inuit artists. Additionally, I conferred with Dr. Norman Varano, Curator of Contemporary Inuit Art at the Canadian Museum of Civilization (and a contributor to A&CC's book).

Southern media representations of both Inuit and the North are often caught between the need to perpetuate images of the Arctic and its cultures as linked with a "pre-modern" world—regularly doing so via representations of people involved with the traditional life often represented in Inuit art—and the need to portray the seeming "hard truths" about struggling, Northern aboriginal cultures. For instance, in Sandra Martin's recent story focusing on Cape Dorset artist, Kenojuak Ashevak, "Beauty in a Cold and Troubled Land," [3] references to community violence act as counterpoints to a major interest in showing the artist maintaining the integrity of her work over time.

Regarding the North, not least Cape Dorset, questions concerning the evolution of modern/contemporary Inuit art and the market are complex and sometimes fraught. The art that sells most arguably invoke a legacy of traditional Inuit artwork (prints/carving), yet other formats for expression (larger-scale images/video) are increasingly important and legitimate for present-day artists intent on furthering their activities, especially in a globalizing world. This is a particularly salient issue with respect to the fact that the art of the eastern Arctic Inuit is so heavily identified with what is marketed by Dorset Fine Arts. Indeed, the art from Cape Dorset has ongoing ties to the West Baffin Co-op where much of it is still produced, and historically, to the establishment of an Inuit art program, seeded in large measure by the work of James Houston, beginning in the 1950s. An implied narrative whereby a so-called *primitive culture* met a *modern* one contributes to some of the cachet of the art, even today. Varano contextualizes things further in this way, "Cape Dorset certainly claims a lion's share of attention nowadays, for a variety of reasons. They've had superb and consistent management over the past five decades, which of course has been a key to their success. Let it be said, also, that Cape Dorset is blessed with an abundance of artistic talent—which itself is a complex topic to unpack." [4]

It is not insignificant that the Co-op in Cape Dorset has a sustained link to a portion of the economic and even cultural viability of the community. So, despite the fact that the Co-op may not necessarily offer an appropriate infrastructure for all contemporary artists, it will not be readily abandoned or dismantled. Before Kananginak Pootoogook, one of the four original Dorset artists who worked initially with Houston, passed away in late 2010, he was heard to "beseech the Inuit to preserve the Inuit language and keep working together in the Co-op. He also warned that if the market for Inuit art looked as though it was going to collapse, they needed to look at what else was out there and plan for the future." [5]

Sandra Martin's journalism also gives evidence that, in the case of Kenojuak, the connection between artistic success and the capacity to support a large, extended family contributes to the high regard for the artist within the local community. Martin notes that "(a)rtists, both male and female, who can make a living

[1] Jenny Western, *Art and Cold Cash: Northern Economics and the Luxuries of Cultural Exchange* (Winnipeg: PLATFORM Centre for Photographic and Digital Arts, 2009), 3.

[2] See Michel Foucault, "The Subject and Power" in Brian Wallace, ed., *Art After Modernism: Rethinking Representation* (New York: The New Museum of Contemporary Art, 1984.) Foucault writes, "The analysis of power relations demands that a certain number of points be established concretely: 1. The system of differentiations, which permits one to act upon the actions of others: differentiations determined by the law or by traditions of status and privilege; economic differences in the appropriation of riches and goods, shifts in the processes of production, linguistic or cultural differences, differences in know-how and competence, and so forth."

[3] Sandra Martin, "Beauty in a Cold and Troubled Land" *The Globe and Mail* section F, (12 November 2011).

[4] From an email exchange between the author and Norman Varano, 11 January 2012.

[5] Sandra Martin, "The guiding voice of Cape Dorset Artists chronicled the Inuit past," section S (4 Decemeber 2010).

making art, are widely respected and none more so than [Kenojuak] Ashevak, who supports several generations of her family.” [6] One can speculate regarding the particular value placed on *artistic success* and *economic success* as both linked and separate measures in Northern contexts. Indeed, one wonders whether, as Inuit artists become more globally involved, the values associated with art world success (i.e., prestige, mobility and so on) will take on increased Northern importance.

Of the Inuit artists from the East whom the press has most reported upon, there is a distinction between the kinds of images produced by artists such as Kenojuak, working largely with imaginative and spiritual subjects, and, for example, the work done by Kananginak, often focused on documenting the culture and its transitions. Kenojuak’s artwork, which Sandra Martin refers to as “timeless,” seems largely devoid of commentary on contemporary realities, maintaining mythological associations. Kananginak’s on the other hand, may have helped pave the way for the kinds of contemporary, documentary and critical-minded expressions a younger generation, including Annie Pootoogook and Tim Pitsiulak, is noted for. Regarding the saleability of those respective genres, it appears that if the strength of the market depends on an adherence to more traditional subject matter, there may be a somewhat limited interest in art involved with criticality. But, if the market relies more heavily on the legitimacy gained within a contemporary art arena, then criticality may be an increasingly desirable characteristic of the work. Varano sees this in a related but more nuanced way, “Regarding the divide between the ‘spiritual’ and ‘documentary’ artists in Cape Dorset, I do agree that the ‘documentary’ works have an enormous cachet today (which says as much about the audience as it does about the artist). I wouldn’t be too quick to equate the documentary style with criticality; we are seeing more and more artists begin to work in a documentary style, but without the critical edge.” [7]

Relative to ideas surrounding artistic adaptability involving contemporary concerns, Varano is supportive with respect to various Dorset artists, adding: “The other feature I noticed about many artists from Cape Dorset is that they see ‘tradition’ not as a rigid box that constrains or limits their thinking, but rather, as an instrument that allows them to navigate change, and shifting notions of identity.” [8]

—
Sheila Butler

*Caribou and Fish; No Whales, No Walrus—
Engagements with Baker Lake and the Kivalliq Region*

Just before Christmas 2011, I visited Baker Lake, Nunavut, and in my conversations with artists and administrators, I was struck with how our perceptions of the passage of time (history) vary between Northern and Southern Canada. The mid-1950s marked the beginning of the end of nomadic life for the area Inuit, and an organized federal government art production program began in the mid-1960s. This is a rather short history by Southern Canadian time reckoning, but it is long ago in the minds of Baker Lake residents, where the

history of the Stone Age hunter to the twentieth-century artist has been compressed into less than 100 years.

In his book *Canadian Arctic Prehistory*, Robert McGhee comments on the life of the Caribou Inuit from the Kivalliq region of the Central Canadian Arctic, who over the course of history, “had dropped the maritime hunting technology of their ancestors.” They “depended almost entirely on fish and caribou, and rarely, if ever, visited the coast to hunt seals.” [9] This dependence went beyond dietary limits to involve lifetimes of training in manual dexterity through the experience of meticulous hand manufacture of utensils, clothing and tools, worked from their exceedingly narrow inventory of raw materials. Their entire material culture (except for the addition of a few plant materials)—everything they ate, wore, worked and hunted with—derived from caribou and fish. Because these people traditionally lived inland, their survival was more precarious than the Inuit groups whose material culture included the meat and skins from seals, whales and other sea mammals. Anthropologist Nelson Graburn writes: “These scattered populations depended mainly on the vast herds of migratory caribou, and the fish resources of the Thelon, Kazan, Back, and other rivers and lakes. With their limited resources, they had to be more constantly on the move, [...] and were subject to drastic periods of starvation even in recent times.” [10]

With these historical observations in mind, the contemporary artwork of the Caribou Inuit of Baker Lake presents viewers of the A&CC exhibition with an acculturated aesthetic vision drawing on a specific experience of life as a hunting society in Arctic Canada. Today, in Baker Lake, imported Western notions of art operate in the context of the relatively recent introduction of capitalist exchange and art as commodity.

William Noah now works as Community Liaison Officer for the mining company, Areva Resources Canada, and also continues his prolific work as an artist. He commented that there has been a huge change since he first began to make art with the print shop in Baker Lake in 1969. A highlight for him is the A&CC funding from the SSHRC grant in 2004, which provided a video camera he could take with him to his traditional nomadic home area of Kitchicut. He said that early in his career he could never have imagined this to be possible. Recently, in addition to his work with A&CC, he has also worked with a filmmaker through Areva.

In 2009, Baker Lake artist Jimmy Kammimalik produced a print, *Road to the Mine*, whose imagery reflects the radical shifts in Arctic life since the mid-twentieth century. When asked about his early experience, he said that he began drawing as a child in Gjoa Haven. In the 1980s, when he was fifteen, a sculpture shop in Gjoa Haven sent one of his drawings to a Yellowknife gallery. Several weeks later, he received a cheque for \$500 CAD. In 1991, Kammimalik moved to Baker Lake where he sold four drawings for \$50 CAD each to the Jessie Oonark Centre. This new production centre used some of his images for silk-screened T-shirts, cards and other items. At present, Kammimalik is salaried for general tasks at the Jessie Oonark Centre, and remains involved with his own drawing and painting. Kammimalik reports that some people in Gjoa Haven are making drawings but have no way to market them. Recognizing

[6] Ibid.

[7] From an email exchange between the author and Norman Varano, 11 January 2012.

[8] Ibid.

[9] See Robert McGhee, *Canadian Arctic Prehistory* (Toronto: National Museums of Canada and Van Nostrand Reinhold, 1978).

[10] Nelson Graburn, and Stephen Strong, *Circumpolar Peoples: An Anthropological Perspective* (Pacific Palisades, CA: Goodyear Publishing Company, 1973).

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Ruby Arngna’naaq with camera.
Art and Cold Cash Collective,
*Trading the Past in the Present: Recalling
the Barter Economy, 2004–2005*. Video still.
Image courtesy of Art and Cold Cash.



←
View of the local
landscape, including
the local garbage
dump, north of Baker
Lake, Nunavut.
Image courtesy of
Art and Cold Cash.

that such limitations on exhibiting and marketing opportunities are pervasive for many Inuit in that and other areas, Kammimalik is now considering curating an exhibition, and working with a marketing professional for promotions.

—
Jack Butler
Analysing the Culture of the Kivalliq regarding Inuktitut, Visual Language and Colonisation
—

In my conversations over the years with A&CC collective member Ruby Arngna'naaq about the Inuktitut language, we have discussed a loosely indexical relationship between language and the progress of colonization in Baker Lake; rather like the relationship between a footprint in the snow and the critical state of the Arctic weather. The initial contacts between Inuit hunters and their colonizers—proselytizers for *the Church*, seekers for market capital for *the Store*, and explorers in search of new territories for nations to the South—were negotiated because the Europeans learned to speak Inuktitut. The colonizers, in turn, taught the Inuit to speak Western languages. It was a form of barter.

Reading the progress of colonization in Baker Lake according to the health of the Inuktitut language itself, the high point of colonial domination was reached when, in the 1950s, the Canadian government passed legislation requiring all Canadian children attend school until 16 years of age. Older children were sent South to the now infamous residential schools, where Inuktitut was unknown. Younger children attended local schools, which were erected in the newly settled communities (designed to bring the Inuit under the care and protection of the Canadian government). The law required families with young children to live near the school, replacing the traditional nomadic life and hunting subsistence with a sedentary life, involving government assistance (welfare), and dependence on the store. Children were discouraged from speaking Inuktitut in school. Only English was taught. Consequently, children were soon unable to communicate with their unilingual Inuktitut-speaking parents in their homes. Family and extended social structures broke down. The language itself began to break down, as English was required in most social situations and translators were required to bridge the language gap.

While living in Baker Lake in the early 1970s, I observed an additional impediment to the health and growth of the language. There were at least four different dialects of Inuktitut spoken in the settlement as a result of the fact that traditionally geographically distinct Inuit families were brought in from the land by the RCMP to live together for the first time. Not unlike Brits in London, one would be recognized by her dialect or distinctive pronunciation of Inuktitut. Long-standing social values practiced across families contributed to the reluctance to speak one's traditional dialect of Inuktitut. English became the default language, and today, has become the "lingua franca" of the Inuit of Baker Lake.

A similar process of colonization can be traced in the visual language of artworks, where what is clearly

described through Inuit graphic images ultimately demonstrates a process of acculturation. A compelling example of visual acculturation can be seen, in the drawings of Jesse Oonark and four of her artist children, most dramatically when comparing Oonark's work with that of her youngest son, William Noah. Oonark's work is hieratic, flat, and can most often be viewed from all four edges of the paper, having no essential top or bottom. It emphasizes bilateral symmetry and the visual equivalence of figure and ground. Noah's drawings are equally powerfully designed, but incorporate Western conventions to represent three-dimensional space—such as overlapping forms, and linear and aerial perspective—large, sharply outlined objects at the bottom of the page are close in space, and small, less distinct forms are set higher on the page, to appear distant. These latter approaches are the conventions used in virtually all of the graphic images found in the Sunday School papers, comic books, record jackets and so on that Noah encountered growing up, and thus during his development as an artist.

To what did Oonark's works refer as models for visual form and forming? From a contemporary perspective, Oonark's graphic images are considered paradigmatically Inuit, essentially implying their pre-contact, pre-Western visual influence. Yet, it is my contention that her visual form had its source in her experience as an Inuit mother, among whose principal tasks was to construct and sew caribou skin clothing for her family. If one pictures a caribou skin stretched out on the snow, one must then imagine the shape of her five-year-old son, Noah. Oonark needed to envision the two-dimensional shape to be cut from the skin in such a way that it could be sewn into a three dimensional volume to fit the boy so as to keep him from freezing. And then, of course, she had to sew it, with equal skill and accuracy. I am convinced that this embodied practice influenced a visual language we associate with some of the most traditional of Inuit imagery coming out of Baker Lake.

—
William Noah
*A Kivalliq Artist—
Making Art that Moves on with Me*
—

My art moves on with me, whatever I do and wherever I go. It goes as far as "uranium people" images, which means, what I do for my job goes with my art. It is true that where I move, my art goes with me...

Areva Resources is a worldwide uranium company. We have headquarters in Saskatoon, big offices. Areva is an energy mining company that also does a lot of talking to people in Baker Lake and throughout the Kivalliq region. Communication is very key, and very important before opening up a uranium mine, which is a very sensitive issue throughout the nation. My boss was in for a few days, and he asked me to make arrangements with the Jessie Oonark Centre print shop (in Baker Lake) to make 50 small, silkscreen prints to give out to his staff members. There is a small *inukshuk* [11] by the camp near the Kiggavik Uranium Camp. I just drew it,

[11] An inukshuk is a standing stone marker used as a landmark by the Inuit and other peoples of the Arctic.

and they decided to use it—amongst his staff, along with the general manager, and others in Saskatoon. That's how it came about.

There are people working up there at the camp: up to 60 Inuit people and others. My job here is Community Liaison officer. Since 2005, even before they actually opened the camp, I started up my contract. We also have very good Community Liaison Committee members who meet once per month, all year round. It's all about planning, and what has been done, and what we'll be doing next.

As an artist, I get small payments for small drawings or sketches. Other than that, I am still making beautiful drawings and some stretched canvases.

—
Ruby Arngna'naaq
*Understanding Another World of
Independent Inuit Artists*
—

In the early years of Inuit artists' lives, the Department of Indian Affairs and Northern Development pretty much controlled the creation and marketing of so called "Inuit Art" production. Forty years later, Inuit art is mostly created and often marketed independently of any government agency.

One of the fastest growing populations of Inuit is to be found in the provincial capitals of Canada. The ones that I know live in Ottawa. Among these are Inuit who moved down for various reasons—schooling, training, or to pursue jobs and careers in Ottawa, and many didn't move back up North. Others came down for medical purposes, and a few came down for governmental services not yet available in Inuit communities. Among these people are artists. These Ottawa-based Inuit artists are now making a living through their creativity. A few are already famous. Some found their own ready-made customers directly or through local galleries, and some claim traditional, ancestral skills. There are seamstresses and designers, crafts producers of tiny kamiks, mitts, drums or parkas, whose work now commands waiting lists, while others produce some of the finer arts—drawings, wall hangings and stone carvings. A few have exhibited independently, solo or jointly, all around the world. Still, fewer than ten artists have bothered to access the Canada Council for the Arts' programs. Such applications can be all consuming. In actual fact, most Ottawa-based Inuit artists barely eke out a living most of the time.

—
Art and Cold Cash
*Viewing Double Difference as Invaluable in
Twenty-First Century Canada*
—

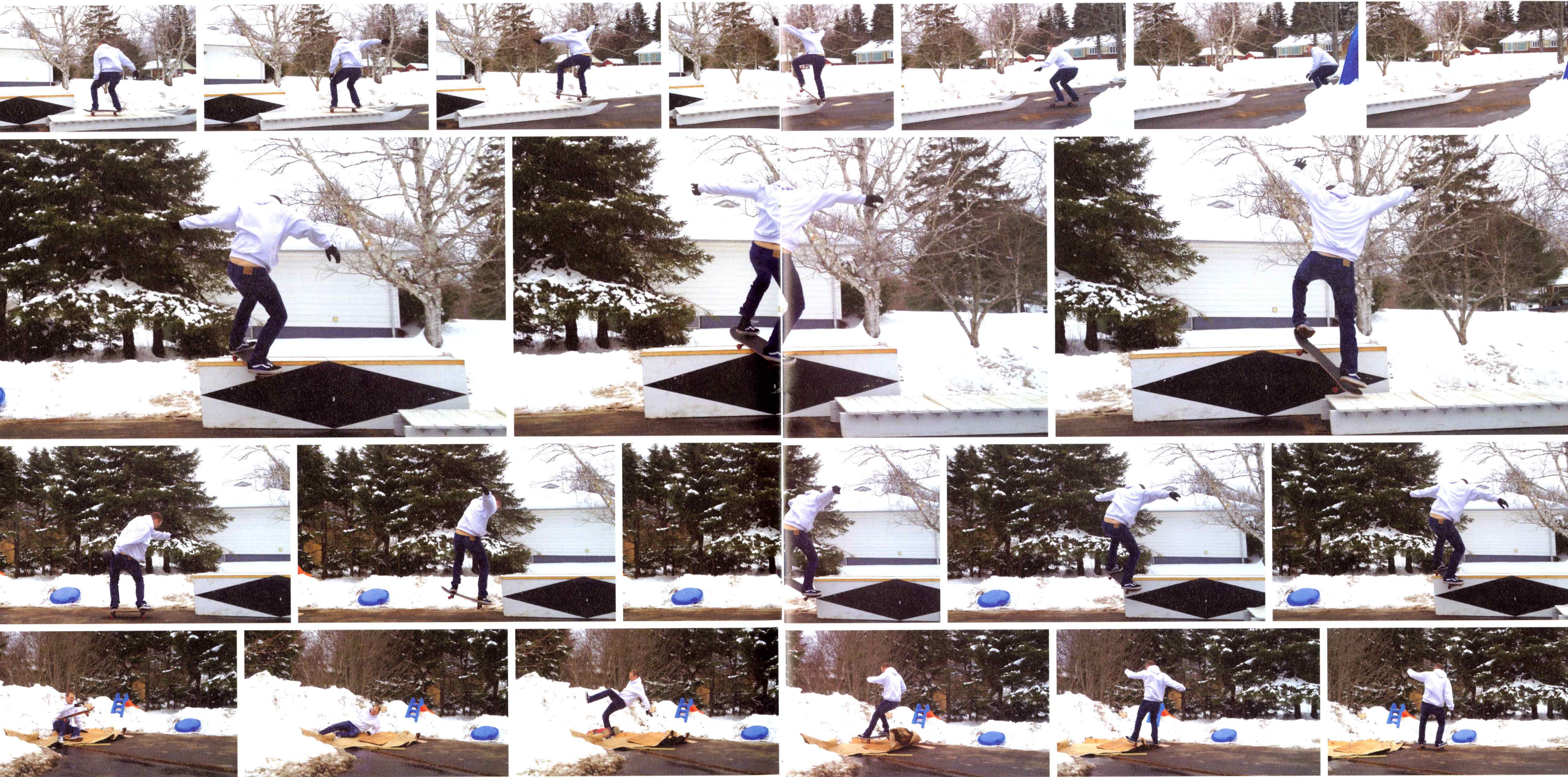
Kenojuak Ashevak and Kananginak Pootoogook are among several significant Inuit artists from the eastern Arctic whose compelling works achieved market success, as well as contributing to an often-homogenized, Southern notion of "Inuit Art." By comparison, William Noah and Jimmy Kammimalik are two Baker Lake artists

who are also currently expanding their knowledge of professional art practice in postcolonial Canada, experimenting with new materials and extending their imaginative reach to unfamiliar subject matter. Further, with the geographic dispersal of Inuit artists into Southern cities, it could be said that other Inuit artists also now claim "Southern Canada" as a cultural extension of the North.

William Noah and Jimmy Kammimalik's artistic and social lives are lived amidst the vast, receding, rolling topography of the Kivalliq—a Northern extension of the great Canadian prairies. The prominence of the horizon, emphasizing the division between sky and land, and the puny appearance of human constructions existing in unimaginable cold are all visually navigated in their work. After entering the history of Western civilization in the mid-twentieth century, Inuit artists now imaginatively move in a myriad of spaces, geographic as well as socio-cultural. Art made by Inuit in pre-European contact times, which served as decoration and religious fetish, has mutated into art as commodity, providing multiple views of specific, complex and importantly differentiated ways of life in Canada.

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Art and Cold Cash,
curated by Sarah Beveridge,
at the MacLaren Art
Gallery, Barrie Ontario, 2008.
Installation shot.
Image courtesy of Art and Cold Cash.

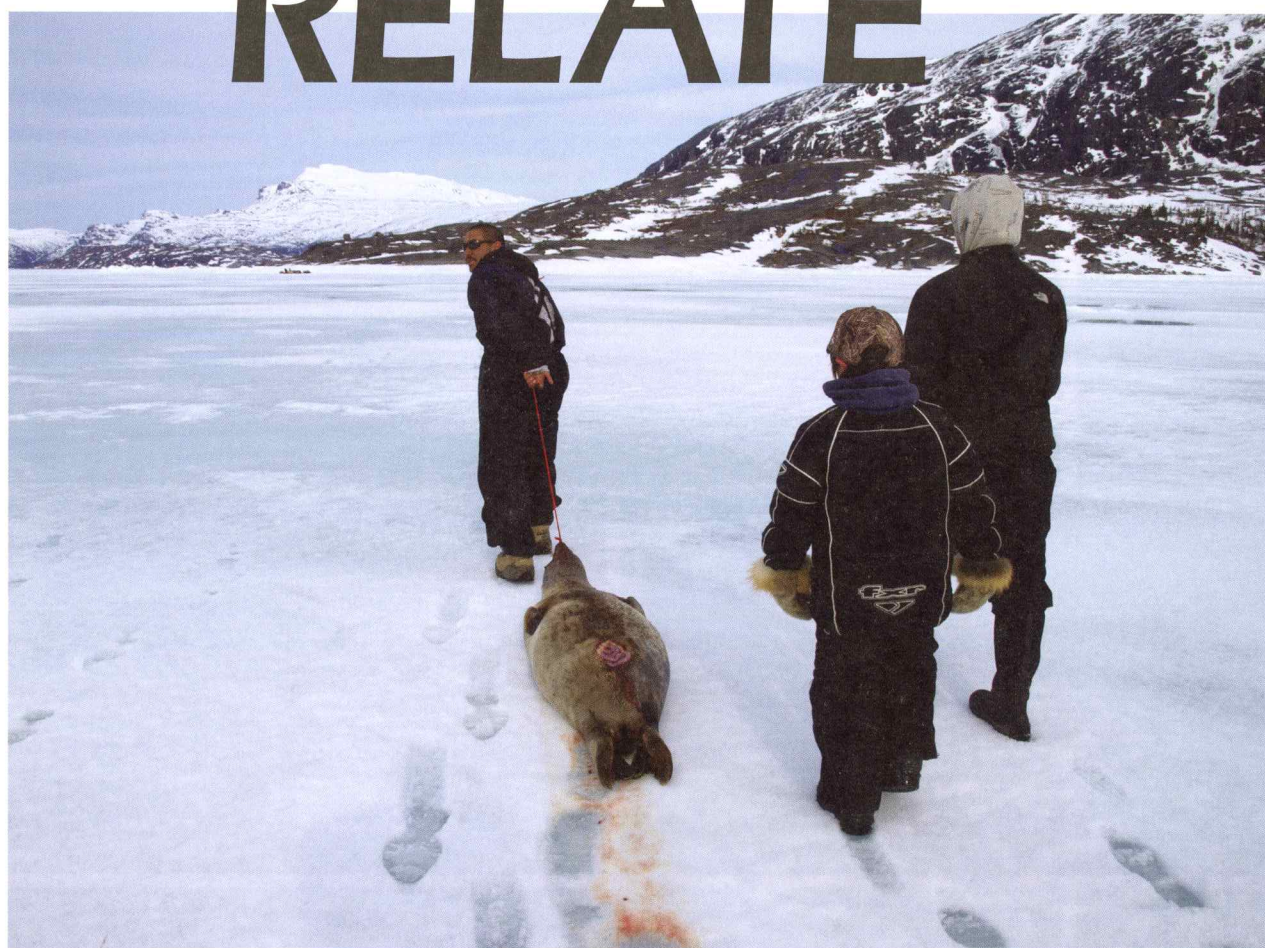




Mark Igloliorte

**FRONT-
BOARD ON KOMATIK
SKATEBOX**

HOW WE RELATE



— Research Notes from Nunatsiavut, Labrador

Agata Durkalec

Agata Durkalec is completing her MA in Canadian Studies and Indigenous Studies at Trent University. She has five years of experience participating in research in Inuit contexts. This includes coordinating research on wastewater treatment in the Kivalliq region of Nunavut, organizing community-based sea ice monitoring programs in communities in Nunavik (Quebec) and Nunatsiavut (Labrador), and conducting her current research on the relationships between health, place and risk in relation to travelling on sea ice in Nunatsiavut. She originally hails from Szczeciń, Poland, and has spent most of her life living on Anishinaabeg lands in the cities of Toronto and Peterborough, Ontario.

←
Harry Dicker Jr. and cousins with a seal caught on thinning sea ice near Manugak at the foot of the Kiglapait Mountains, Nunatsiavut, 2 May 2011. Image courtesy of the author.

[1] Mark Henry, *Sea ice trends in Canada*, Statistics Canada Catalogue no.16-002-X, EnviroStats, vol. 5.4 (Winter, 2011)

I am a white, queer Polish-Canadian immigrant from the suburbs of Toronto, not doing research on the experiences of suburban, queer Polish women. Instead, I am a white researcher involved in Inuit environmental health research, in Inuit Nunangat — Inuit lands. I inhabit this role with some unease, given that research by white people in Indigenous contexts has historically been an active force in furthering colonization, and that these historical dynamics are still echoing in current research practices. In my experience, the apparent binaries in North / South and Indigenous / non-Indigenous relations are complex and nuanced, situated in local history, and influenced by individual and collective agency. This piece explores these dynamics on the ground as someone who is implicated in them, with all of their ruptures, tensions and blurred lines.

There are Indigenous environmental justice issues and solidarity efforts much closer to home for me, but this does not diminish the urgency of pursuing alliances and solidarity. Large geographic distances and cultural and historical difference do not erase the connection between Canada's North and South. Even though the North is an abstract concept to many in southern Canada, the influence of Southern institutions and economic policies are overwhelming. This is the case even with settled land claims and self-government in large parts of the North, including all of Inuit Nunangat. Without a doubt, ideas about the vast, resource-rich, presumed empty North have shaped Canadian economic policy from the time when Canada was still an imperialist idea, up to the present. Canadian Prime Minister Stephen Harper's interest in the militarization of the North and assertion of State sovereignty within it are only the latest iteration in a relationship where the South views the North as territory that is our backyard, a place that we can

claim, ignore, exploit, whatever. All of us who live in Canada are necessarily implicated in this relationship.

We are also connected in another significant way, through our asymmetrical relationship to climate change. The effects of climate change have been observed on the ground in the North for many years. In the place where I am currently doing research, in the Inuit land claims settlement region of Nunatsiavut, in northern Labrador, 2010 saw weeks of rain during the normally frigid month of February. A recent Statistics Canada report from 2011 stated that sea ice in the northern Labrador Sea, along the coast of Nunatsiavut, shrank by 73 percent from 1968 to 2010, the biggest decrease in all of Canada. [1] Climatic changes are causing Inuit sea ice territories to shrink dramatically, and routes to "the land" — the places where many were born, where they hunt, where they are free from the constraints and stresses of life in a remote town — are impassible for more and more of the year. These changes are not being caused by Northerners, but are facilitated by the decisions of the Canadian State. This is an issue of gross environmental injustice. Climate change is acting as an agent of dispossession for Inuit, and it is critical that we in the South recognize our role in this dispossession.

White researchers have had a major historical presence in the North, but the North is a hot topic right now because of climate change, resource development issues and Indigenous sovereignty assertions. This means that many Northern communities are full of researchers. Some researchers are interested in community engagement and local priorities, but many are not. I try to work from an anti-racist position, supporting Indigenous sovereignty and decolonization, and engaging various critical bodies of theory in my work. However, I cannot claim that I am doing research that is decolonizing or anti-racist — it is not for me to say, and it does not feel particularly transformative on the ground most of the time. Currently, I am completing an MA, with research that is exploring the importance of sea ice for Inuit in the Nunatsiavut town of Nain as a place of health and risk. This work is critically-oriented and collaborative with the Nunatsiavut government, but this does not mean that I am seen as anything other than another white researcher in a long line of outsiders coming to town to collect information and leave. Being a person who is not grounded in Inuit ways of life or knowledge, with very minor lived experience of the North, I think people are right to be

cautious; I am just another white researcher.

Yet, it is important to recognize that the binary between Indigenous and Settler in the North is by no means absolute. In every region and community I have been to in the North — Nunavut, Nunavik, in northern Quebec, and now Nunatsiavut — the local history of colonization is different. In Nunatsiavut, the history of Settlers as well as Moravian missionaries from Germany is long and intertwined with Inuit history in complex ways. European immigrants and Newfoundland fishers relocated to the northern coast starting in the eighteenth century. This gave rise to a settler culture that was both distinct from, and connected to, Inuit culture, as Settlers adopted Inuit ways of life and families mixed. In recognition of these interconnections, Kablunāngajuit — people of Settler and mixed Settler-Inuit descent — and Labrador Inuit are considered equal land claim beneficiaries in Nunatsiavut.

Outside perceptions of these colonial power dynamics, however, do not necessarily correspond to lived experiences of these dynamics, as other influences — such as local knowledge, or lack thereof — reshape relations. In early summer a few years ago, I arrived in the seemingly deserted hamlet of Naujaat, Nunavut (known to many as Repulse Bay). At the town office, I was informed that there was a fishing derby on. Sure enough, when I walked on the beach, it seemed like the entire town was way out on the ice, jigging for sculpin. I could see dozens of skidoos and young people riding bikes and skateboards between large, flat ice pans in the distance, and with a twinge of excitement I decided that I should join. I started picking my way over huge beached icebergs, and then clambering over equally large icebergs floating in the cold seawater. Now a good distance from the shore and in deep water, I saw a small piece of ice floating between where I was standing and the next big iceberg. The little piece of ice had a footprint on it, so I figured it would be okay to use. As I stepped on it, the ice chunk sank, and I pushed off as hard as I could and launched myself onto the iceberg in front of me, one leg now soaked to the knee. By this time, the entire town noticed that this white girl was going to get herself killed out here, and started calling to me — step left, now right, cross there, jump right again! Slowly, people guided me safely towards them, and a middle-aged woman decided to adopt me for the day, keeping me close as we jigged together, and inviting me over for fresh maktaaq — whale skin — later on. What stands



↑
Snow dancing on the ice.
On the route between
Itilialuk and Nain, Nunatsiavut.
19 March 2011.
Image courtesy of the author.

↓
Wood supply for home
heating in Nain, Nunatsiavut.
8 November 2010.
Image courtesy of the author.



out to me about this experience is how clearly my foolishness contrasts with the knowledge and patience of the local people.

Power dynamics have played out in my research relationships in complicated and challenging ways. The experience that was the hardest for me was going out on the land and ice with people. Many participants told me that I needed to go off on the sea ice, multiple times and in different seasons, to understand the perspectives that they were sharing with me. Even though I agreed, this was not simple to do. Besides some logistical challenges, going out on the ice with people required the kind of relationships where people would want me to be there, while they are having quality time with family and friends on their land. This was not an easy sell, given that my inexperience made me somewhat of a liability instead of a useful contributor, in addition to carrying the baggage of being a researcher. When I asked a friend if I could join her family on her next trip to the place on the land she considers home, she asked if I wanted to go “as a person or as a researcher.” I gave a complicated answer about how I wanted to come both on a personal level, but also to inform my work. She invited me to come, and the trip was an invaluable experience, but my presence remained complicated.

On the second day, we took off from the cabin to ride around, visit other people’s cabins and look for seals, making it the first

hunt I had ever been on. The sun was bright on the white ice, and it took me a long time to recognize the tiny specks of black in the distance as seals. After a few tries, my friend’s son got a seal and began butchering it immediately on the ice. My friend took out the heart, which was still warm and contracting, and cut a piece off for me and the kids, while her son gave me some liver and brain – all delicacies. There have been a few times that Northern friends have described experiences of having their wild foods and hunting practices judged as offensive by Southerners, particularly Southern animal rights activists. With this in mind, I felt incredibly fortunate to have raw seal shared with me, and to be trusted and allowed in on this incredible hunting experience. Soon birds started circling overhead, and our group decided to move before polar bears came, attracted by the smell.

These times of connection and shared enjoyment of the land were marked by moments of awkwardness and strain. Occasionally, conversations took place about the complicated, sometimes threatening presence of white people on the land. I realized over the course of this trip that people’s places on the land are those places where they have traditionally not been within easy reach of Eurocentric institutions and policies, where Inuit are experts still in charge of where they go and what they do, making my presence loaded. When we returned, my friend expressed to me

that she had not been sure how to relate to me on the trip; that my dual roles had been confusing. She was not sure what was safe to say or do in front of me. Even though my friend decided that she wanted to take on the challenge of teaching me by allowing me to join the trip, I was still a white person, a researcher. The conversations we had about my presence were important but challenging, and they also made me want to step away from Northern research. But the longer view that I have taken is that this is a very difficult relationship that we are engaging in; if it is painful for her and she is still trying, then it makes sense that it should be just as painful for me, and I have a responsibility to keep trying and engaging.

While power dynamics between researcher and subject / participant are important, they are more complex than they may appear at first glance. While I have a certain kind of power as the asker of questions and the interpreter of the responses, there is also a cross-language, cross-cultural, cross-experience dynamic that complicates this apparently simple power divide. These complications rose to the forefront when I was conducting an interview with Elder Lucas Ittulak through translation. He is an expert sea ice user who has survived in conditions I find hard to fathom. The result of our first meeting was the most awkward and simultaneously informative hour of interview time I have

done. Not being able to speak Inuttituk – the Labrador Inuit dialect of Inuktitut – added to the issue of my lack of experience on the land, and meant that it was a major struggle for me to understand the concepts that he was trying to convey. What I was asking Ittulak, through our translator K. Naeme Merkuratsuk, was what are the ways to describe in Inuttituk how going on the sea ice influences his health, which brought us to his response:

Ittulak (I): *taimâk kitâneligama kitâneligatta tainna nunaup killinga nujnau killinga titigutilli titiguti Kailauguk tâna nutâ nunaumat imaummat mâna ukua Kuppakuluit Kaingonai nunau killingani Kakauma unau mâna mânguattilugu ukua Kuppakuluit Kupuilasimajukuluit nunau saniani imalium-mangâta imailiummangâta kamagitsialugit kitânigiak kitânegiaKaKattuKavuk*

Merkuratsuk (M): *KanuilinganiKaKat-tamangât apitsuluajuk vallualungitogaluak ipvili taimâk pisongunnigijannik*

I: *taimâk pisongunniga ila tainna*

M: *ilali*

I: *tainna akKutiginiattaga kamgillugu akKutiginiattaga kamagillugu ingjulisimappat*

M: It’s difficult for him to... he’s describing situations when he has to know certain things when he’s out there to be safe. Like, if he’s out on the coast out there, you can see ballicatters near the beach – that’s them ol’ rocks that’s frozen over. And if there’s a crack in the...

Durkalec (D): Would it help to draw it? [I rustle around and find some paper and a pen]

M: [Starts drawing two mountains and the shore in front] He was saying that that’s the mountains there, that’s the land and that’s the beach. And on the beach there’s bellycatters, um, boulders frozen over on the beach. And then there’s a crack on the sea ice. He have to watch how that’s being controlled, whether the edge of the crack is going down or going up. That’s the motion of the high tide and low tide.

D: So watching that...

M: Yeah, is the only way he can describe...

D: Describe?

M: Describe what we’re trying to get after! What you’re trying to get after.

D: Okay, okay. Like, being conscious of everything around you?

M: And to try to ask him how he feels about it is... he needs to give examples.

After much more explaining, it finally clicked: Ittulak was patiently trying to impress upon me through examples that *knowledge* is the source of his health and wellbeing on the sea ice (see Ittulak’s writing in this issue, page 6). Even when I revisit this interview a year and a half later, I still learn things from it. Over and over, I find in my work that my project participants are the experts; they are my teachers, and I am fortunate to learn from them.

There are two recent developments that have affected how I do research and engage with Northern friends and project participants, for the better. First, I still am coming out as queer a decade after I first came out. One of the last outposts of discomfort is with my family, which has tended to be on the conservative and traditional side. I have been pushing that wall for years, but finally feel like I am making some breakthroughs that are changing the way I carry myself. This is in turn affecting the other remaining outpost where I remain closeted, which is in my work. In the last year, I have begun to talk about my queer identity with the people I work with, which has been an overwhelmingly positive experience. I have connected with an amazing queer community in Nain – which, I should point out, only consists of just over 1,000 people. More importantly, it means that I am more myself, more honest and transparent, instead of being (seen as) a generic researcher that keeps herself separate, erasing her subjectivity, history and personality. In my experience, this has made personal connections easier.

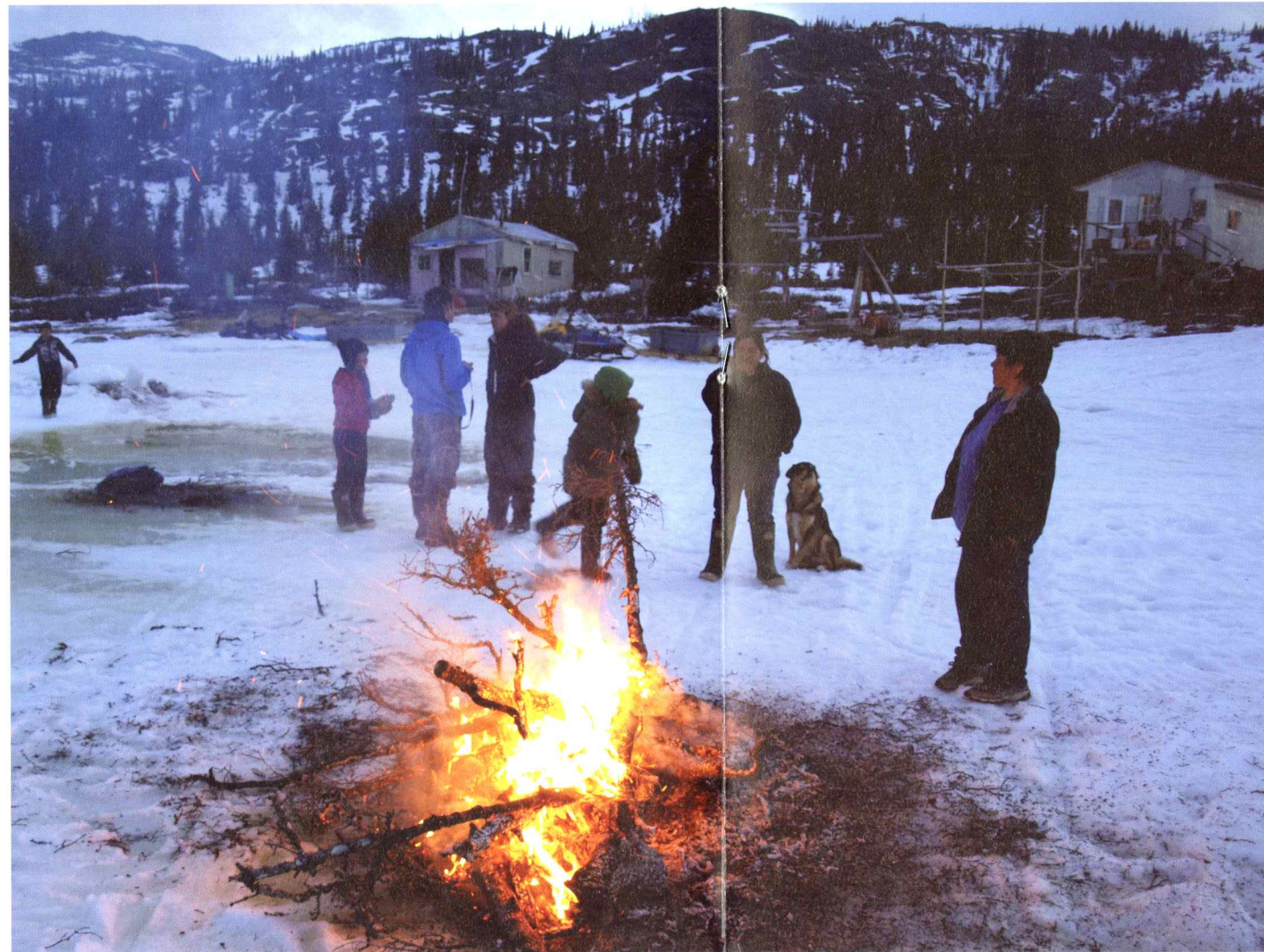
Also, Facebook has not only been a useful tool for keeping in touch with people across long distances, but has also been a surprising equalizer of the power dynamic between researcher and participants / subjects. It has facilitated the sharing of information back and forth about our lives, so people that have only known me in the context of a visitor to their community can also find out about and comment on my life in southern Ontario. While I tried to be careful not to act like too much of a tourist when I took pictures during my trips, once I uploaded them, I realized that I did not have to worry so much about my gaze.

People tagged themselves, commented, and the photographs became quasi-public property. The potential to easily chat, email, and generally keep in touch means that even when I am not in Nain, I am more accessible, and therefore, more accountable to people there than researchers may have been in the past.

While self-reflexivity, honest engagement and accountability on the part of researchers are important on an individual level, they do not change the larger structures that inform the power dynamics in these relationships. Research is a huge industry in the North, and recently, the Nunatsiavut government has been trying to harness this industry to reflect Inuit priorities and leave a positive legacy. This government is doing an impressive and important thing; it is trying to move from a reactive relationship to research, in which the research agenda is created by Southern academics, to one that is by and for Inuit in the region. Their first step in this process was to host Tukisinnik, a weeklong community forum on research in Nunatsiavut. Senior researchers who work in the region were invited, but the forum tried to flip the conventional power dynamic between researchers and community members on its head. Local residents led a wide variety of forums on the vision of research in the region with participation from researchers, and community-oriented activities like researcher bingo and speed-date-a-researcher meant that Nain residents got to know those researchers as people. In disrupting the binary between Southern Researcher and Northern Subject / Participant, not just at the individual level, but also at the community level, the initiative shows how agency can shift the power dynamics that have long determined these relations.

Every now and then, when I exchange emails with someone I know in Nain, they ask me when I am coming to visit again, expressing that they hope they will see me soon or go off with me on the sea ice on my next trip. This relationship that we are engaging is not always easy, but the North/South or Inuit/settler binaries that seemingly separate us from each other are more complex than they are often perceived to be, and disrupted by the sense of agency, responsibility and caring that comes with direct engagement, made possible by being in the North.

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 Making a bonfire,
 Tasiujak, Nunatsiavut.
 7 May 2011.
 Image courtesy of the author.



↓
 Plucking partridges,
 Kangitlutannak/Kangidluasuk.
 1 May 2011.
 Image courtesy of the author.



←
 Spending some time on the land:
 going for an outdoor fire
 and picnic. On the route
 between Nain and Itilialuk.
 19 March 2011.
 Image courtesy of the author.



←
 Furs hanging from the rafters
 in Jacko and Bensue Markuratsuk's
 cabin in Tasiujak, Nunatsiavut.
 1 May 2011.
 Image courtesy of the author.



↑
 Taking a break during
 a long travel day,
 Kiglapait Mountains.
 30 April 2011.
 Image courtesy of the author.

GREATER DETAIL

↓
Billy Gauthier,
Sedna's Tears 2010.
Photo by Kenji Nagai.
Image courtesy of
Spirit Wrestler Gallery.

– The Sculptural Work of Billy Gauthier



↑
Billy Gauthier,
Spirit Hunter, 2010.
Photo by Kenji Nagai.
Image courtesy of
Spirit Wrestler Gallery.



Interview by Heather Igloliorte

Last summer, I spent six weeks in the Nunatsiavut Territory interviewing artists and documenting contemporary art on the Labrador coast. On August 17, 2011, I visited sculptor Billy Gauthier in his studio in North West River. Gauthier reflected on a momentous year in his career, having recently been named the Newfoundland and Labrador Arts Council (NLAC) 2011 “Emerging Artist of the Year.” This, following the tremendous success of his first solo exhibition, *Billy Gauthier: Visions from Labrador*, held at the Spirit Wrestler Gallery in Vancouver, BC, in October 2010, and which famously sold out in eighteen minutes.

Gauthier’s recent critical acclaim, and what makes him unique amongst his peers in the field of contemporary Inuit art, is rooted in his incredible virtuosity with traditional Inuit sculpture materials. His intricate, mixed-media sculptural works often feature delicate lines, miniscule details and a precision almost unimaginable by today’s standards. His appeal lies not only in the way that he is able to push stone, bone and other natural substances to their material limit, but also in the surprising ways he finishes his works and the care he takes to meld disparate elements into a cohesive whole. Yet, despite his innovative approach to working, his art deliberately maintains strong continuities with the past. Gauthier emphasizes Inuit knowledge, values and beliefs in his pieces, with his subject matter often focusing on respect for the environment, custodian-ship of the land and its natural resources, and harvesting land and sea life in sustainable ways. As an avid hunter who spends most of his time “on the land,” as we say in Nunatsiavut, it is an enduring epistemology underlined by a very modern concern about the depletion of wildlife, and the destruction of the natural environment by pollutants and unsustainable practices. The following is an excerpt from our interview, on drawing inspiration from the natural environment, the challenges and advantages of making artwork in a remote location, and how the artist maintains cultural continuities with the past in an increasingly modernized Labrador.

Billy Gauthier is a NunatuKavut (Métis Inuit) sculptural artist who lives and works in North West River, Labrador. Gauthier is a self-taught artist represented by the Spirit Wrestler Gallery of Vancouver, BC. In 2011, he was awarded the Newfoundland and Labrador Arts Council (NLAC) Emerging Artist of the Year, and his complex multi-media sculptures have become highly sought-after by both private collectors of Inuit art as well as museums and galleries across Canada and internationally.

Heather Igloliorte is an Inuit curator and art historian from the Nunatsiavut Territory of Labrador. She is currently completing her Ph.D. dissertation on Labradorimut arts and cultural history, and will be joining the faculty at Concordia University as Assistant Professor of Aboriginal Art in the summer of 2012. Igloliorte’s recent curatorial practice includes the contemporary Indigenous art exhibition *Decolonize Me* at the Ottawa Art Gallery (2011), and in 2010-2011 she contributed essays to *Curating Difficult Knowledge: Inuit Modern; Manifestations: New Native Art Criticism*; and *Native American Art at Dartmouth* (Hood Museum of Art).

Heather Igloliorte: Billy, it's so great to see you. It's been a long time. What were we, like, sixteen the last time we saw each other?

Billy Gauthier: Good to see you too! That's right, we were just kids.

I still have a little hood pendant of yours that my mother bought for me when I was probably nineteen or twenty, over a decade ago now. Is that how you started out, making jewellery?

The first piece I ever made was a little face inlaid inside of a parka hood. I gave that to my mother—that would have been in 1996. My second piece was of a man, ice fishing, and I ended up selling that one. After I sold my first piece, I quit my job at the gas station. Later in 1996, I started selling my work through Birches Gallery in Happy Valley-Goose Bay [Labrador].

And then you left home and moved to Moncton, New Brunswick, for a few years. Did you keep up your carving while you were out there?

For a while I didn't do any carving, but then I started up again. I was working pretty much full time teaching Tae Kwon Do, and in the evenings I would go to a little storage area I had out there to do my carvings. I started selling through a couple of galleries besides Birches Gallery, but unfortunately, in New Brunswick, there isn't a great demand for Inuit art. But then, Herb Brown [of Birches Gallery] went on a trip to Vancouver and while he was there he stopped in to Spirit Wrestler. [1] He saw that it was a very good gallery and he liked the people who were working there. So, he mentioned me and that I did sculptures, and they ended up contacting me. I sent them some pictures, then I sent up three pieces and they sold them all within a week. So they came right back to me for more.

So when did you move back to North West River?

About four years ago. I found it difficult to produce Labrador artwork in another province. It's hard to get inspired to do a sculpture of a partridge or a seal if you're never around them. It seems like whenever I go out hunting and see a ptarmigan, within a couple of weeks I am making something. Or seal hunting, whichever it is. When I went out seal hunting last, I produced a carving of a seal soon after. I am quite often inspired by what I see at the cabin.

Your work also obviously draws heavily on your ancestry as well. You're Métis Inuit, or part Inuit, right? How do you self-identify?

Well, I've never applied for status through Nunatsiavut [the Labrador Inuit territory and government], so I call myself a Métis, but to most of the rest of Canada when you say that, they don't think of Inuit at all. It's more of a Labrador Métis, I guess. I am a member of the Métis nation here, the NunatuKavut, but my mother has got her membership with Nunatsiavut, so I am thinking of applying.

The NanatuKavut are people whose family histories, like the Métis, have Inuit ancestors that predate contact with the outside world, but who also have generations of inter-marriage with European settlers on the coast. I can see that your artwork is deeply inspired by your Inuit heritage—can you tell me a little about why this is important to your work?

I've always been drawn to Inuit art. I love working with the materials that I use, I love the idea of promoting an Inuit lifestyle and Inuit people. But I do try to do things a bit differently than other Inuit artists. I try to include a little more detail in my work than most. It was something that I thought might be desirable to the public, and I also figure with the higher quality tools I have, I really want to see how far I can push the materials. The material itself is a big source of inspiration. It's fun to look at a stone, and try and come up with an idea as to what that stone could be; there are infinite opportunities, both great and terrible, so you just have to try and sift the terrible ones out and find the great ones. That's how I like to work.

I've noticed that some of the pieces you've done seem to be inspired Alaskan Inupiat masks, or other circumpolar Inuit traditions, too.

The little bit of time I do spend on a computer, I sometimes check out different pieces of Inuit art from all over. I was really drawn to the Alaskan Inupiat masks. I looked at a lot of masks, it wasn't just Alaskan, and I am inspired by a lot of different cultures in my work.

So what is your process then, do you know what a work will be before you start?

Actually, I have a number of ways I might start working. I might wake up in the middle of the night, or be off in a daydream in the day and then suddenly come up with an idea, and then I'll start

looking for a piece of stone or antler to fit that idea. But quite often, what I do is I stare at the stone, and I'll do it like a lot of people might look at a cloud, and try to come up with different shapes in the stone, and then once I figure out what I think it resembles, I start refining it from there.

So, it's kind of a reductive process then, where you're working by taking away until you have what you envisioned in front of you. Did you ever take any classes or have any formal instruction in art?

No, I'm self-taught. I do need to use photographs at times. For example, I don't get to see many polar bears around here, so I definitely use photographs for that. Other times, like last year, I went out partridge hunting, and rather than plucking them I just put them directly in the freezer, so then you have a sort of "dead live" model right there. Especially if you take the time to freeze them in the right position, that's a perfect model right there!

Have you ever incorporated narrative in your work, or tried to tell stories through your art? I know, for example, that the first piece you sold to Spirit Wrestler, *The Trapper's Dream*, that that was a specific story about your grandfather. Are there other works like that?

There was *Sedna's Tears*, which was the first Sedna (Inuit sea goddess) I ever carved. She had a single tear, and beyond her hair was a hand, her hand, and there were animals slipping out of her fingers. Obviously, all through the North there is a lot of pollution, there's mercury poisoning, polar bear numbers are on the decline right now and there's a lot of depletion of wildlife in general.

Is that the only work you've done that had a political message or undertone?

I have done a few others in the past. Probably ten years ago, around 2003–2004, I produced a couple of pieces. One was a carving with a number of holes in it. The ptarmigan itself was first fully carved, and then after, I carved away little pieces to symbolize the decline of wildlife in the area. Some people say that we're losing the animals because of global warming, and others blame the over hunting of certain species. There are a number of factors and we don't know exactly what's causing it. Like with the caribou now, they're at an all time low around here and I thought it was important to call people's attention to it. The ptarmigan I carved was quite detailed and fairly elegant, but people didn't really

get the meaning behind it. People just said, you know, "why would you even produce a ptarmigan with a bunch of holes in it? You realize you're not actually going to make a difference by doing this." So, I guess I thought I'd stay away from it for a while because I was thinking, really, not many people knew my name at the time so they wouldn't get it. But, now that my name is getting out there a bit more, I feel like maybe I can produce pieces like this that can make people think a little more.

You felt that you needed to have a platform first, before you could start making these kinds of statements. Are there stories that you want to tell now? Things that you think you'll make art about in the future? How do cultural politics fit in to your practice now?

I think what I've been focusing more on today is not so much about the political, as it is trying to capture traditional themes in my work. Although I have been thinking about the decline of the animals around here all the time. It's not even so much with the ptarmigan really, today; it's more like the decline of fish—salmon and trout—and the caribou. If I'm sitting around having tea with some of the old guys around here now, they'll always talk about how they notice even the past twenty to thirty years they've seen a really big decline [in the animal population]. I even notice it from when I was a kid. When I was a kid the George River caribou herd was between 800–900,000, and now I'd say it's probably less than 50,000.

Lately, I have been thinking recently about making more modern art—and when I say modern I mean modern themes, which to me is about the conveniences of everyday life. The little conveniences we have today—like refrigerators and toasters. I'm not saying I would necessarily carve those things, but I think about how they affect my life, and I think that has an impact on my work. I don't think I'm going to be carving a man in a sports car tomorrow or anything like that—that wouldn't really be true to Labrador either—but one of my favourite carvings of all time was Jamasie Pitseolak's carving of a toilet that was in [the Spirit Wrestler exhibition series] *Mini Masterworks*. I can't imagine liking a piece just because of the idea—I really admire that he carved it so well, the materials all worked together so well. The style that people carve in or the subject matter itself can make it appear more modern, and I think that Jamasie does both.

You're both striking a balance in your work between building on the centuries-old practice of carving, and even the more recent style of contemporary Inuit sculpture, but making it your own in a very contemporary way. It makes your work distinctive, even among your peers. One of the things I really admire about his work is that, like you, he's not afraid to put in a lot of detail. You do very fine lines in your carving; his motorcycles have tiny elements of inlay or miniscule moving parts.

Exactly—to carve a wheel with spokes for a bike or motorcycle, you're really pushing the limits of the stone. I'm really drawn to detailed work. Sure, there are some pieces that are quite simplistic that I enjoy, but for most part I admire detailed work because it is difficult and challenging. It's like, to put three lines in a piece will take three times as long as one line. If you carve a face and you carve eyes, nose and a mouth, that can look good, but if you carve the hairs in the eyebrows and the wrinkles on side of the mouth, the lines in their forehead—it's not only more expressive, it's also more challenging. I admire it when people push themselves, because I can be competitive with myself too. I like to push myself constantly, so I guess I enjoy that in other people's artwork when I can tell that they really pushed themselves and their materials to the limit.

The other thing I really admire in someone else's work is line quality. The way different lines intersect and create tension or motion. I enjoy a lot of negative space as well; I like when a piece can be unbalanced in a way that gives it movement and feeling. But there's got to be a reason for every decision. I like for every detail to have a purpose, and sometimes that purpose is pure aesthetics, which works too.

I'd love to switch gears and talk about *Visions from Labrador*. How different were the works you made for your solo show, compared to all the other things you'd made up to that point? Were they indicative of the work you had been doing, or was there a significant change in the way you worked when you were thinking of creating a whole show?

Really, it was all piece-by-piece. I wanted to show how diverse the sculptures could be—how different each one was—rather than showing just one facet of what I like to do. I was probably working with Nigel [Reading] for two years when he invited me to do my first solo show, and then it was probably about two years in the making to produce the 25 pieces.

What was the reaction to the show? I know it sold out in less than twenty minutes and I was wondering about what that process was like. Were people reserving works in advance, phoning or emailing in, and so on?

The way it worked was that we did have a group of people who flew in for the show, and there were some people coming who lived in Vancouver who came in early in the morning—they were actually outside waiting for the doors to open up, it's so crazy—so, rather than open up the phone lines right away, what they were planning was to do was to wait an hour so that the people who were actually there would have first pick. Which makes sense, because if there are people flying in, then they should have first dibs.

You were also nominated for, and won, the 2011 "Emerging Artist of the Year Award" from the Newfoundland and Labrador Arts Council (NLAC). In fact, you were nominated in the same category as my friend Jordan Bennett, who is a Mi'kmaq artist from Stephenville, Newfoundland. It was so great to see two Aboriginal artists in our province's top three. Congratulations on your win. Did the public recognition change your perspective on your work?

Well, confidence. I have a lot more confidence. I'd been involved in a few exhibitions in the past, before Spirit Wrestler, and my pieces just didn't seem to sell. A couple times I walked away with absolutely nothing sold, and usually I'd just sell a few pieces, so I really didn't expect to have a sold-out show, especially not that quickly. It really boosted my confidence. If it weren't for [Spirit Wrestler], I wouldn't be where I am today, so I want to keep working with them.

So are you working towards another solo show with the gallery then as well?

I will do another show with them, absolutely. It will probably be another three or four years though; there are a few museums and public galleries I am also working with to create pieces now, for collections.

And are there any artists you'd be interested in working with? Is there someone you'd like to collaborate with in the future? Does that kind of work appeal to you?

Absolutely. I'd like to work with Michael Massie. He's an artist from Happy Valley-Goose Bay. He was one of the first Inuit artists that I learnt about from here in

Labrador and I really enjoy his work—he is a metal smithhand, stone sculptor who does phenomenal work in stone, wood and ivory; a lot of his stuff is really humorous too, and I really admire that. There are also actually some really great Maori artists that Nigel deals with at Spirit Wrestler. I am fascinated with their work, and I know that as a cross-cultural Aboriginal gallery they've actually done exhibitions with more than one Indigenous group, and I think that would be amazing.

Definitely. Well, there are a lot of federal and provincial grants available that could help you to do exactly that kind of project, to either get you to that area or to bring artists here for collaboration and exhibition.

Well, you know one of the reasons I don't apply for grants is because I always think there's probably someone out there who needs it a little more than I do.

Right. I've heard that a lot on this research trip; everyone in Labrador seems to have the same attitude towards grants and funding. My feeling now is that I think as artists you should go after whatever you can, and let the granting bodies and juries make the decision about who should get the funding. Everyone I've interviewed in Labrador has said, "oh no, I don't want to take away from anyone who needs it." It's not charity! I was the same way when I went away to school at NSCADU, in the beginning, I wouldn't apply for any scholarships or funding, I wouldn't even take any work because I didn't want to take a job away from someone who might really need it. I think there's something to that. There is a Labrador mentality at work there, where nobody wants to apply for public funding—not because they don't want it for themselves, but because they don't want to take it away from somebody else who might want or need it a little bit more. While we're still on this topic, what about artist's residencies? Have you ever been invited to be an artist-in-residence, or to do a fellowship or something of the like?

I'm pretty much in the dark out here when it comes to that kind of thing.

Yes, I have rarely heard of a Labrador Inuit artist attending a residency or obtaining a travel grant to travel outside the province—I can only think of a couple people I know. Of course, you were also saying earlier that you find it hard to work outside of Labrador. I guess with residencies outside Canada there might also be issues with international trade laws and the export of materials. Have you ever encountered any issues with this? Have you ever, for example, worked with ivory?

Yes. Now, I don't work very much with ivory because it has to stay within the country, as you mention.

I guess the same goes for incorporating fur or skins into your work?

I have used them, just a little bit, in masks, usually. But I use lots of different organic materials like claws, teeth and bones—anything I can get my hands on.

Has the gallery ever advised you not to work with any of these materials?

No; I guess if there was a collector who wanted a piece from outside of the country he might say to use stone or antler, and so on. I haven't really had any issues. I know there are certain types of feathers and furs that can't be sold, but I don't really use that kind of material often in my work.

Where do you get your antlers and these other organic materials?

I get a lot of antlers just from people stopping by, noticing I have antlers, and saying they've got a bunch in the shed or up by the cabin or wherever, and they just drop them by—I get a lot of materials that way. Teeth, claws; in fact, I have a piece of baleen here that somebody from Goose Bay just gave me. I just finished a piece out of baleen; I worked it by cutting off all the hairs or fibers, and I turned it into basically a wave, a sheet of water. It was on top of a musk-ox horn base and there was kayak on top. That was the first piece I worked with.

I'd like to see it. Baleen can be heated into curves and shapes, right?

Yes, that's right. Well, the piece I had had a nice, gradual curve to it already, but I was playing around with that and it seems to work in a really similar way to musk ox horn, you can heat it up and bend it around.

Oh, I love musk ox horn! It's got this beautiful translucency to it, an almost luminous quality. In your piece, *Swimming Loons*, you've worked the musk ox using a blowtorch. I haven't really seen this technique very much in Inuit art.

Yes, it's gorgeous to work with. There's a natural curve in the horn itself, but what I wanted was for the feathers in this piece to be apart slightly, so I took the blowtorch and heated them up and just gently bent them by hand. Then, after there's usually a lot of browning involved, so I

ended up just carving off the discoloured area. It actually burns the outside.

I'm also interested in all the wood I see here in your workshop because I don't think I've seen anything you've done in wood—is this something that you're going to be incorporating into your art now?

I've carved a kayak out of bird's eye maple before, and I've used wood in my work in the past, but not in any significant amount. Different people come by the workshop and a few have given me some pieces of wood, so I figure in the future at some point I'll probably use it. The bird's eye maple is from New Brunswick—it's a pretty expensive piece of wood. And all those little knots make it difficult to work with. But when it's all carved up it's got a really unique look to it, and you can see all the different contours in a flat piece. The cherry wood is from Junior and Audrey Blake's yard, they just cut down a cherry tree and I thought it would be a shame to not use any of it, so I brought some back to the shop.

And where do you get your stone from? There's no quarry around here, is there?

Not very close. Well, luckily, here in North West River if I need a little piece of labradorite for jewellery, all I have to do is just walk over to the beach and there are little pieces all along the beaches over here. It's fairly rough, and it's not really great quality for big pieces, but you can usually sift through and find a little piece that can be cut and made into something, if it's just for jewellery or something small. The serpentine usually comes from around Hopedale. Over here [in the studio] is anhydrite, and I got that from Michael Massie, he gets that from the island.

For the most part, my materials are traditional Inuit materials. They're organic; they develop a patina over time. The yellowing and the other changes can sometimes increase the value of a work after a while, and it's interesting how a sculpture of antler or ivory continues to evolve like it's alive. Serpentine is my favorite stone to work with; here in Labrador, it's a deep dark green. It's about the same hardness as a soft marble, so its great to carve because it holds detail really well, and it polishes really well. The quality of materials that I'm fortunate to get here makes a huge difference—serpentine, soapstone, labradorite. And there's also, definitely, an element of the natural

materials being from where I'm from; we're of the same land. I was born on this land and these materials are from this land, it's a part of my home and I'm lucky that I get to use these materials from my home.

Is there something about using indigenous materials and locally-sourced stone that goes beyond just appropriateness to your artwork, and becomes a statement on how you maintain continuities with the past, how the materials themselves are a link to our shared history? Does it say something to you about your connection to Inuit artists of previous generations, before contact with outsiders?

I do believe our subject matter has been pretty much the same, throughout time. Some of my pieces are quite spiritual; most have to do with nature and the natural environment; and I deal a lot with everyday life. Really, the only difference I see is that the tools I use now are able to give me more precision and more detail, perhaps, so maybe that's how art today could be a little bit different.

So you've been carving now for about fifteen years. Is there a network of artists here in North West River, or in the Goose Bay area? Do you ever connect with them?

[1] The Spirit Wrestler Gallery is a commercial fine art gallery located in Vancouver, BC, founded by curators Derek Norton, Nigel Reading and Gary Wyatt. The gallery represents contemporary Inuit, Northwest Coast and Maori artists, and focuses on "exhibitions that showcase contemporary directions in Aboriginal art, including cross-cultural communication, the use of new materials (such as glass and metal), and modern interpretations of shamanism, environmental concerns, and other issues pertaining to the changing world."

[2] By the late 1950s, most Inuit throughout the Canadian Arctic had been settled into communities around missions and trading posts. The federal government assisted the Inuit in several of these new communities to establish co-operative organizations as a way to create jobs and develop the economy of the North, particularly during the decline of the fur trade. While most co-operatives today support and manage a number of local businesses, such as retail stores, hotels, construction companies, tourism and especially the distribution of petroleum products, the most successful co-ops have been those based on the arts industry, including stone sculpture and printmaking

There's definitely a number of other artists in the area, and I have a couple of friends who are into making art, sure, but as for working with other artists or knowing others who are trying to make a living off their art, I really can't think of too many around here.

It seems to me that there are only a handful of artists who have seen any success outside of Labrador. There's also not really anything in Labrador that would give you a reason to come together as a group right now.

Yeah, like all through the North they have the co-ops. [2]

Exactly, and we don't have anything like that here. While I know you've already got the support of a gallery, would you be interested in working through a co-op?

Well, as you said, I'll always work with the gallery, but if we had a co-op here, I'm sure I would want to be involved in some capacity. It would give the artists around this area a place where they could display or sell their work. When people first get into [art making], they really don't know where to sell these things, and a co-op would help. A co-op could bring in materials as well—it could be like a home base for artists.

I agree that it could be beneficial on a lot of different levels, I think the co-ops in other parts of the North have really fostered autonomy and self-reliance in communities that were impacted by colonization, and it's made a huge difference in their ability to be independent and prosperous.

I think at times the co-ops do push to get things done for artists, and they can make a big impact on communities in other ways as well. For myself, though, I wouldn't want too much of that; I prefer to work independently. But co-ops can definitely help artists get out there. I think we need to start by pushing each other to do new things. I would like our art to be surprising. I am hoping that this year is also going to maybe show people in Labrador how far we can push certain materials—I'm trying to see how far I can push the materials, and I think it would be interesting to encourage people to push themselves further too. I believe you should constantly challenge yourself and I believe that's not just with carving; that goes for absolutely everything. Really, the world hasn't looked at Labrador enough, and I'm hoping to help make some changes with that. Maybe I can do that with my work.

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Billy Gauthier,
A Trapper's Dream, 2010.
Photo by Kenji Nagai.
Image courtesy of
Spirit Wrestler Gallery.



FUSE
IGLOLIORTE / GAUTHIER

Inuit Modern

Exhibition – *Inuit Modern: The Samuel and Esther Sarick Collection*, co-curated by Gerald McMaster and Ingo Hessel. Toronto, Art Gallery of Ontario, 02/04 to 16/10/2011.

Book – Gerald McMaster ed., *Inuit Modern: The Samuel and Esther Sarick Collection* (Toronto: Art Gallery of Ontario; Vancouver and Toronto: Douglas & McIntyre, 2010).

Review by Anna Hudson

A collector can change an institution. That was one of my biggest revelations when I was working as a curator at the Art Gallery of Ontario (AGO). By the early 1990s,

Sam and Esther Sarick's multiple donations of Inuit prints, drawings and carvings established the AGO as a centre for Inuit art. As such, the Gallery took on an enormous responsibility as an institution dedicated to the care and preservation of Inuit cultural heritage. The *Inuit Modern* exhibition, along with its accompanying catalogue, is the long overdue acknowledgement of this responsibility.

By 1990, the first generation of artists who were moved into or settled in centralized communities, like Cape Dorset, had defined "modern" Inuit art. During the 1950s through 1970s, the emergence of Indigenous art in the Arctic represented a cultural breakthrough. Today, the association of "modern" with Inuit has been unmasked as fraught with colonial assumptions, given its suggestion that traditional Inuit culture must be primitive. The post-World War II growth of an art market simultaneously bolstered the federal government's anxious Cold War claim to Arctic sovereignty. The fact that access to this market—and the whole post-war economic boom of consumerism—was never an Indigenous reality raises the question: for whom was the *Inuit Modern* project intended? The catalogue provides vital insights into this question. The exhibition, by contrast, proved far less helpful.

The *Inuit Modern* exhibition was stretched thin between competing goals of showcasing individual artists and celebrating the collection as a whole. Arguably, neither was adequately served. The chronological layout of the works—organized in a ring of

carvings surrounded by wall-mounted works on paper—was reminiscent of the open storage unit of Inuit art installed in the lower-level galleries. This installation strategy, with its suggestion of a hoarding of Arctic cultural treasures, stands as an artifact of the reality of the Inuit art market: the millions of drawings, prints and carvings produced since the 1950s were sold to Southern (non-Inuit) collectors. Today, these sales constitute two generations' worth of creative outpouring for a marketplace that favours (as it always does) the dealer and the collector over the artists and their culture.

The pooling of Inuit art in Southern institutions represents a massive resource extraction. Non-Indigenous peoples have become used to the idea of the Arctic as a resource cradle, particularly given the current growth of the mining industry. Now that mining easily surpasses art as a source of community income across the Arctic, Inuit visual arts production is waning. This coincidence is worth considering given the fact that Arctic sovereignty continues to be defined by Southern government and business interests staking claim over Inuit territory.

In spite of the tidy frames, polished cases and attractively designed layout, the *Inuit Modern* exhibition lacked curatorial conviction. It preserved nothing of the collectors' private engagement with the work, nor did it venture beyond a kind of open storage vault display. I suspect the co-curation of the show by Gerald McMaster and Ingo Hessel was a factor, as I see them being worlds apart in their

approaches to Inuit art—a difference that is born out in the catalogue. Suffice it to say that while Hessel's knowledge of the history of Inuit art is encyclopaedic—and his passion for the work profound—I find his oft repeated description of it as a "splendid new art of acculturation" offensive. [1] McMaster searches, instead, for evidence of cultural survivance in the art, and for what obviates "modern," given its non-Indigenous etymology.

The AGO's talented Department of Education stepped in to provide the enhancements and didactic material for the show. Clearly their aim was to introduce an Inuit voice, which they found in the video work of Igloodik Isuma Productions. Historically, it has been easy for galleries to ignore Inuit on the basis of geographical distance, and there has been extremely little Inuit involvement in the curation, criticism and art historical discourse on Inuit art. However, the guilty museological conscience that now reigns supreme cannot be assuaged by a crafty ventriloquism of the video presence of Inuit. Also troubling was the sometimes-misinformed attempt to provide non-Inuit viewers with insider cultural knowledge through text panels. As a case in point, Inuit Tapirisat of Canada was cited as the current national Inuit organization, but in fact, it is its successor: Inuit Tapiriit Kanatami. More complicated, as a young Inuk colleague indicated, was the text panel defining the cultural difference between the terms "Inuit" versus "Eskimo." For Inuit, both terms have deep cultural meaning. To have reprimanded audiences on the political incorrectness

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[1] Ingo Hessel, "I am an Artist"—Inuit Art Transcends Ethnicity," in *McMaster* 2010: 192.

[2] Gerald McMaster, "Inuit Modern: An Introduction," in *McMaster* 2010: 5.

[3] Robert McGhee, "Inuit History, Inuit Art," in *McMaster* 2010, 16.

[4] Heather Igloliorte, "The Inuit of Our Imagination," in *McMaster* 2010: 45.

[5] Gerald McMaster, "Interview with Zacharias Kunuk," in *McMaster* 2010: 218, 220.

of "Eskimo" in the panel seemed only to highlight a particularly Canadian cultural ignorance.

My critique of the exhibition does not diminish my admiration for the works in the show. Tim Pitsiulak's large-scale drawings are unquestionably great works of contemporary art, especially his *Composition (Whalers)* (2009). The work bears unmistakable resemblance to Isuma's recreated scenes of immediate post-World War II life on the land, aired as *Nunavut: Our Land* on satellite television in the Arctic. The boat featured in the composition links back to Josephee Angnako's *Whaling Ship* (c.1950), a stunning early example of marketable work, which records the Peterhead boat's symbolic resonance for coastal (thus the majority) of Inuit communities. Then there is Parr's intense graphite drawing, *Figures with Geese and Animals* (1961)—the year he moved off the land and into Cape Dorset. This self-portrait with his family is a glory of life and land, and their rich union. So vivid are the works in the exhibition (and the collection), of a culture that transgressed Western art (although not Western economics) that any lingering apprehension over using the term "art" in relation to indigenous visual culture seems woefully short sighted. Yet the catalogue essayists seem haunted by a guilty conscience in this regard, except for a few authors who push past the semantic impasse of *Inuit Modern* by taking up an Indigenous perspective.

Skipping over the irksome "Director's Foreword," the oddly narcissistic "Afterword,"

and some of the well intentioned yet narrowly framed essays in between, one lands solidly on the writing of Gerald McMaster, Robert McGhee, Christine Lalonde and Heather Igloliorte. McMaster's exploration of the repetition of tradition in unrecognizable forms under the influence of modernity is an exceptional re-introduction of Inuit art for all readers. [2] Robert McGhee's recovery of archaeological evidence of established settlements across the Arctic is a welcome reconstitution of cultural identity for communities today. [3] Heather Igloliorte radically repositions Inuit art as "one of the 'interventions' that has fostered and safeguarded Inuit culture in the face of numerous affronts to our sovereignty." [4] As a closing quote for this review, none could be more moving than Zacharias Kunuk's comment (in an interview with McMaster) that "Film-making is like carving"—with both you tell stories... and when you tell them in your own language, you are equal. [5]

Up North

Jacob Dahl Jürgensen and Simon Dybbroe Møller, Ragnar Kjartansson, and Kevin Schmidt at the Art Gallery of Alberta, Edmonton. Curated by Catherine Crowston.

10/09/2011 to 08/01/2012

Review by Amy Zion

ASHOONA: Third Wave New Drawings by Shuvinai Ashoona, Siassie Kenneally and Annie Pootoogook and Isuma: To Have an Idea were two of the most memorable exhibitions I have seen in Edmonton. They opened together at the end of 2006, when the Art Gallery of Alberta (AGA) was still in its original building, a concrete, brutalist struc-

ture that stood in Sir Winston Churchill Square from 1969 to 2007. *ASHOONA* featured both landscape drawings by Ashoona and Kenneally, and figurative works depicting scenes from everyday life by Pootoogook. Together, the works gave a sense of how an emerging generation of Inuit artists interpreted their landscape and offered rarely seen images of Northern quotidian existence, such as family members baking or listening to the radio. In anticipation of the exhibition's opening, *ASHOONA* curator, Nancy Campbell, released the following statement:

[Pootoogook's] art documents the North that is her environment and not the fictional North we've created. Her drawings include images of her breaking the bottles of her alcoholic parents and pictures of people sitting around watching TV because that's part of her reality [...] This isn't pictures of dancing bears or an idyllic view of the North. [1] One can imagine, then, why I was so surpris-

↓
Kevin Schmidt, *Wild Signals*, 2007. HD video. Image courtesy of Catriona Jeffries Gallery.



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[1] "Award-winning Inuit artist lets viewers glimpse pain of her past," *Edmonton Journal* via *Canada.com* (10 November 2006).

sed to encounter *Up North*, a recent AGA exhibition in the new 88-million dollar Randall Stout building, presenting three contemporary artists whose work was grouped to “evoke a nostalgia for the wild, romantic landscape that was pictured by artists in the nineteenth century. Theirs are empty landscapes, seemingly uninhabited, pristine and remote, except for the presence of the artist.” [2] While it stopped short of dancing bears, *Up North* succeeded in presenting an uncritical, idyllic representation of an empty North for artists of European descent to fill with sound and other objects. It was puzzling to see the “empty landscapes” dispelled by Pootoogook and Isuma resurface in the same institution just five years later.

The artists in the exhibition were selected for two main reasons: they come from “circumpolar” countries, and they make work that involves the combination of sound and landscape. The first room was a black box containing Ragnar Kjartansson’s *The End* (2009), a multi-channel video and sound work. *The End* depicts the artist and an unnamed, but similarly dressed collaborator in several Rocky Mountain landscape backdrops, playing different instruments in each projection; the drums, guitars and piano come together to create a pleasant, looping melody.

Jacob Dahl Jürgensen and Simon Dybbroe Møller’s *Flotsam and Jetsam* (2011) is an audio recording produced by several artists who used material that Jürgensen and Møller found on the shores of the volcanic island of Pantelleria, near

Sicily, in July 2009, and fashioned into makeshift musical instruments. The record played on a loop, providing an abstract, ritualistic sort of soundtrack to the instrument-objects, which were dispersed throughout this middle room.

Kevin Schmidt’s two works, *A Sign in the Northwest Passage* (2010) and *Wild Signals* (2007), are sited in Nunavut and the Yukon, respectively, making him the only artist who actually depicted a Northern landscape. (Perhaps it is my own Edmontonian bias, but I have never considered Banff to be Northern.) *Wild Signals*, like *The End* and *Flotsam and Jetsam*, uses sound—in addition to lights and dry ice—within a landscape setting. *A Sign in the Northwest Passage*, however, departs from the curatorial framework, using text instead of sound in the frozen landscape. The text, routed by the artist into a large, wooden billboard, warns of the coming apocalypse, citing the Book of Revelation. It was installed and then photographed on sea ice just outside Tuktoyaktuk. The photograph hung in the gallery next to a large tent that visitors could enter into and view a projected video of the artist’s journey back to Tuktoyaktuk to recover the sign.

It is not my intention to critique these individual practices, but rather to express my dismay for how they are brought together. I do not understand the impulse to create an uncritical view of the North. Why, five years after the *ASHOONA* and *Isuma* exhibitions, would the same institution revert back to a representation of a mysterious, unoccupied

North, which was constructed to justify natural resource extraction (does it matter that the exhibition was sponsored by Enbridge, an energy company?) and glosses over the kinds of knowledge being produced in the region (which has been well documented by Isuma Productions, for instance)? Even if the intention is, as the curatorial statement claims, to move from the “sentimentality” of the nineteenth century tradition towards “the apocalyptic,” this exhibition not only ignores the North’s social and material conditions—namely, that while it is relatively remote, it has long been inhabited by indigenous populations. The exhibition simply replaces one abstract and timeless idea with another. Schmidt’s work, in particular, betrays no awareness of how missionary-apocalyptic gestures such as those he constructs have had lasting and dire consequences for indigenous populations—consequences depicted, for instance, in Pootoogook’s work.

I agree with Nancy Campbell, who, in that same 2006 press release, goes on to say that it is a significant step to have work by contemporary Inuit artists presented in an art gallery, rather than an anthropology museum or Inuit section of an institution. However, in order for these practices to be truly recognized as contemporary art, they must be allowed to sit next to work by non-Indigenous artists, such as Schmidt, Kjartansson, and Jürgensen and Møller. This division between so-called Western and non-Western art practices (as if these groups have not been in

contact for centuries) is based on an anthropological idea that Johannes Fabian critiqued decades ago: the further a group exists from a metropolitan centre, the further back in time they are (Gauguin, for instance, on his nineteenth century search for “timeless” subjects, painted the rural peasants in Brittany before venturing to Tahiti). [3] Work such as Pootoogook and Schmidt’s must be placed side-by-side to acknowledge that their practices not only deal with the same space, but with the same time period as well.

Portrait of Resistance: The Art & Activism of Carole Condé & Karl Beveridge

A film by
Roz Owen & Jim Miller

Portrait of Resistance premiered at the 2011 Planet in Focus Festival (Toronto 13/10/2012), and was also screened at Reel Artists Film Festival (Toronto 24/02/2012).

Review by Chris Gehman

The artists and activists Carole Condé and Karl Beveridge are experiencing one of those moments of overdue late-career recognition that sometimes come to artists

[2] Art Gallery of Alberta, “Up North,” *Aga.ca* (2012).

[3] Johannes Fabian, “Time and the Emerging Other,” in *Time and the Other: How Anthropology Makes its Object* (New York: Columbia University Press, 1983): 25–36. Mark Antliff and Patricia Leighton, “Primitive” in *Critical Terms for Art History*, ed. Richard S. Nelson and Robert Shiff (Chicago: Chicago University Press, 2003), 217.

Editor’s Note: The editor wishes to thank Francisco-Fernando Granados for his kind assistance in preparing this text for publication. —GB

who persevere on their own unusual path without regard for widespread public or critical recognition, fame or financial gain. Roz Owen and Jim Miller’s excellent new feature documentary, *Portrait of Resistance: The Art & Activism of Carole Condé & Karl Beveridge*, is one of the factors contributing to this welcome celebration of two critical, committed and thoughtful artists. It deftly combines biography, portraiture, and historical and critical commentary in investigating precisely what this duo, who have been married since 1967 and working as collaborators since the mid-70s, are doing in their work, and how they came to do it.

Early in the film, we are presented with a conversation between Condé and Beveridge in front of their turning-point staged photo and text piece *Art is Political* (1975), which also shows the couple engaged in argumentation, struggle and a final coming together, a recapitulation of the process they had gone through over their previous few years as artists. This introduces a

method the film develops in a number of technically sophisticated and often witty ways: its documentation of discussions by and about the artists echoes the montage form of their work by combining images in layers, often allowing figures to break out of their still positions and turn to the camera, or to each other, and speak. Condé and Beveridge are clearly reluctant subjects in some respects (and this creates a number of moments of both humour and poignancy in the film), preferring to keep the focus on their subjects rather than themselves. But Owen and Miller, working patiently for several years, have coaxed them into reflecting on their early lives and family influences, and how they arrived at their particular method of social collaboration and use of text and staged photomontage to create art in the service of social change.

Condé and Beveridge describe their move to New York City in the early 70s, with ambitions to have careers doing minimalist sculpture. In the environment of the

intensely competitive New York art market, they gradually realized that they were competing with one another for attention from dealers and curators, and that Condé’s work would automatically be considered secondary since she was a woman. Eventually, this conversation led the artists to a complete break with their former minimalist practice, just at the moment when they had been invited to prepare a show of new work for the Art Gallery of Ontario (AGO). They turned away from the role of artist as individual creator for the art market, beginning instead to work together as a collaborative team to develop a new role for artists as social citizens.

This controversial show, *It’s Still Privileged Art* (1976), caused a backlash from some board members and sponsors, but as the show’s curator, Roald Nasgaard, recalls in the film, the withdrawal of sponsorship from the gallery in which it was shown ironically led to it becoming the AGO’s first dedicated space for contemporary art. Nasgaard says, “It didn’t look

the way art was supposed to look. And maybe it was also some sort of rabid red Communism.” The show also introduced the basic elements with which Condé and Beveridge have continued to work: staged photographs, often combining text and image, using people as actors, sometimes playing an allegorical role, sometimes representing themselves. Beveridge sees this break, which also coincided with their return from New York to Toronto, as simply one couple’s experience of a larger cultural shift: “What we were actually participating in was the end of Modernism.” For them, this entailed a rejection of the art market as a primary source of income and a disavowal of ambiguity as a value in the final artwork.

Over the subsequent decades, Condé and Beveridge have frequently worked with labour unions, on feminist issues, and with other social organizations, researching their subjects through the direct testimony of those involved in social struggles and often involving these individuals in the



←
In response to Toronto’s 2010 G20 meeting and the massive police repression that came with it, Condé and Beveridge created this single staged photo work that loosely references Eugene Delacroix’s *Liberty Leading the People* (1830).

Carole Condé and Karl Beveridge, *Liberty Last (G20 Toronto)*, 2010. Image courtesy of anti-amnesia productions and the artists.

creation of the photographs. This fundamental approach, in which art comes from and is intended for a particular community, anticipated much of what is now known as “relational art.” But it benefits from the clarity of purpose and method that Condé and Beveridge bring to their work, a clarity lacking in much contemporary work.

By following the artists closely over a number of years, Owen and Miller were able to document the creation of several major works, devoting time especially to a series about migrant farm labour in Ontario, and a dense and detailed restaging of Pieter Brueghel the Elder’s painting *The Fall of the Rebel Angels* (1562) as an allegory about struggles over the ownership and control of water entitled *The Fall of Water* (2010). These scenes are sprinkled with appearances by numerous artists and critics, including Ali Kazimi, Lorraine Leeson, June Clark, John Greyson and Dot Tuer, who appear as figures in the photographs and comment perceptively on the artists’ work.

Portrait of Resistance is probably as good an introduction as could be imagined to the ideas, methods and work of this important artistic duo, whose political commitments have probably led to their being overlooked by the mainstream art world as major innovators in the area of postmodern, staged photography and photomontage. It elegantly brings together a wealth of visual, biographical and historical material, as well as critical commentary, with compelling wit and clarity.

Occupied Spaces, Here and There: Jayce Salloum, *history of the present* (1985–2009)

Curated by Jen Budney

Saskatoon
Mendel Art Gallery
07/10/2011
to 13/01/2012

Also at
Kamloops Art Gallery
and Confederation
Centre Art Gallery

Review by Bart Gazzola

The Mendel Art Gallery, in Saskatoon, was the final site for Jayce Salloum’s touring retrospective *history of the present* (1985–2009). Saskatoon, unlike Toronto or New York, does not really exist in the minds of people who do not live here, and our absence from various “national” discourses has helped foster alternatives. [1] In *history of the present*, Salloum offers stories that fracture prevailing narratives, often in a manner as clear as his assertion that this is the “colony of Canada.” [2]

Previous to Salloum’s exhibition, the Mendel’s recent line-up featured the work of Ruth Cuthand, Adrian Stimson, Mary Longman and Neil McCleod—all artists who speak truth to power, offering a much-needed antidote to the myth of “New Saskatchewan.” [3].

history of the present is not about Saskatoon or Saskatchewan at all, but rather situates its examination of tropes of truth, lies and ideology in Canada and the Middle East. Still, viewing the exhibition here in Saskatoon brings it into productive dialogue with this site.

Curator Jen Budney describes the exhibition thus: Salloum “explores [s] identity, migration, and shifting borders and territories in the contemporary world... Much of Salloum’s work appears as a vast and complex archive of these journeys, a meticulously organized array of snapshots, souvenirs and documents, as well as striking video installations. His collections offer a degree of flexibility. One is able to reconstruct many possible narratives, and they leave room for the imaginative input of the viewer.” [4]

The exhibition was spread over two galleries, with various discreet bodies of work occasionally flowing and spilling into each other. The primary space was filled with images, text and other detritus of research that viewers were invited to look through... When visiting this section of the exhibition, I wondered about those who had experienced *history* before me, noticing evidence of what they had lingered and focused upon. *history of the present* not only privileged the collaborative aspect of his practice, but also the genuinely interactive manner in which these bodies of work were experienced, as demonstrated by *Map of the World*. An organic and shifting collaged map on a large scale, this work foregrounds the question of who draws maps, the

power in this action, and the (in)accuracy of the information they relay. Airmail envelopes with their delicate patterns, snapshots, fortune cookie slips and a rough branch leaning against the wall were all markers on this map.

In the work entitled *table of contents* (originally from the installation *Acts of Consumption*), photographs are scattered on a table, allowing viewers to pick out what attracts them, understanding that images are embedded with stories. Another work, (*Kan ya ma Kan*) *There Was and There Was Not*, consists of negatives on a light box, documents that are either official looking or roughly scrawled, a detritus that is both historical and contemporary. Salloum resists labeling or cataloguing these images for us; history can be a collaborative process.

In contrast to the assorted accrual of the main room, the videos in the second space are stark, evocative and engaging. The room is a welcoming space, dark and serene, with individual chairs and headphones for the respective projections and monitors. Several of the conversations presented by Salloum are also very calm, eschewing excessive drama for considered questions and dialogue, where speakers are never rushed, and the value of what they know has a quiet power.

Here in Saskatoon, an ongoing debate about a “much-needed,” new art gallery is characterized by coded language that implies that the Mendel (by presenting artists such as Salloum, Stimson, Cuthand, and so on) promotes histories of this place that many city councilors, politicians and

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[1] Historically, this has been both good (as in, for instance, the genesis of Canadian Health Care) and bad (for instance, “Starlight Tours,” a euphemism masking the routine police practice of driving Aboriginal people outside the city in the middle of the night and leaving them to freeze to death—a fate escaped by Darrell Night, but not Neil Stonechild, Rodney Naistus, Lloyd Dustyhorn or Lawrence Wegner, and potentially, nameless others...)

[2] Conversation with the artist in an interview on *The A Word* radio show, CFR 90.5 FM, December 8, 2011.

[3] The New Saskatchewan touts the province as a place of opportunity, that people move to, not away from, that enjoys the unusual, but comfortable, position of an economically booming province. Angela Hall, “Brad Wall cruises to victory in Saskatchewan election,” *National Post*, (7 November 2011).

[4] Jen Budney, “Jayce Salloum: history of the present [selected works 1985–2009],” *Mendel Art Gallery* (web; accessed 1 February 2012).

others invested (literally) in the governing narrative would prefer to silence. This is exemplified by a video that holds a prominent place in *history of the present*, *untitled part 4: terra incognita*, which was commissioned and quickly de-commissioned by the city of Kelowna. At one point, the video’s voice-over intones “biological warfare / 98 percent of our population died as a result of disease / Canada has a very successful model of assimilation.” To suggest such things—to speak specifically and clearly about how a place was colonized—makes those invested in the dominant narratives squirm.

terra incognita—like the evocatively titled *untitled part 5: all is not lost but some things may have been misplaced along the way (or) endings and beginnings and some*

points in-between—resonates very clearly with many of us in Saskatoon, as a generation of Aboriginals look to the era of residential schools as something that can be surpassed, rather than as an oppressively defining narrative. Canada is a colony, after all, and was something else before that, and may be something else later on.

During one of my many visits to this densely populated exhibition, I found myself fascinated by the gentle manner of Soha Bechera, in *untitled part 1: everything and nothing*, consisting of a conversation between her and Salloum. In the forty minutes that Bechera speaks, she speaks blunt, yet poetic truths. In this work, as many others in the exhibition, Salloum seems absent from many of these works, like a

journalist or reporter delivering another’s words, another’s story, and trying to get it right. These stories require critical, attentive listening, to ensure that nothing is missed.

history of the present (1985–2009) came to Saskatoon at a critical juncture. Our national economy is based on the exploitation of natural resources, and tussles over who owns these things, or whether they are as “borrowed” as the land upon which the Mendel sits, are heated. As Premier Brad Wall asserts that “we’re not going back” and that our population is growing, [5] he omits the fact that this growth is primarily Aboriginal, a growing population that is as circumspect of official narratives as Salloum.

history can be seen as either a warning or an offer to have a conversa-

↓
Jayce Salloum,
elements from ناك ام اي ناك (*Kan ya ma kan*)
There was and there was not, 1988–1998
Documents, reproductions,
photographs, film, objects, acrylic glass.
Collection of the artist and Collection
of the Vancouver Art Gallery; Gift of the artist and
purchased with the financial support of
the Canada Council for the Arts Acquisition
Assistance Program and the Vancouver
Art Gallery Acquisition Fund.
Image courtesy of the Mendel Art Gallery.



[5] Angela Hall, “Brad Wall cruises to victory in Saskatchewan election,” *National Post* (7 November 2011).

Get Rich or Die Tryin': Speculating Values and Affect in *Intangible Economies*

Series –
Antonia Hirsch, ed.,
Fillip 13–16 (2011–12).
A complete folio of
Intangible Economies will
be published in the
fall of 2012.

Conference –
Organized by Antonia
Hirsch and presented by
Fillip and Artspeak on
18–20/11/2011

Review by Amy Fung

“A people, says
Grotius, can give itself to
a king. A people is a people,
therefore, according to
Grotius, before it gives
itself to a king. The gift is
a civil act, and assumes
some public deliberation.”
– Jean-Jacques
Rousseau, *The Social
Contract* [1]

I return to this quote
by Jean-Jacques Rousseau
as a backdrop to Antonia
Hirsch’s project, *Intangible
Economies (IE)*. *The Social
Contract* offered a radical
insistence on social
responsibility by examining
the issue of the general will
within a political economy.
Writing at the peak of
cross-Atlantic expansion,
Rousseau was responding
to a crisis of ethics in the
booming slave trade.

The impetus for *IE*

was likewise a crisis of
an economic order—in
this instance, a worldwide
economic downturn
starting in 2008—that for
Hirsch opened up an exist-
ential quandary concerning
the value of interpersonal
relationships within this
unstable structure of
exchange. The weight of
the economy in our lives
as a potential trigger for
crisis, and the correspond-
ing actions we take to
augment the affects and
desires sparked by said
crisis, appear to be at the
heart of what drives *IE*.

IE is an ambitious
program beginning with
a series of texts that ran in
Fillip, and culminating in
a three-day public confer-
ence in November 2011.
Manifesting out of a desire
to collectively interrogate
our value system in this
time of political and econ-
omic turbulence, the project
was initiated based on
Hirsch’s own research
on the exchange value
of affect. [2]

If there is a provoca-
tion to be found in the
multiple texts and program-
ming grouped under *IE*, it
would begin with Hirsch’s
attempt to position the
economic system as
a kind of biopower—by
which I mean, as a system
capable of understanding
affective exchanges on
intangible levels. Hirsch
notes in the introductory
essay that there is a
“perceptual problem that
considers the economy
and the social as separate.”
[3] The problem lies in
our perception, as the
system of exchange has
not changed. While never
directly mentioned, the
spectre of the free market
approach to government
as spawned from the hey-
days of Margaret Thatcher
and Ronald Reagan seethe
at the very core of *IE*’s
crisis. Under their reigns
over two

of the most powerful
economies in the world,
the flow and exchange
of value was completely
deregulated and privatized,
and the crack became
a chasm separating
governance from social
responsibility. In removing
governance from the
economy, the social has
also been removed from
the economy.

Melanie Gilligan’s
essay on affect and ex-
change provides one
of the series’ most densely
considered propositions
as she unravels the plot
outline of her latest work
in progress, *The Common
Sense*. [4] Gilligan points
out the susceptibility of
affect as far more danger-
ous if ever controlled
or regulated through bio-
power. The premise of
The Common Sense is
a science fiction where
technology allows people
to feel each other’s
feelings, but not to know
each other’s thoughts.
Taking on science fiction’s
literary strategy as a
satirical narrative, Gilligan
pushes us towards the
uncomfortable realm
between virtual and lived
reality. Reducing affect to
transmittable data, Gilligan
critiques research and
development’s mandate
to generate data—
malleable information
that distorts the body’s
connection with the mind.
But, within the context
of *IE*, her critique could
also suggest the dangers
of interpreting affect as
a transmittable form that
can be exchanged.

From the outset, *IE*
begins from the proposi-
tion that affect is an
exchangeable value. More
specifically, the proposition
speculates how affect
as an exchangeable value
can transcend its depreci-
ated value. This assumption
rests on the inherent

speculation of an intangible
economy, which beyond
its function as a title, is a
paradox waiting to shatter.
To speculate that there
exists a fluctuating value
in affective exchanges,
a value that has lost its
way to material gains,
is to reconsider affective
exchanges in terms of
liquefiable assets—that is,
that affect holds a certain
transferable equity. But,
this collapse of affect into
an economic model denies
affect’s pre-personal intens-
ity, a becoming-with that
eludes any regulation such
as fixed values or discrete
boundaries. [5] Affect
absorbs and can be absor-
bed, it is altered through
reverberations rather than
through financial quarter
sections.

The lines, however,
that distinguish this frame-
work are more rooted in
philosophy than economy,
and the language slips
and slides through *IE*’s
expansive terrain. Imbued
with Spinozian phenom-
ology and Derridian logic,
the leaps and bounds of
critical theory used to
wrestle down the exchange
of affect is rigorously
astute, but I am not
convinced that affect can
be exchanged, at least
successfully, and remain
an affective force. At the
base of this terrain remains
embedded a desire to
examine how these ideas
flow by scrutinizing the
very structure of their
exchange. As echoed in
the *IE* interview between
Hirsch and Olaf Nicolai,
the pseudo-barter system
structure underlying *IE*’s
premise is problematic to
its integrity.

As one of Germany’s
esteemed conceptual
artists who came to promi-
nence post-1989, Nicolai
unravels the use value
of the barter system in the
former German Democratic

Amy Fung is
a roaming cultural
commentator, arts
writer and event/
exhibition organizer.
She believes reading
Deleuze and Guattari
is akin to taking hits
of acid important to
try, but not too often.

[1] Jean-Jacques
Rousseau,
The Social Contract,
trans. Christopher
Betts (Oxford: Oxford
University Press,
1994), 53–54.

[2] Affect is referenced
throughout *IE* and this
review under the rubric
of Gilles Deleuze
and Felix Guattari’s
understanding that
affect is not a feeling
or an emotion, but
an intensity exchanged
between bodies.
“Affect/affection:
Neither word denotes
a personal feeling
(sentiment in Deleuze
and Guattari). *L’affect*
(Spinoza’s *affectus*)
is an ability to affect
and be affected. It is
a prepersonal intensity
corresponding to the
passage from one
experiential state of
the body to another,
and implying an
augmentation or
diminution in that
body’s capacity to act.
L’affection (Spinoza’s
affectio) is each such
state considered as an
encounter between the
affected body and a
second, affecting, body
(with body taken in its
broadest possible sense
to include “mental” or
ideal bodies).” Brian
Massumi, “Notes on
the Translation and
Acknowledgments,” in
*A Thousand Plateaus:
Capitalism and
Schizophrenia*
(Minneapolis:
University of Minnesota
Press, 2007), xvi.
[3] Antonia Hirsch,

Republic (GDR), a form of
exchange that came out
of scarcity and necessity.
“The exchange of ideas
was almost like common
property... when you start
to jealously guard your
ideas—this only happens
not only when you are able
to exchange those ideas,
but when a kind of market
develops for the ideas
in question.” [6] In other
words, only in a capitalist
framework could ideas
and affect be exchanged
as value—and here lies
the underlying conundrum
of *IE*: the tradability of
affect in fact corrupts its
social value by precisely
prescribing its exchange
to encounters governed
by ownership of affect as
intellectual property.

As a quagmire of
legal rights to uphold and
defend the ownership
of intangible assets, the
concept of intellectual
property reduces intangi-
bles into commodifiable
trademarks and values that
can be owned, sold and
stolen. As an unfortunate
realization of Nicolai’s
sentiment, Jan Verwoert’s
immediate protest follow-
ing Marina Roy’s response
to his lecture reaffirmed
the main flaw in *IE*’s
premise: that affects can

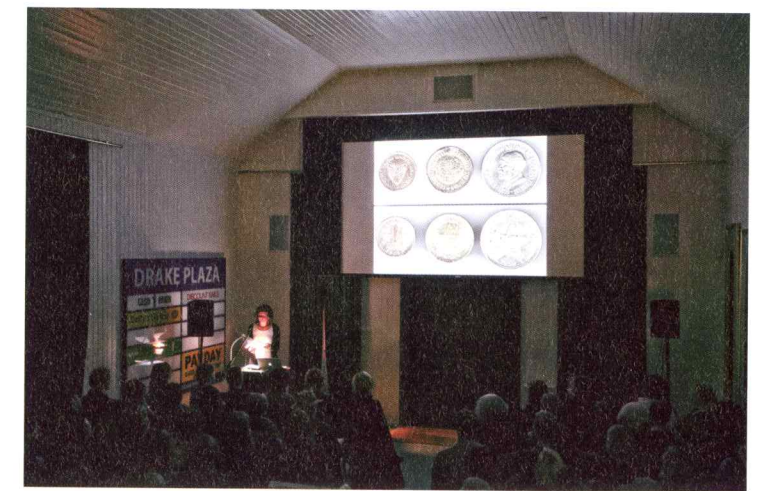
only be exchanged if they
are owned, and that the
exchange of affect is still
an exchange of power. [7]
Verwoert’s sermon-like
comedy routine *did* inspire
a rise of affective emana-
tions in the room, and
his performance on the
potential of desire and
humour was sharply
contrasted by Roy’s
less than boisterous, but
thoughtfully considered,
final comments. Verwoert’s
snippy retort that Roy had
misinterpreted everything
he had said was a blatant
gesture to reassert *his*
affect as a greater and truer
value. Their exchange was
charged, but nothing of
value was traded; ideas
were no longer in the realm
of common property,
as egos and livelihoods
as artistic precariats
are tied to the production
and value of these
commissioned ideas.

Beginning with
the satiation of desire, the
multitude of affective ex-
changes are negotiated by
interpersonal relationships,
but those relationships are
mitigated through power
relations that paradoxically
betray our social responsi-
bilities. Embedded within
any form of tradable affect
lie pre-existing social condi-

tions of class, education
and access. Self-admitted
as a project that “desires
to think the impossible,”
Hirsch’s instigation remains
an open paradox to consi-
der and continue, as at the
core of *IE* there is a call to
arms for living critically
and with enterprise [8]. While
I remain unconvinced about
pivotal aspects within the
output, the broader scope
of the project withstands
critique, as *IE* accomplishes
what few projects of
this calibre do, which is
to genuinely engage in
a philosophy that connects
back to the living world of
social and political beings.

When all is said and
done, the series exists as
an offering for collective
contemplation as Hirsch
invites collegial contribu-
tions to speculate on
various facets of affect
and exchange, conjuring
the aforementioned value
that “The gift is a civil
act, and assumes some
public deliberation.”

→
Antonia Hirsch making her address
at the *Intangible Economies*
conference (18 November 2011).
Image courtesy of
Blaine Campbell and *Fillip*



“Intangible
Economies,”
Fillip 13 (2011): 5.

[4] Melanie Gilligan,
“Affect and Exchange,”
Fillip 16 (2012).

[5] Brian Massumi,
“Notes on the
Translation and
Acknowledgments,”
in *A Thousand
Plateaus: Capitalism
and Schizophrenia*
(Minneapolis:
University of Minnesota
Press, 2007), xvi.

[6] Antonia Hirsch
and Olaf Nicolai,
“Chant d’Echange,”
Fillip 15 (2011): 41–51.

[7] *Ibid.*

[8] Antonia Hirsch,
“Intangible
Economies,”
Fillip 13 (2011): 6.

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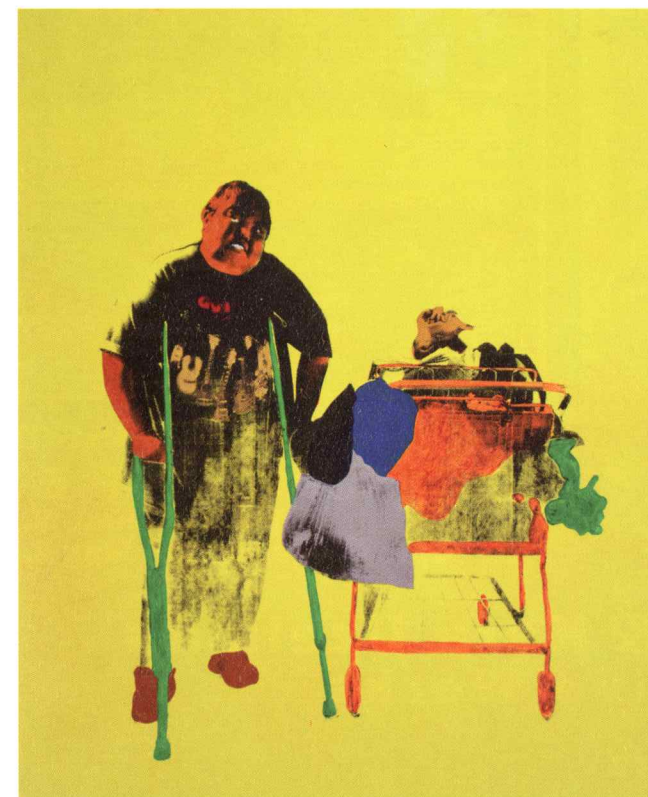
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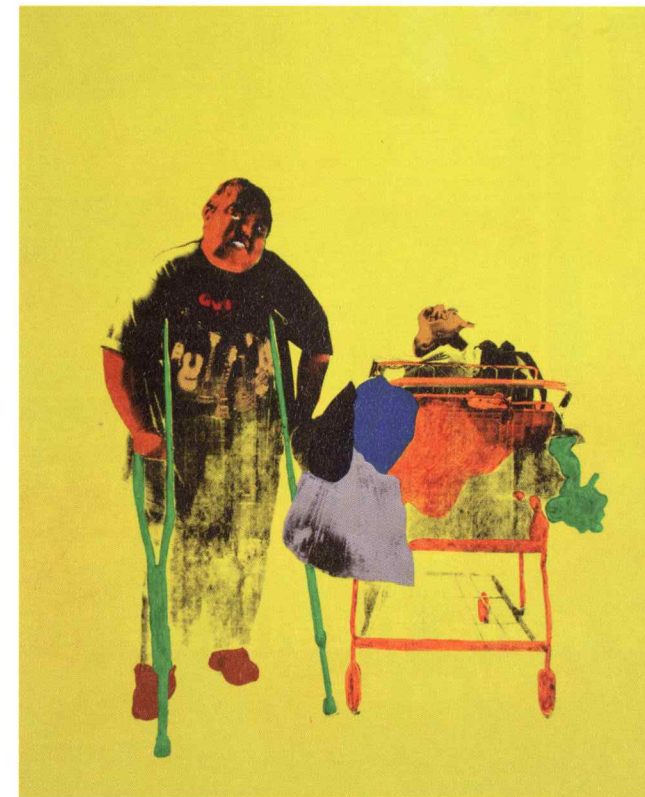
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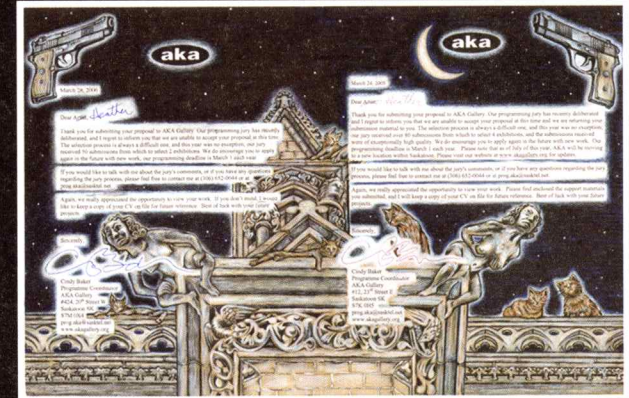
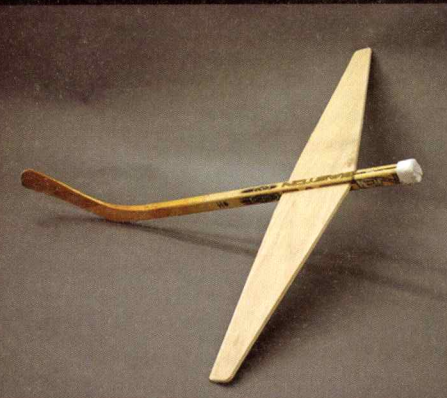
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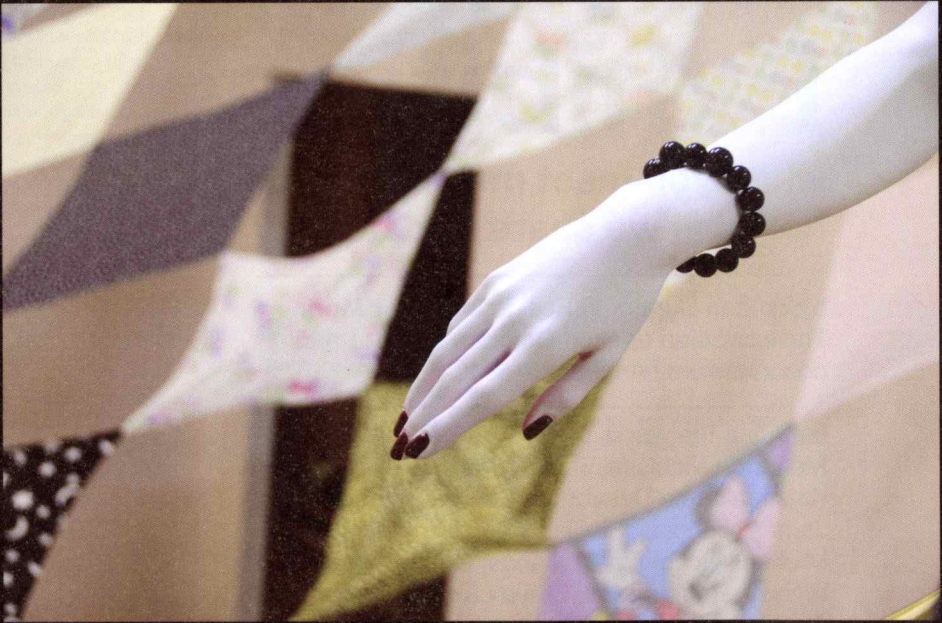
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Frederick Edwin Church. *Niagara*. 1857. Detail.

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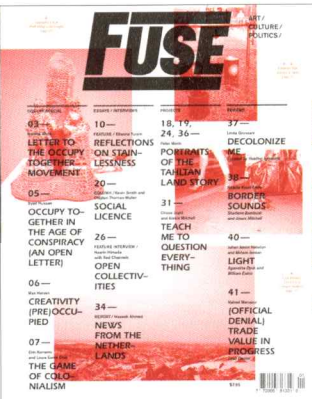
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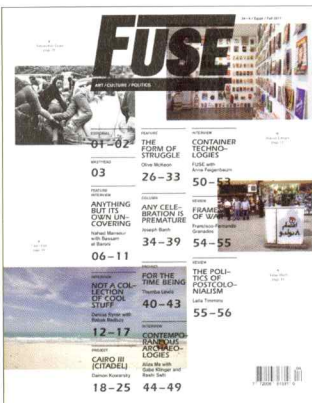
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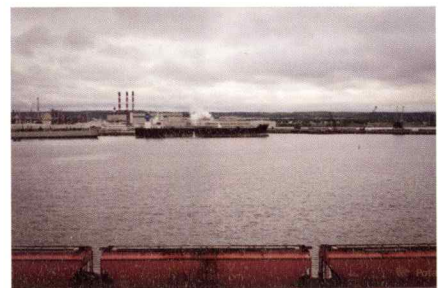
Third Space Gallery // Galerie Tiers Espace
49 Canterbury St. Saint John New Brunswick E2L 2C6
506-696-0862 tierspace@gmail.com thirdspacegallery.ca

SIGNALS

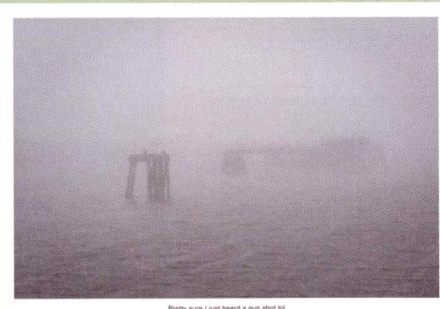
SIGNALS is a succession of locative performances that utilize both old and new technologies. Audience participation animates and shapes the performances with varying degrees of control by the artist.
Nate Larson + Mami Shindelman Geolocations: Maritimes March 30 - April 27, 2012 [pictured here].
Kay Bums GPS Walking Tour Ongoing 2012.



Two years ago today I had my Dad. How sure I feel I miss you Dad. #PDP



Grang'let des bois. L'histoire que que t'as que que t'as.



Pretty sure I just heard a gun shot lol



Tell me I'm not making a mistake. Tell me you're worth the wait. #P

AMIN REHMAN

A is for...

MARCH 1ST TO
APRIL 14TH, 2012

CURATED BY
JAMES PATTEN

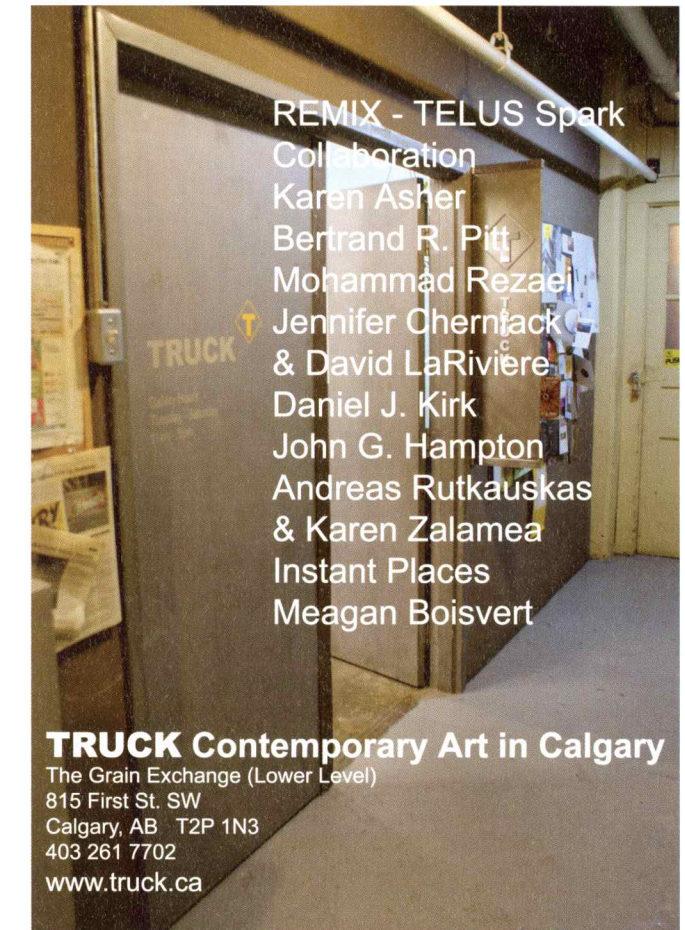
OPENING RECEPTION
FRIDAY MARCH 23RD
AT 8:00 P.M.

MCINTOSH GALLERY
Western University
www.mcintoshgallery.ca

Western



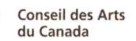
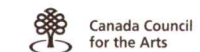
February through August 2012



REMIX - TELUS Spark
Collaboration
Karen Asher
Bertrand R. Pitt
Mohammad Rezaei
Jennifer Cherniack
& David LaRiviere
Daniel J. Kirk
John G. Hampton
Andreas Rutkauskas
& Karen Zalamea
Instant Places
Meagan Boisvert

TRUCK Contemporary Art in Calgary

The Grain Exchange (Lower Level)
815 First St. SW
Calgary, AB T2P 1N3
403 261 7702
www.truck.ca



Lydia Karpenko
Jaime Angelopoulos
Megan Dickie
Angela Schenstead,
Brenda Draney,
& Jewel Shaw
Rachael Wong
Steven Nunoda
Nate McLeod
Bill Morton

STRIDE GALLERY

1004 MacLeod Trail SE
Calgary, AB T2G 2M7
403 262 8507
www.stride.ab.ca

MACHINES

FROM MAY 3 TO JUNE 3 2012
 MAIN SITE: ESPACE 400^e BELL
 PASS 12\$ - STUDENT 10\$
 ART ITINERARY

MACHINES
 THE SHAPES OF MOVEMENT
 NICOLE GINGRAS CURATOR

PRESENTATION
 MANIFESTATION
 INTERNATIONALE
 D'ART DE QUÉBEC

Emploi Québec

VILLE DE QUÉBEC

Conseil des arts et des lettres Québec

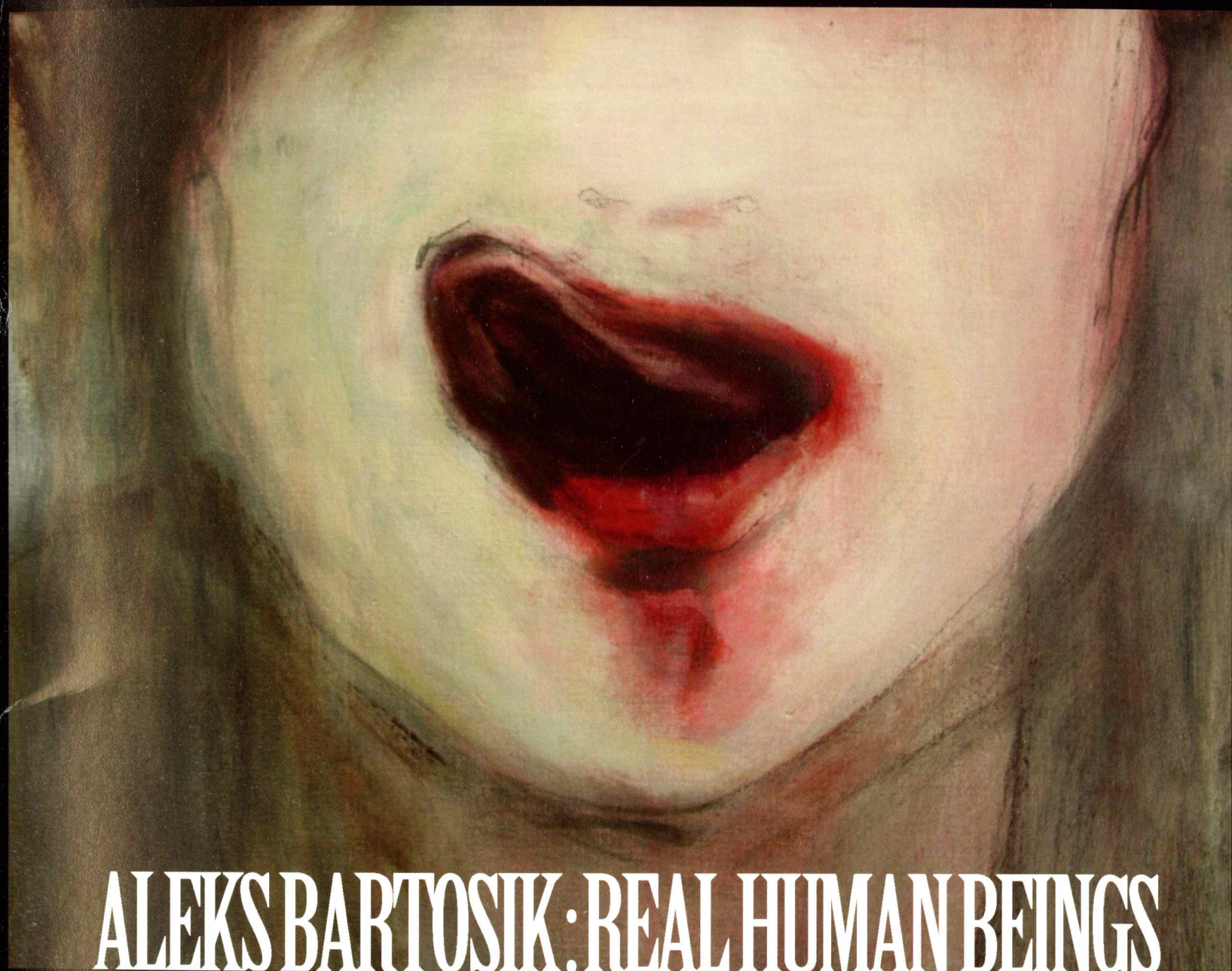
Canada Heritage Patrimoine canadien

Conseil des Arts du Canada Canada Council for the Arts

Entente de développement culturel Québec

MANIF
 DART 6
 THE QUÉBEC CITY BIENNIAL

MANIFDART.ORG



ALEKS BARTOSIK: REAL HUMAN BEINGS

A series of large-scale figurative paintings, loosely based on the 1870 novel *Venus in Furs* by Leopold von Sacher-Masoch, *Real Human Beings* explores the boundaries between the real and the imaginary. Motivated by the particularities, delicacies, sensitivities, beauties and obsessions held within the relationships between lovers, siblings/twins, family, friends, strangers, and ourselves, Bartosik observes interactions between people and re-creates them using her own scenarios, environments and narratives. She challenges the viewer to dream through her deliberate narration and obsession with drawing in painting to investigate her/his own ability and willingness to imagine, pretend, dream and suspend disbelief.

Aleks Bartosik: Real Human Beings

Exhibition: March 23rd - April 28th, 2012 / Reception: March 23rd @ 7pm / Artist Talk: March 24th @ 1pm

The White Water Gallery's presentation of Aleks Bartosik: "Real Human Beings" is produced in partnership with Line Gallery.

www.LineGallery.ca

line

WHITE WATER GALLERY
 ARTIST-RUN CENTRE

ONTARIO ARTS COUNCIL
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Canada Council for the Arts
 Conseil des Arts du Canada

Ontario Trillium Foundation
 Fondation Trillium de l'Ontario

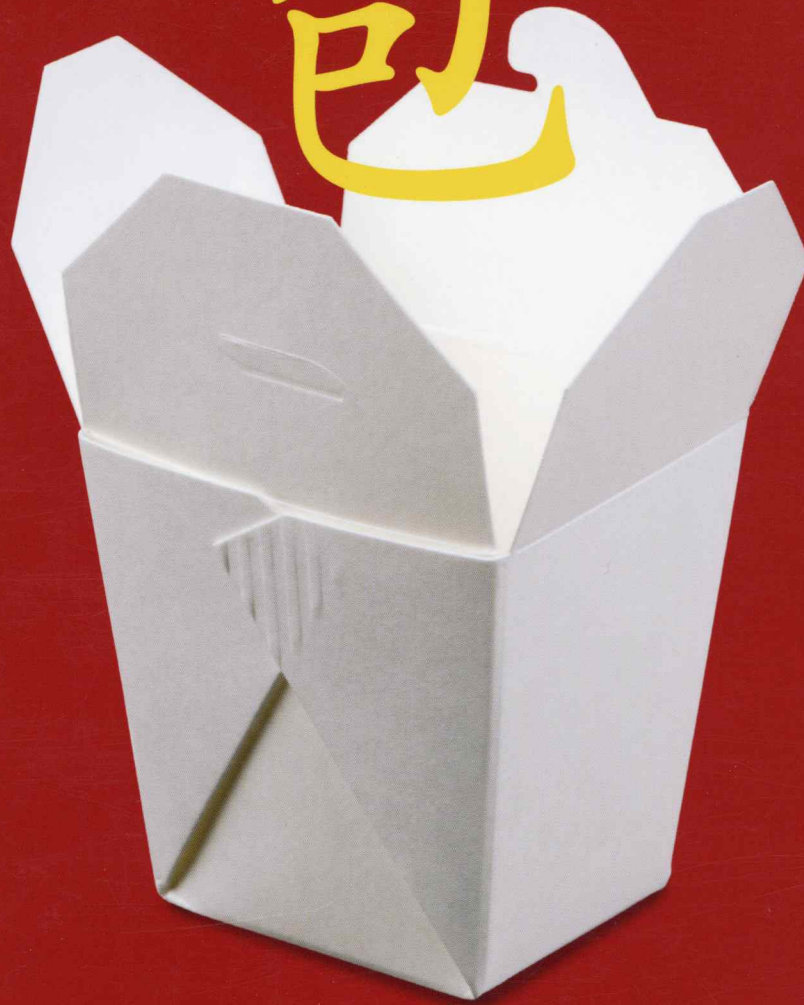
ONTARIO ARTS FOUNDATION
 FONDATION DES ARTS DE L'ONTARIO

NECO
 Community Futures Development Corporation
 Société d'aide au développement des collectivités

Ontario
 Northern Ontario Heritage Fund Corporation
 Société de gestion du Fonds du patrimoine du Nord de l'Ontario

www.whitewatergallery.com

打包



(DA BAO) (TAKEOUT)

VARLEY ART GALLERY OF MARKHAM 24 May to 3 September 2012

Exhibition available for circulation www.varleygallery.ca



Canada Council
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Varley
-McKay
art foundation

