# A « Ċ σ ς Among C L Δ° σ ς All These o o ) Δ° o σ ς Tundras

 $\delta_{\sigma} C_{\sigma} L D C_{\ell\rho}$ 4000 00G





ONSITE
US GALLERY





Among All These Tundras is produced and circulated by the Leonard & Bina Ellen Art Gallery, Concordia University, Montreal.

This publication accompanies the exhibition Among All These Tundras, presented at Onsite Gallery, OCAD University, Toronto.

**EXHIBITION:** Among All These Tundras, September 18 to December 7, 2019. Onsite Gallery, 199 Richmond St. W. Toronto, ON, M5V 0H4

**PUBLISHER:** OCAD University

**CURATORS/AUTHORS:** Heather Igloliorte, Amy

Dickson and Charissa von Harringa

**INUKTITUT TRANSLATION:** Mina Battye and Rhoda Kayakjuak

**EXHIBITION PRODUCED AND** 

CIRCULATED BY: the Leonard & Bina Ellen Art

Gallery, Concordia University

**DESIGNER:** Fernando Ciccotosto

**PRINTER:** Warren's Waterless Printing Inc.

**ISBN:** 978-1-77252-012-5

© Heather Igloliorte, Amy Dickson, Charissa von Harringa and the Leonard & Bina Ellen Art Gallery, 2018

© Onsite Gallery 2019

SPECIAL THANKS TO: Leonard & Bina Ellen Art Gallery: Michèle Theriault, Yasmine Tremblay; Esker Foundation: Elizabeth Diggon; OCAD University: Sayeda Akbary, Renzi Guarin, Natalie Pavlenko, Ryan Rice; and of course the curators: Heather Igloliorte, Amy Dickson and Charissa von Harringa; and all the artists.

Onsite Gallery Advisory Board of Directors: Patrick Burke, Ankesh Chandaria, Sara Diamond, Tim Gilbert (Chair) and Nancy Jain

**Onsite Gallery Advisory Programming Committee:** Jason Baerg, Caroline Langill, Khadijah Morley and Ala Roushan

Onsite Gallery Staff: Francisco Alvarez (Executive & Artistic Director, OCAD U Galleries), Lisa Deanne Smith (Curator) and Linda Columbus (Programs & Community Coordinator)

Onsite Gallery Student Staff: Zain Bhanapatel, Haven Hughes, Khadijah Morley, Ghislan Timm and Nikole Turrer

Installation Technician: Garth Johnson

OCAD University AV Staff: Sayeda Akbary and Renzi Guarin

**Cover image:** Marja Helander, *Dolastallat (To have a campfire)*, 2016. Video still. Video, colour, sound, 5 min. 48 sec. Courtesy of the artist.

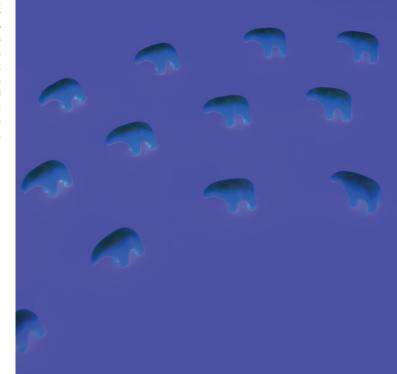
"ዻኈኈቦናናበ°σ ውደ Δσናριρ ነር": የρ-ጛኇሀጋራራሁር አው Υ⊂ሆιρ ነው ውር ተፈረ የአታባው δυδιρ Τω

"At Home We Belong": Decolonial Engagements in the Circumpolar Arctic

HΔϽ Δישר פיף, אֹמר חיץ, אין א אחל כי Hather Igloliorte, Amy Dickson and Charissa von Harringa

Throughout his illustrated poem, "My Home Is in My Heart", famed Sámi poet Nils-Aslak Valkeapää—Áillohaš, in Sámi—ardently upholds the integrity of Indigenous life, arguing for both Sámi rights and Sámi personal and collective responsibility to the land and water. In so doing, Áillohaš, like countless Indigenous literary figures around the world, underscores the pivotal role of words, language, writing, and poetry as sovereign resources of decolonization—acts of resistance and reclamation against colonially inherited forms of domination, be they cultural, political, psychological, economic, legal, or ideological.

Allison Akootchook
Warden, we glow
the way we choose
to glow, 2018. 3D
printed figurines in
glow-in-the-dark
filament. Installation
view (detail), Leonard
& Bina Ellen Art
Gallery, Concordia
University, Montreal,
2018. Photo credit:
Paul Litherland.



<sup>1.</sup> 氧도 ΦΡ-스'스는 성우식스, "식% 우ናና 한나이다" (1985), CΔbσ Þɔd 《ΔL' [Δσ% የ ላ료자] (ልልሷ: Cς, bÞ)후, 1994). Nils-Aslak Valkeapää, "My Home Is in My Heart" (1985), in *Ruoktu Váimmus* [Trekways of the Wind] (Norway: DAT, Kautokeino, 1994).



The exhibition *Among All These Tundras*, its title drawn from this same poem by Áillohaš, features contemporary art by twelve Indigenous artists from around the circumpolar world. The regions from which they hail—throughout Inuit Nunaat and Sápmi—share histories of colonialism and experience its ongoing legacies today. These lands are also connected by rapid movements of cultural resurgence and self-determination, which, expressed via language, art, and even the land itself, reverberate throughout the Arctic.

Tagralik Partridge, *Tusarsauvungaa*, 2018 - . Series of nine elements. Cotton, polyester, wool, silk, glass beads, metal beads, Canadian sealskin, reindeer leather, reindeer antler, thermal emergency blanket, plastic packaging, cardboard, Pixee lures, plastic tarp, Canadian coins, laundry tokens, United Kingdom coin, tamarack tree cones, dental floss, artificial sinew, goose feather and river grass. Installation view (detail), Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, 2018. Photo credit: Paul Litherland.



Many of the artists featured in *Among All These Tundras* find themselves moving frequently between their homelands, urban centres, other circumpolar communities, or travelling for international exhibitions and residencies. They include, from Canada: asinnajag (Inukjuak | Montreal), Kablusiak (Yellowknife | Calgary), Couzyn van Heuvelen (Igaluit | Bowmanville), Tagralik Partridge (Kuujjuag | Kautokeino, Norway), Barry Pottle (Rigolet | Ottawa), and Laakkuluk Williamson Bathory (Maniitsoq | Iqaluit); from Greenland: Inuuteg Storch (Sisimiut | Copenhagen, Denmark); from the Sápmi regions: Carola Grahn (Kittelfjäll | Malmö, Sweden), Marja Helander (Utsjok | Helsinki, Finland), and Joar Nango (Alta | Tromso, Norway); and from northern Alaska: Allison Akootchook Warden (Kaktovik | Anchorage) and Sonya Kelliher-Combs (Nome | Anchorage). This mobility often reflects the demands and opportunities of the art world, despite the acknowledgement that for many, the heart remains always in the home(land).

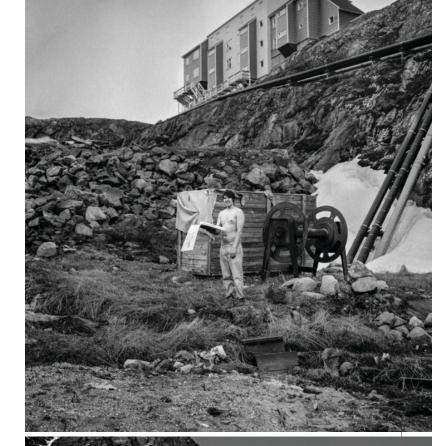


**Image left:** Kablusiak, *Cigarettes and Lighter*, 2017. From the series *Uyarak/Stone*. Soapstone and tung oil. Photo: Brittany Lucas. Courtesy of the Crown-Indigenous Relations and Northern Affairs Canada.

**Above image:** Kablusiak, *Tampax® tampon*, 2017. From the series *Uyarak/Stone*. Soapstone and tung oil. Photo: Brittany Lucas. Courtesy of the artist and the Crown-Indigenous Relations and Northern Affairs Canada.

#### AMONG ALL THESE TUNDRAS

Drawing together a diverse range of artistic practices including film, video, photography, sculpture, text installation, performance, and mixed media, the works presented in *Among All These Tundras* invite viewers to contemplate relationships between textual and embodied Indigenous knowledge, humour and resilience, sovereignty and self-determination, and the collective responsibility to Arctic life and land.





# P<sup>4</sup>b P<sup>4</sup><sup>4</sup>b Language

4C> 4-22)

"I don't think literature is confined to whatever is put down with a pen."<sup>2</sup>

—Tagralik Partridge

The period of rapid colonization from the seventeenth to the nineteenth centuries brought

Processes of geographic displacement, together with attempts to suppress and altogether eliminate Indigenous northern languages, oral histories, and customary practices and ways of living—practices and ways viewed as "heathen," a threat to Western European notions of "progress"—supported broader efforts by colonial nations to legitimize territorial and ideological control of the North through conversion to various forms of Christianity and assimilation within Western European socio-cultural norms.

missionaries (as well as scientists, explorers, anthropologists, whalers, military personnel, etc.) to regions throughout the circumpolar North. All these newcomers introduced texts and written language, under the guise of "education," to cultures whose histories, identities, and knowledge domains were transmitted primarily through oral storytelling and material and embodied practices.

<sup>2.</sup> PA Ĺበ<sup>a</sup> ላ¹Lɔ (ʿʕc-b <)c-c¹, "‹ቴ/ኔኔ-ɓ ΔͽΔና Δ/Lσd<sup>s</sup>b<c¹: PA Ĺበ<sup>a</sup> ላ¹Lɔ (՟ʕc-b <)c-c¹
Þՙቴ/b-ዖ՚ቴ/ቴ)ና ΔͽΔና Þՙቴ/c-Ĺ/ቴ/β<sup>a</sup>-b³, ʹʹΔ/bσ /<sup>a</sup>በላ /d¹, Δc<sup>a</sup>σላ?በ՜, ላ/৯<sup>6</sup> Δc<sup>a</sup>σላ?በ<sup>6</sup>ρ<sup>c</sup> bacΓ
Þՙቴ/c-Ĺ/ኔኔ-ር (ላዖ/৯ና Δc<sup>a</sup>σላናልbላላ%ሁር ጋነ/ሁላኒቴ/ቴ/ኤ/b, 2015), 196. Keavy Martin and Tagralik Partridge, "What Inuit Will Think: Keavy Martin and Tagralik Partridge Talk Inuit Literature," in Cynthia Sugars, ed., *Oxford Handbook of Canadian Literature* (Oxford University Press, 2015), 196.

Language, as Clifford Geertz so aptly puts it, is not merely a tool of communication, but a complete "cultural system"<sup>3</sup>; its irreplaceable words, vocabularies, and grammatical structures both embody and transmit knowledge of the environment, living traditions, stories, and relations. The *care* inherent in the current revival of the Indigenous northern languages—carriers of knowledge and an essential resource for healing—beyond contemporary art world concerns, is therefore paramount to circumpolar artists and curators, as well as lawyers, leaders, educators, cultural workers, and communities.

>ο σ2σ%(>) (>) (  $\Delta^{\circ}$ UN'OCDYL4'C  $\Delta$ C°  $\sigma$ 4 $\Omega$ 4'ONCD'OC('b)DO  $C\Delta b^{\circ}U^{\circ}$  1874  $\Omega P^{\circ}DJ$  1996  $\Omega PP \Omega^{\dagger}L^{\dagger}V^{\circ}$   $\Delta^{\dagger}P^{\bullet}D^{\circ}$ 090797% CIDeo 9079% USOC 77000  $4\%V4\%\dot{b}\%P^{\alpha}\sigma^{C}$ ,  $\Delta\alpha C\%\sigma^{C}$ ,  $4^{L}$   $\Delta DA)\%\%P^{\alpha}\sigma^{b}$ ,  $4^{L}$ Procination of the process of the pr  $V_{2}$ 00,000,000,001 4c V400,0000000000 V2,00000000  $P_{\ell}P + P_{\ell} - Q_{\ell}P + P_{\ell}P + P_$ 470~6000 0000000000140 0000700."5

<sup>4.</sup> Puctagatonode bac, Δυλρεπαίνου Claa tcagu, հΔιιοπρίσσο to combission of Canada (Winnipeg: Truth and Reconciliation Commission of Canada (Winnipeg: Truth and Reconciliation Commission of Canada, 2015), 2.

<sup>5.</sup> Lc " ) C " " 6 D D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C " D C



The political and cultural recuperation of language in this exhibition is especially significant in the Canadian context. The cultural genocide enacted by the residential school system from 1874 to 1996 led to a loss of language by separating children from their parents, communities, and culture, as well as by banning the use of Indigenous languages in schools. The Calls to Action published by the Truth and Reconciliation Commission of Canada challenge the government to recognize language rights as inseparable from Indigenous rights<sup>4</sup>. This challenge was echoed by the United Nations Human Rights Commission, which noted the urgency of this task in the context of "the risk of disappearance of Indigenous languages."<sup>5</sup>

LclipUr Dipphiaulus Arabes ασθεσσε, Diperiors α88% σσερώσε Δρησφαφητημές αγωρος Δροφεσείνες ασφεσσε αγωρος δροφεσείνες διρογίτωσο δυτικές δισογίτωσο ασφεσσείνες συμφωρίτης αναγείτης ανα

Sámi Indigenous languages have been primarily subsumed under majority "status" languages, such as Finnish, Norwegian, Swedish, and Russian—the languages of schools, governance, and popular and official media outlets. Moreover, the constructed portrayal of "Lapps" in Sámi literary tradition has its own projective history and tradition in images and vocabulary.6 Today, however, a renewed appreciation of Sámi languages, at one time nearly abolished, has led to a revival.<sup>7</sup> A successful model for language revitalization can be seen in the use of Kalaallisut in Greenland. Efforts to standardize the language began in the 1960s, and today it is the official language of Greenland, spoken by eighty-eight percent of the population, and is becoming a model for other Arctic language revitalization initiatives.8

<sup>6.</sup> ἡΓ Ρα ϽΡιβιούρος ἡΓ Ριβρηγηρισίου Διριφού αια αρακόθισιου βιβρίος Ασίαμα "ce" σρηπορείω αια αρακώθησιου ριβιούρος (αλιάς διάναση το αρακόθησιου ριβιούρος (αλιάς διάναση το αρακόθησιου ριβιούρος (αλιάς αναμαση το αρακόθησιου ριβιούρος (αλιάς αναμαση το αρακόθησιου ριβιούρος (αλιάς αναμαση το α

<sup>7. &</sup>lt;sup>5</sup>dċC ヘット%U. Ibid.

<sup>8.</sup> ᲘናՙଜᲖᲡ ▷ʻ๑৮ᲫჺᲠᲐᲑᲫჺ Ხ୮Ძ൨ ჲႭჅჼႺ, "Ქċśċʻ ▷ʻ๑৮ᲫᲖᲘ՟ ᲥᲔᲠᲔᲠᲔᲠ", http://langcom. nu.ca/blog-entry/dshadbolt/greenlands-language-success (ለ৮৮୯Რ ᡶᲑᲐ 10, 2018). Office of the Languages Commissioner of Nunavut, "Greenland's Language Success," http://langcom.nu.ca/blog-entry/dshadbolt/greenlands-language-success (accessed July 10, 2018).

٬ἀ《ασίσυ, σ«ἐσι ειθοσασοδιαδι Δεσινελικί κειθιθης ο δονησιο σιτο ήτ διδργωρι, ειδωσ τονικείσ τιρεινησιωσιο σιτο οργοιωνηνικησιωσιο, ηπιδι σιτο εδύντακι τιρειησιωσιο κίτο σιεεισιο συντισιο συντισιο συντισιο πολικο συντισιο συντισι

On one level, *Among All These Tundras* incorporates the presence of Inuktitut<sup>9</sup> and Sámi languages, which appear throughout the works both conspicuously and in subtly discursive ways. Texts and poetic forms become significant symbolic and rhetorical tools, as well as mediums of intervention, inviting contemplation on relationships between textual and embodied Indigenous knowledges.

Δο
Δο
Λο
Λο</p

Inupiaq performance artist Allison Akootchook Warden, for example, employs verbal and textual expressions in the Inupiaq language, using the metaphor of ice (siku) to invoke simultaneously the devastating effects of methamphetamine use in her northern community as well as the spiritual, life-giving power of ice as a site of land-based knowledge. Likewise, Carola Grahn's text-based installations exploit the porous nature of language; her open-ended provocations challenge viewers with such statements as, "look who's talking" and "you know nothing". Her textual mediations are thus an opportunity for challenging claims to truth and representation that enable deeper reflections on indigeneity, land, belonging, and place.

#### PQ

#### Land

>61% 167% JCT2 169% JCT6 50% J >60
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10
10 4%7CD Projector Dr. DY 5 & GOLD J. DY  $\dot{\triangleright}$ L'dN'b'&Cnobd'  $\dot{\wedge}$ b $\Delta$ do'. <b $\wedge$ cobd'.  $4^{L}$   $2^{O}$   $4^{O}$   $4^{O$ CΔL<sup>Q</sup>QΔCD<sup>Sb</sup>Dσ. CΔL<sup>Q</sup>Q<sup>C</sup>CCC<sup>B</sup>JσSΔ<sup>SC</sup> bintΓ<sup>B</sup>σ<sup>b</sup> 44L2 APY2966 20N6 4>4F3 6N666666 ΔοΔς (Δλουσρ σσ: σσ)Δοσιρ Διτο σρούριο)  $CUD_{\ell\rho}$  LG  $C\Gamma_{\sigma}$   $\Delta\Gamma_{\tau}$   $\Delta\Gamma_{\tau}$   $\Delta\Gamma_{\tau}$   $\Delta\Gamma_{\tau}$   $\Delta\Gamma_{\tau}$   $\Delta\Gamma_{\tau}$   $\Delta\Gamma_{\tau}$ CLσιτριρίος σρίται. ρασο σεσιρίοσο  $\sigma_{b}$ >0494 000 JG60 JG60 J bl tc 4[44] nd 200c DPD0c

The artists in this exhibition are united in their desire to protect northern ecologies, languages, knowledges, and peoples, and to resist the deleterious effects of climate change, mineral and hydrocarbon resource extraction, encroaching industry, and transnational competition. In so doing, they assert their aesthetic and cultural sovereignty and connections to what Inuit call *nuna* (land): the tundra and taiga, as well as the waters and landfast

sea ice upon which many circumpolar peoples rely, and all of the plants and animals that populate this world, which have generously provided food, clothing, shelter, and security for millennia.

For Indigenous peoples, language and culture are rooted in the land. Knowledge is place-based, embodied, and interrelational. This worldview, and the artistic practices based in it, has become politicized by settler colonialism, which is characterized by a historical and ongoing dispossession of Indigenous peoples from their lands. Decolonial thought and aesthetics, therefore, must also centre on the land. As Jarrett Martineau and Eric Ritskes have explained, quoting Anishinaabe curator Wanda Nanibush, Indigenous art forms in the present cannot be separated from Indigenous politics:

Against colonial erasure, Indigenous art marks the space of a returned and enduring presence. But this presence is complicated by its fraught relationality to the persistence of settler colonialism, which always threatens to reappropriate, assimilate, subsume/consume and repress Indigenous voicings and visuality, their forms and aesthetics, within its hegemonic logic of domination.<sup>10</sup>

**Image:** Marja Helander, *Night is Falling*, 2018. Digital inkjet print on archival paper. Courtesy of the artist.

10. ΑΡΟς ĹΠΦΡ ΔΙΤΟ ΔΡΟς ΡΟς ΥΡΎ, "ΚΡΙΡΎ ΚΑΝ ΦΦΦΡΟΡΟΝΑΝΙΑΤΟΝ ΡΟΝΟΝΠΟΝ ΦΦΓς ΔΦ΄ ΕΙΘΑΝΑΝΙΑΝΟΝ ΕΙΘΑΝΑΝΟΝ ΑΘΕΝΑΝΟΝ ΑΘΕΝΟΝΟΝ ΑΘΕΝΑΝΟΝ ΑΝΟΝΟΝ ΑΝΟΝΟΝ ΑΝΟΝΟΝ ΑΝΟΝΟΝΟΝ ΑΝΟΝΟΝΟΝ ΑΝΟΝΟΝΟΝ ΑΝΟΝΟΝ





Ddd 507Ldc 22b; policodc Cd2Propose Δςσρας  $O(C_0)^{1/2} = C_0 + C$ P474Lp q.b1U5F24U2P20Up Ubeagac 2P279ac  $\Delta$ 2)4% b474% b0% D6% D6 D6 D6% D6% D6% D6% D6% D6% D7 D7% D8% D8% D9% D566, 20 C C Po α «¿ρς σο γρης φος ρυσος ρο οισοσώρος, Das tác CΔ5, Depharlhon 220ACN450J Dio "CLOQ QUC8065)486 ΔΥΙΘΑΡΟΝΙΟΙΟ ([%υς ΛΡωνιο)Δωσ Λραιρλητίο Αργιστία αργιστής Α Αίριησιντικοί, ρα ροηπολι, Δόην γοσιν σα Γυ  $P_{\alpha,\rho}$ Δ%βρςΓσι Δ%ριςιρσ Δσιβιν>υι ΔΓλιι (2010-15),  $\Lambda 5^{6}\sigma^{6}\Gamma^{6}O^{6}\sigma^{6}O^{6}$ ρσιρλυροσιρό σοσ Αγλισησια Δο Ισο ΑγΓο '6>2L5Γσο. 42°a5 (π2014) D216σι (2018) -  $\triangleright$ Q  $\Rightarrow$  QQ  $\forall$ G<sup>(6</sup> $\dot{\mathsf{G}}^{\mathsf{G}}$ )<sup>(6)</sup>  $(\Delta$ L  $\Rightarrow$   $\Delta$ <sup>(7)</sup>G $\Rightarrow$ <sup>(6)</sup>.  $(\Delta$ L  $\Rightarrow$  $PC^{6}P^{6}C^{6}$   $PC^{6}P^{6}$   $PC^{6}P^{6}$   $PC^{6}P^{6}$   $PC^{6}P^{6}$ \%%ρσιριανισι. ρα ζαρ%υ ζιρίσορισης να  $474j^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7^{6}U7$ COLLEGE PICE COLLEGE C  $bn^b un^c n \sigma d^c L^c d c^c \sigma \sigma L^c \sigma^b C^c u \sigma d^c \sigma^c \sigma^c \sigma d^c L^c d c^c L^c d$  $\Delta^{L}L \supset C\Delta L$ ,  $\Delta^{o}\Gamma\sigma^{gb}-U^{o}L^{g}b^{g}\sigma^{gb}$ .

The works in this exhibition most often demonstrate their defiance of the ongoing logics of settler co-Ionialism via the expression of a profound, enduring connection to the land and its peoples evinced through "decolonial love," which Junot Diaz has described as "the only kind of love that could liberate [us] from that horrible legacy of colonial violence."11 Rooted in a politics of place, for example, Inuuteg Storch's land-based, compelling, and quirky photographs, from his At Home We Belong series (2010-15), challenge and destabilize dominant outsider narratives of Kalaallit by re-storying the land with images of family and familiarity, asinnajag's video work *Rock Piece* (2018)—in which the land appears to breathe, then birth, then re-envelope the artist is another quiet yet radical act of Indigenous sovereignty. The work exhibits another facet of decolonial love, reflecting on the potential of the land to heal by drawing an embodied connection between land, self-care, and thus, self-determination.

<sup>11. &</sup>lt; Δ. ΔΡ. ΔΡ. ΔΡ. ΜΑ , "Υρσ νο CDσ νο νο So Δλουτσ αν CJννσ σ Sc (Δ΄νν κο CP νο καν και CΔ΄νν κο CA νο C

# 

ربه کره ۵حموم اول زن ۵حمول ۵ح مورم ۱ اول ۱ کم مورم ۱ کم VDYJEPOUC DO A 4%POUCURE "DPC DO 10% OF 10 C  $4 \text{H}^{-3} \text{CH}^{-3} \text{L}^{-3} \text$  $\Pi \cap \mathcal{C} \cap \mathcal{C} \cup \mathcal{C$  $(\Delta L) = A^{1}CDC^{2}D^{0} + C^{2}D^{0} + C$ ρα(ςρ)ς ριηςρ)ςρζηςσηρ ρα αρφητη γιησρώσα 6620Δο<Λ</li>
Λο<Λ</li>
Λο
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ</l>
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ</l>
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ</l>
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ
Γ 4L1 > 462λαρς ος 6> ος σο ">6λη γερςο)ς"  $(\Delta \dot{\mathsf{L}}^{\mathsf{b}}(\mathsf{D}^{\mathsf{sb}}, \mathsf{Ad}\sigma \mathsf{D}\mathsf{C}^{\mathsf{sb}})^{\mathsf{sb}} \mathsf{AD})^{\mathsf{sb}}\mathsf{Cn}\sigma^{\mathsf{sb}}(^{\mathsf{sb}}\mathsf{C}^{\mathsf{sb}})^{\mathsf{cd}}$ 40%%Jd567I 5%PC 45PDCD55%JF6 4F C6Dd%J σριζιωρι Δοιησφριση οριφωριοχί σιζο D > n < d > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 < D > 0 (dspc(Cop(%pc Ddd (NIGO Dspccspc(sp)c (NI ) 56606200 206200 (109000) (11601) 000000 1007400014000 011 2 145 200 16 20 180 400 00,000,000,000,000,000,000,000,000,0000 941 2 VD5726P60c DC9c D6PD76P60c CP99

\α%%Jd56/LCNd56)ς Λοπέλλους (ΔĹ6 "Cd6\Dλ6dς

Δα56ΝΦς \>6σ456(Φς" Διω αυαβρος αΡ6d)Δ6α56

\αγβριηυς Ddd d\5ργ6οης.

Tuscaroran scholar Jolene Rickard asserts that sovereignty is essential to any understanding of Indigenous art and visual culture in that it allows for "interpreting the interconnected space of the colonial gaze, deconstruction of the colonizing image or text, and Indigeneity."12 As image-making was—and remains—a powerful tool of settler colonialism, the fight for representation is an extremely vital part of decolonial practice. In North America, Inuit and Inupiag have been often portrayed by settler artists as naive, childlike, and desperately in need of European "saviours." Likewise, there is a long tradition in European art of depicting Sámi as alternating between being noble savages and dangerous heathens. Contemporary artists counter these narratives by creating works that confront and disassemble the colonial gaze while articulating Indigenous values and traditions. Rickard refers to these artistic practices as "visual sovereignty," and it is evident throughout all the works in this exhibition.



In Timiga, Nunalu, Sikulu (My Body, the Land and the Ice, 2016), Laakkuluk Williamson Bathory addresses the colonial gaze while simultaneously celebrating Inuit womanhood. Her nude body lying upon the tundra seems not unlike European art historical traditions of the female nude; however, Bathory does not submit to the colonial gaze but actively challenges it. Her unromanticized, tattooed body and painted face, pitch-black and distorted in the style of a uaajeerneq dancer, defiantly challenges any attempt to possess her body or land.

ροίσηθισιρ ΥΣΓΕΣΟ Ρο ΔΕΣΟΙΡΘΟΘΟ 2010 2010 30 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1010 20 1  $CL\Delta^{Q}$   $DQ^{10}b^{10}\dot{b}^{10}\dot{c}^{1}\dot{c}^{1}\Gamma$   $\Delta^{L}$   $\Delta^{C}$   $\Delta^{Q}$   $DQ^{C}$ 566, 20 Γρο 10 σου 16 2026ρ40ρ40ρ40γος ος CUQ4ρ40ρ6ος ρος γσρ40ρ70  $\Delta \Gamma$  >  $\nabla C_{\sigma} \Delta U \Delta_{c}$  >  $U_{\sigma}$   $\Delta U_{\sigma}$  >  $U_{\sigma}$   $\Delta U_{\sigma}$  >  $U_{\sigma}$ ιρος ρΓιγωρ' σος γραιος γραιο [°ach%J5) 0 44L> ActL>P( accd%p( 6bo) ασραιρισμός αγΓο σερισμός δερισμός σερισμός σερισμός σερισμός σερισμός σερισμός σερισμός σερισμός σερισμός σερ >PCDU16460 06946706 4088019667F466 40PC9801906 4<sup>L</sup>L> 4ρά<sup>(6)</sup>)ρ<sup>(</sup> 4)<sup>(6)</sup>(ρ<sup>(6)</sup>)σ<sup>6</sup> Lc<sup>6</sup>(Δcl)4(Γ σριζισιο Λρρίζις "Δροσούς σίρος" Λίζισο Crrantagasaga Doada Doada Crrantagas  $\Lambda$  0%  $\sigma$ <sup>C</sup>.

Sovereignty is not only a concern for Indigenous artists residing in their traditional territories. Many urban artists are creating works that assert their right to be both Indigenous and cosmopolitan, reflecting the current reality wherein many Indigenous people must relocate for work and education.

Kablusiak addresses the colonial gaze, which seeks to deny Inuvialuit their modernity and keep them fixed to a certain time and place. Kablusiak's delicate stone carvings of cigarettes and menstrual products refuse to conform to the market demand for "authentic" subject matters of pre-contact life—iconography frequently misappropriated by settlers to fulfill primitivist fantasies about Inuit.

Joar Nango also explores themes of transculturation and Indigenous contemporaneity. His traditional Norwegian sweaters display real-life, knitted examples of modern lavvu shelters, traditional Sámi buildings that today blend Indigenous and Nordic architectural elements. In doing so, Nango nods to the Sámi tradition of semi-nomadism while highlighting their capacity for adaptation. It is these qualities that have allowed his people to survive both physical dispossession and "Norwegianization"—centuries of harsh policies enacted by the government to force cultural assimilation on Sámi peoples.



# 4ና%ቦናናቱ (ቃ**α**ና) Home(Lands)

₽۵ ₽۵٬۵) د ۱۳۰۵ (۵۰۵ شعر ۵۵ هم ۱۳۰۵ (۵۰۵ م  $\Delta\Delta \rightarrow H\dot{\alpha}^{6}$   $C\Delta\dot{J}$   $C\Delta \dot{J}$   $C\Delta \dot{L}$   $\Delta^{6}$   $\Delta^{6}$   $\Delta^{6}$   $\Delta^{6}$   $\Delta^{6}$  $\Pi\Pi G^{6}\gamma L + ^{6}\Pi^{6}G A^{L} \rightarrow G^{6}\Pi G G^{6}\gamma L + ^{6}\Pi G^{6}\gamma L + ^{6}\Pi G^{6}\gamma L + ^{6}\Pi G^{6}\gamma L + ^{6}\Pi G^{6}\gamma L + ^{6}$ 0.57496 0.59499 0.59999 0.59999 0.59999σ<<,ρ\Γ4α b\αα ΓCρ),ρ ριβρ\ιυηι αγγισφυι)αρ οδουθερίνου στης συσφοσου στης σερεύνσερου -  $\triangleright$   $^{5}$  $\triangleright$   $^{6}$  $\triangleright$   $^{6}$ 4-L2 900C-808L90 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018-1508 018 Δοθης ρυμίους οθζα Δλλοθης)σο ΔιΓρεσο P24σ 60%U4c (Γειρ Dσ(DUερερ)c σσισφορ  $4^{L}$   $2^{6}$   $10^{-}$   $10^{6}$   $10^{1}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^{-}$   $10^$ ΔΓζε λωρωρε Ληερερητητε CLΔ°σο ΔζĹ3CDζσο 9486495786 DD060660) LDc D0609696967 L4c  $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6}$   $2^{6$ PPD(%)% ζ(Π/Lc/L /bc/Ln/d)% [% Δι(ή) Δσρίρως δηροσίσαρο σίους. Δεθρί λαρδίς  $4^{6}$ 

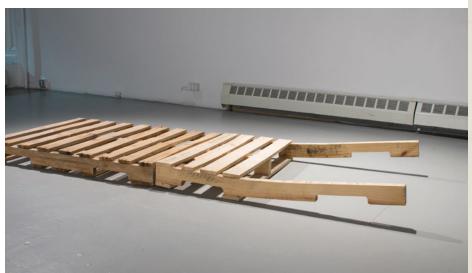
Δδηςησλαςσώ δηθυηςησλωρος. Δλωρς ΓΟΡηροφοςωρς, Οσωρο Ορώρο ότις ἰφαρτώ 'δαρς ἀρησιβρίτη της σλρίτα Αγωρος λειαστάτος. Δοωρος σλρίτα Αγωρος Αλωρος ἀρησιβρίτης. Αγωρος Αλωρος ἀρησιβρίτης. Αγωρος Αλωρος ἀροδιβρίτης σλομος Αγωρος Αλωρος ἀροδιβρίτης σλομος Αγωρος Αλωρος ἀροδιβρίτης σλομος Αγωρος Αλωρος ἀροδιβρίτης σλομος Αγωρος Αλωρος ἀροδιβρίτης Αγωρος Ανωρος Αγωρος

The plural "tundras," expressed in Áillohaš's poem and emphasized in the exhibition title, is a curious proposition: at once, it expands a definition of "home"—one that denotes a rooted structure but also a dependence on language to express complex articulations of identity and belonging—while also expressing subjectivities, memories, and impressions linked integrally to the land and the environment. Each circumpolar region and people represented has its own unique history of colonization and separate cultural, linguistic, and geographic attributes; yet they are joined together in a shared fight for autonomy and self-determination, and in love for their homelands. Several works evince a shared concern for the ability of Arctic Indigenous peoples to sustain a millennia-old way of life for the people and non-human entities of the North in the face of fast-approaching, perhaps irreversible change. Some works express a brazen refusal of that attempted disconnection. Others poke fun, reflecting on the absurdity of our current situation. And some quietly draw our attention to the things we need to listen to most carefully.

Whether through the physical medium of text, the language of materiality (archives, drawings, sweaters, pallets, beadwork, hide), or the visual proximity that photo and video afford, the works in this exhibition collectively create moments and spaces as intimate, perhaps, as those captured so eloquently in Áillohaš's poem.

**Image below:** Couzyn van Heuvelen, *Qamutiik*, 2014. Industrial found wooden pallets. Courtesy of the artist.

**Image right:** Sonya Kelliher-Combs, *Secret Portraits*, 2018. Ink, pencil, beeswax on paper. Installation view (detail), Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, 2018. Photo credit: Paul Litherland.





# **Biographies**

#### **Curators**

#### **Heather Igloliorte**

Dr. Heather Igloliorte is the University Research Chair in Indigenous Circumpolar Arts at Concordia University in Tiohtiá:ke/Montreal, where she also leads the Inuit Futures in Arts Leadership SSHRC Partnership Grant and Co-Directs the Initiative for Indigenous Futures Cluster in the Milieux Institute for Arts, Culture and Technology with Professor Jason Edward Lewis. Igloliorte currently serves as the Co-Chair of the Indigenous Circle for the Winnipeg Art Gallery, working on the development of the new national Inuit Art Centre; on the Board of Directors for North America's largest Indigenous art historical association, the Native North American Art Studies Association; is Vice-President of the Inuit Art Foundation; and sits on the Faculty Council of the Otsego Institute for Native American Art History at the Fenimore Art Museum in Cooperstown, New York, among others.

#### **Amy Dickson**

Amy Dickson is an emerging curator and doctoral student in the Art History program at Concordia University. Her research focuses on the practice of Inuit artists within urban spaces and the role of art in the construction of place. Amy holds a B.A. and an M.A. in Art History, both from Carleton University. Her writing has been featured in *Inuit Art Quarterly and esse arts + opinions*.

#### **Charissa von Harringa**

Charissa von Harringa is a PhD Researcher in Art History at Concordia University in Montreal, Quebec. She holds a B.A. in Anthropology from New York University (2007) and an M.A. in Art History from Concordia University (2016). Von Harringa's academic area of focus lies at the intersection of several fields including Circumpolar, Indigenous, Memory and Performance Studies. Through her doctoral work she examines the media-based practices, archival dispositions, and networked agencies of pan-Inuit and Sámi artists. These are analyzed as they engage past and present Arctic discourse, elaborate new functions of tradition and modernity, and clarify the ever-evolving nexus of theory and practice in contemporary art towards sovereign ends. She has several published essays and reviews in *Inuit Art* Quarterly and RACAR: revue d'art canadienne/ Canadian Art Review, among others.

# **Biographies**

#### **Artists**

#### asinnajaq

#### Inukjuak, Nunavik and Montreal, Quebec

asinnajaq is an Inuit artist whose film, *Three Thousand* (2017), blends archival footage with animation to imagine her home community of Inukjuak from the past into the future. *Three Thousand* won Best Experimental Film at the 2017 imagineNATIVE Media Arts Festival, and was nominated for Best Short Documentary at the 2018 Canadian Screen Awards. asinnajaq is a laureate of the REVEAL Indigenous Art Award in 2017 and the Toronto Film Critics Association's Technicolour Clyde Gilmour Award in 2018. She is on the curatorial team working on the inaugural exhibition of the Inuit Art Center opening in 2020.

#### **Laakkuluk Williamson Bathory**

#### Igaluit, Nunavut

Laakkuluk Williamson Bathory is an artist who applies her study of uaajeerneq (Greenlandic mask dancing) and understandings of Inuit philosophies into many genres, from performance art and theatre, to writing and curatorial work. Laakkuluk

is the co-winner of the 2018 Dora Award for Most Outstanding Play and recipient of the inaugural Kenojuaq Ashevak Memorial Award from the Inuit Art Foundation. She is the first Artistic Director of Qaggiavuut, a non-profit society in Nunavut supporting Inuit artists and advocating for a Nunavut performing arts centre.

#### Kablusiak

### Mohkinstsis (Calgary), Alberta

An Inuvialuk multi-disciplinary artist and curator, Kablusiak imbues a variety of media with their trademark ironic humour to address cultural displacement. The light-hearted nature of their practice extends gestures of empathy and solidarity, inviting a reconsideration of the perceptions of contemporary Indigeneity. They are represented by Jarvis Hall Gallery. Awards include the Alberta Foundation for the Arts Young Artist Prize (2017), the Primary Colours Emerging Artist Award (2018) and they are shortlisted for the 2019 Sobey Art Award. Along with three Inuit curators, Kablusiak will be creating the inaugural exhibition of the new Inuit Art Centre in 2020.

#### Carola Grahn

#### Malmö, Sweden and Kittelfjäll, Sápmi

Carola Grahn is a Sámi visual artist who works primarily with materializations of text, installation strategies and sculptural media. Her affective text- and sound-based sculptural installations lend poetic dialogue to the contexts of place, labour, and identity that are attuned to the slippages of language and representation in art, while complicating cultural and gendered social constructions of the North. Carola's work has been shown at Southbank Centre, 2017 (London, UK), Carleton University Art Gallery, 2017 (Ottawa), Art Gallery of Southwestern Manitoba, 2017 (Brandon), Office of Contemporary Art Norway, 2017, Havremagasinet, 2016 (Sweden), Galleri Jinsuni, Seoul, 2014 (South Korea), amongst other places.

# **Marja Helander**

#### Utsjok and Helsinki, Finland

Marja Helander is a video artist and photographer whose multi-media practice draws from her Sámi and Finnish ancestry. Helander explores themes related to femininity, identity and the tension between traditional Sámi ways of life and modern Finnish society. She has presented works in exhibitions internationally, with many in northern Scandinavia, Canada, South Africa and Mali. Her video work, *Dolastallat*, won the Kent Monkman Award at imagineNATIVE Film + Media Arts Festival, Toronto (2016). Her short, *Birds in the Earth*, won the Risto Jarva Prize and the Main Prize in the National Competition in the Tampere Film Festival, Finland (2018).

### Sonya Kelliher-Combs

#### Nome, Alaska

Sonya Kelliher-Combs is an Iñupiaq and Athabascan artist. Through her mixed media painting and sculpture, Kelliher-Combs offers a chronicle of the ongoing struggle for self-definition and identity in the Alaskan context. Her combination of shared iconography with intensely personal imagery demonstrates the generative power that each vocabulary has over the other. Kelliher-Combs' work has been shown in numerous solo and group exhibitions, including the national exhibition, Changing Hands 2: Art without Reservation, and the inaugural Sakahàn quinquennial of Indigenous art at the National Gallery of Canada in 2013.

#### **Joar Nango**

#### Alta and Tromsø, Norway

Joar Nango is a Sámi and Norwegian architect and visual artist. His varied practices often involve site-specific performances and structural installations, which explore the intersection of architecture and visual art, drawing from both his Sámi heritage and Western culture. Nango is a co-founder of the architecture collective FFB, who create temporary installations in urban settings. He has exhibited at Documenta 14, Athens and Kassel (2017); Western Front, Vancouver (2014); 43SNA, Medellin, Colombia (2013); and Norwegian Sculpture Biennale, Vigelandsmuseet, Oslo, Norway (2013), among others.

### **Taqralik Partridge**

#### Kuujjuaq, Nunavik

Taqralik Partridge is an Inuk artist, writer, curator, throatsinger, and spoken word poet. Partridge's writing focuses on both life in the north and on the experiences of Inuit living in the south. Partridge co-founded the *Tusarniq* festival held in Montreal and she has toured with the Montreal Symphony Orchestra. Her short story, *Igloolik*, won first prize

in the Quebec Writing Competition (2010), and she was a featured artist onstage at the 2010 Olympics in Vancouver. In 2018, Partridge was named a finalist for the CBC Short Story Prize. Her work will be featured as an official selection at the Sydney Biennale in Sydney, Australia in 2020.

### **Barry Pottle**

#### Rigolet, Nunatsiavut and Ottawa, Ontario

Barry Pottle is an Inuk artist who has always been interested in photography as a medium of artistic expression and as a way of exploring the world around him. Living in Ottawa, which has the largest urban population of Inuit outside the North, Barry has been able to stay connected to the greater Inuit community. Whether it is at a cultural gathering, family outings or the solitude of nature that photography allows, he captures the essence of Inuit life in Ottawa, as well as articulates and interrogates the emergent identity of an "urban Inuk." His work can be seen in the collections of the National Gallery of Canada, the Canadian Museum of History, and Indigenous and Northern Affairs Canada.

#### **Inuuteq Storch**

#### Sisimiut, Greenland and Copenhagen, Denmark

Inuuteq Storch is a Kalaallit visual artist, photographer, musician and author. Storch's practice in photography, film, video, music and installation incorporates archival and contemporary images to comment on colonialism and the present day impacts and realities of modernization on Greenlandic communities. He is the author of *Porcelain Souls* (2018), a collection of family photos and letters from Greenland in the 1960s. Storch has participated in several festivals and major international exhibitions. His solo shows include *Old Films of the New Tale* (Sisimiut Culture House, Greenland, 2017) and *Run Away For Mother Earth* (Katuaq, Nuuk Culture House, 2012).

#### Couzyn van Heuvelen

# Iqaluit, Nunavut and Bowmanville, Ontario

Couzyn van Heuvelen is an Inuit artist born in Iqaluit but who has lived most of his life in Southern Ontario. His artistic practice blends modern fabrication techniques with Inuit tradition to create "hybrid" objects that explore both cultural tensions and synchronicities. Van Heuvelen's work has been included in several group exhibitions across Canada. Recently, he created an aluminum qamutiik sculpture at the Southway Inn in Ottawa, Ontario for the *Lost Stories Project* commemorating the historical significance of the hotel being a landing point for Inuit traveling south for school, employment and medical care.

#### Allison Akootchook Warden

#### Kaktovik and Anchorage, Alaska

Allison Akootchook Warden is an Iñupiaq interdisciplinary visual and performance artist who raps under the name AKU-MATU. Warden's practice weaves together Iñupiaq narratives and traditions from the past, present, and imagined futures. She is the creator of the one-woman show, "Calling All Polar Bears", which in 2011 was part of a National Performance Network residency. Her recent work, Unipkaaġusiksuġuvik (the place of the future/ancient), at the Anchorage Museum, Alaska (2016) featured an extensive performative installation piece in which she was present in the gallery for 390 hours over two months. In 2018, Warden was awarded the Rasmuson Individual Artist Fellowship in the New Genre category.

#### **Free Public Events**

#### Saturday, September 21 at 2:00 p.m.

# Spoken Word Performance & Writing Activity with Tagralik Partridge

Co-presented with Wapatah: Centre for Indigenous Visual Knowledge

Join Inuk artist, writer, curator, throatsinger, spoken word poet and Onsite Gallery exhibiting artist, Taqralik Partridge, for a spoken word performance and writing activity.

#### Friday, September 27 at 6:30 p.m.

Curators' Tour with Heather Igloliorte, Amy Dickson and Charissa von Harringa

Join the three curators for a tour of *Among All These Tundras*, while they share their insight on key issues and themes in the exhibition.

#### Thursday, October 17 at 6:30p.m.

#### Exhibition Tour with Ryan Rice

Ryan Rice, Kanien'kehá:ka, is an independent curator and the Associate Dean in the Faculty of Liberal Arts / School of Interdisciplinary Studies at OCAD University, Toronto.

#### Thursday, October 24 from 5:15 to 5:50 p.m.

#### imagineNATIVE Art Crawl

This year's Art Crawl kicks off at Onsite Gallery, with a visit of  $4\%\dot{c}\sigma^c$   $CL\Delta^o\sigma^c$   $Dolder \Delta^o\sigma^c$  / Among All These Tundras. The Art Crawl continues in the historic 401 Richmond building and will end at the Canadian Filmmakers Distribution Centre at 8:30 p.m.

#### Thursday, November 14 at 6:30 p.m.

#### Exhibition Tour with Peter Morin

Peter Morin is a Tahltan Nation artist and curator.

Throughout his artistic practice, Morin investigates the impact zones that occur when Indigenous practices collide with Western-settler colonialism.

#### Wednesday, November 20 at 6:30 p.m.

#### The Fifth Region Film Screening and Conversation

Nancy and Joshua are Inuit but raised in southern Canada. All their lives they struggled with aspects of their identities and now begin to redefine what is means to be a young urban Inuk growing up under the shadow of the Sixties Scoop and the residential school system. Join us for a screening of the documentary film, *The Fifth Region*, followed by a conversation with filmmaker Aeyliya Husain and lead participants Nancy Saunders and Joshua Stribbell.

# Thursday, November 28 from 5:30 to 8:30 p.m.

#### Inuit Art On-Line

Co-presented with Wapatah: Centre for Indigenous Visual Knowledge

This public symposium will convene a panel of Inuit artists and scholars to discuss the role and importance of materiality in the creation and presentation of Inuit art. Visit Onsite Gallery's webpage for a list of confirmed speakers.

#### Friday, December 13 from 2:30 to 5:30 p.m.

#### Indigenous Collections Edit-a-Thon

Co-presented with Wapatah: Centre for Indigenous Visual Knowledge

Following a knowledge crowdsourcing model popularized by Wikipedia, this event will bring together communities of Indigenous cultural and collection specialists from across North America to begin shaping and populating content within the Virtual Platform for Indigenous Art.

**All events are free** and at Onsite Gallery, 199 Richmond St. West.

For more information, please visit our website: **ocadu.ca/onsite** 

# **Upcoming Exhibitions**

January 22 to April 26, 2020 CodeX: playable & disruptive futurist eArt

#### Curated by Tom Barker

This exhibition of leading-edge digital art, or eArt, investigates the future of human society through technology, innovation and design. It encourages audiences to reflect on the symbiotic relationship between technology and human society, and the resulting possibilities for our future through algorithms, identity and the nature of reality.

# May 13 to October 3, 2020 Fable for Tomorrow: A Survey of Works by Wendy Coburn

#### Curated by Andrea Fatona and Caroline Seck Langill

Wendy Coburn had significant impact on the Canadian art community as an artist, educator and activist who has exhibited internationally. Fable for Tomorrow presents the first survey of Wendy Coburn's artwork. The exhibition provides an opportunity to bring together four decades of sculpture, installation, photography and video that reveals her ability to sense the pulse of a deep present while asking us to pay attention to other futures. Coburn's work explores representations of gender, sexualities, everyday objects, material culture, and human/animal relations

# October 28, 2020 to January 10, 2021 LIFE STUDIES: living media in the arts and sciences

#### Curated by Jennifer Willet

This exhibition investigates the ethics and aesthetics of biodisplay—the display of living and preserved biological organisms in a cultural, public or institutional setting. It contributes to public discourse surrounding advanced biotechnologies within the larger arc of human history and highlight new and historical bioethical questions pertaining to the display of living media in public venues.

#### **EXHIBITION PRODUCED AND CIRCULATED BY**

**LEONARD & BINA ELLEN** 





**PATRON SPONSOR** 



#### WITH ADDITIONAL SUPPORT FROM













ONSITE GALLERY CONSTRUCTION PROJECT FUNDED IN PART BY







**GALLERY FURNITURE BY** 

# nienkämper

ONSITE GALLERY LOGO BY DEAN MARTIN DESIGN

Onsite Gallery offers powerful, thought-provoking exhibitions of art, design and new media to stimulate conversations on critical issues facing Toronto and the world.



199 Richmond St. W.

12 to 7 p.m.

12 to 5 p.m.

@ONSITEatOCADU