

Souvenir

solo exhibition at Onsite Gallery 199 Richmond St. W.

pi'tawita'iek: we go up river

outdoor mural at 100 McCaul St.
As part of **ARTWORX**•TO



ONSITE GALLERY

JUNE 15 TO DECEMBER 10 2022 This publication accompanies the exhibition, *Souvenir*, presented at Onsite Gallery, and the newly commissioned outdoor mural, *pi'tawita'iek: we go up river*, presented at 100 McCaul St., OCAD University, Toronto.

EXHIBITION

Souvenir June 15 to December 10, 2022 Onsite Gallery 199 Richmond St. W. Toronto. ON M5V 0H4

MURAL

pi'tawita'iek: we go up river June 15, 2022 to 2024 OCAD University 100 McCaul St. Toronto, ON M5T 1W1

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Jordan Bennett would like to thank: his wife Amy Malbeuf, his son Sa'ke'j, and his family for supporting his practice; Jerry Evans, Mike Bart, Matthew Hills of Grenfell Art Gallery; David Diviney and Roger Lewis of the Nova Scotia Museum; Canada Council for the Arts; the ROM (Royal Ontario Museum); the McCord Stewart Museum; and the Canadian Museum of History.

Nia:wen Ko:wa from Ryan Rice to Guslaine Lemay, Curator, Material Culture at the McCord Stewart Museum; and Arni Brownstone, Jean Dendy, Melissa Maltby and the ROM (Royal Ontario Museum).

Onsite Gallery is grateful for the support and help of Joe Sellors, Katriina Campitelli, Kristine Williamson and Scott Seetoo of ArtworxTO; Emma Welch, Sagan McIsaac and Rebecca Carbin of Art+Public; Arni Brownstone, Jean Dendy and Melissa Maltby of the ROM (Royal Ontario Museum); Roger Lewis of the Nova Scotia Museum; Karine Rousseau of the McCord Stewart Museum; Laurence Beaumier Breton of the Canadian Museum of History; Elder Whabagoon; Ziibiwan; numerous amazing OCAD University staff; Joanne Frisch; the OCAD U artists, students and alumni that assisted Jordan (listed below) and of course a huge wela'lin to Jordan Bennett.

Jordan Bennett's Artist Assistants: Edan Maxam, Hagop Ohannessian, Gabriel Taylor, Michael Thompson

ONSITE GALLERY

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Front and Back Cover Image:: *Ketu'elmita'jik (They want to come home)*. As installed at Art Gallery of Nova Scotia, December 1, 2018 to March 31, 2019. Courtesy of Jordan Bennett.





A souvenir is an animated commodity representing a memento that references time, place and cultural affluence.

The intentional keepsake employs earnest value upon the fabrication, collection and circulation of local visual and material culture. Its economies are based upon a market system enchanted by local creative response, hybrid aesthetics and the inventive means of trade subsistence. Across a span of time sparked by settler curiosity and colonial exploration



during the seventeenth through early twentieth centuries, cultural tourism (now known in its resurgence) welcomed L'nuk¹ creative practices in most parts of North America to thrive, even at a time when customary Display case with various birchbark quillwork pieces from the ROM Collection and Artist's Collection (circa. late 19th centuryearly 20th century). Photo by Yuulu Benivolski.

practices were suppressed and outlawed by the federally determined legislation, the Indian Act, upon its inception. This opportunity steered traditional customary craft production (understood institutionally as domestic and/or decorative arts) such as quillwork, basketry, embroidery and beadwork to become re-interpreted through the guise of cleverly commodified and "Indigenized" European-desired and Victorian-inspired objects. Subsequently, the settler demand to consume an Indigenous trade good materialized as valued souvenirs, which have since become critical sites of memorialization that hold significant visual and cultural influence for L'nuk artists and their communities to admire, revere and draw from.

The L'nuk crafted souvenir also embodies memory, emboldened as an object that bears certain intimate knowledge with relationship to a specific land base, which commonly employed its material technologies of distinct local natural resources. The contemplative designs incorporated in the repertoire of circulated and most often portable handmade objects are to be read as cosmological maps, stories and abstractions representative of Indigeneity. This embellished link to mobilized knowledge and forms of expression referenced





cultural identity, territory and one's individual artistic style. The meticulous labour incorporated in the materiality and ornamentation expose the maker's elaptog², a Mi'kmaq characterized desire to leave a mark behind with hopes it will transfer knowledge and ultimately, be remembered in the way a souvenir elicits symbolic meaning.

For the solo exhibition *Souvenir*, artist Jordan Bennett mediates a reawakening of Mi'kmaq generational knowledge and heritage embedded, woven and veiled in the marketed crafts he has uncovered in museum collections research and global secondary market art sales (i.e. Ebay and auction houses, etc.). He draws upon the cultural currency and recovery of a historical precedent

Picking up where we left off, 2022, acrylic on birch panel, 122 cm \times 122 cm \times 122 cm. Quilled Chair Seat Panel (Mi'kmaq artist and date unknown) birchbark, porcupine quills, organic dyes, spruce root, 32.8 cm \times 37.2 cm \times 0.5 cm. On loan from the McCord Steward Museum Montreal (M-1819). Detail. Photo by Yuulu Benivolski.

that symbolized Mi'kmaq-settler encounters that employed Indigenous "tradition" to be marketed in the tourist trade at trading posts in Mi'kmaq ancestral territory across Eastern Canada (New Brunswick, Prince Edward Island, Nova Scotia, Newfoundland and Labrador) and New England over time. This particular obscure yet thriving moment prompts Bennett to re-evaluate the impact and influence of the souvenir economy into the twenty-first century art market where he is situated. It invites him to be critically aware of the cultural responsibility in his pursuit to ensure stewardship and continuity of Mi'kmaq and Beothuk visual culture of Ktaqmkuk remains influential and vital.

The customary and innovative practices and complex technologies Bennett responds to are those employed by generations of Mi'kmaq artists, the majority women, who have addressed and enhanced their claimed histories, storied through



Be Still, 2022. acrylic on birch panel, 68 cm x 101 cm. Chair Back Panel (Mi'kmaq artist and date unknown), birchbark, spruce root, porcupine quills, organic dyes, 32.5 cm x 40 cm.
On loan from the McCord Stewart Museum, Montreal (M-2201). Detail. Photo by Jeremy Mimnagh





the agency of art and design. Bennett is committed to rematriate³ the Mi'kmaq visual language legacy and its processes in order for the medium to be received, endured and continued to map distinction to a culture, ecology and geography. Albeit interrupted and inspired by colonialism at the same time, the Mi'kmaq souvenir became a product that encapsulated the dynamism and flexibility of material culture, allowing it to shine through the innovation and aesthetics of Indigenous worldview and Mi'kmaq relationships that carry and reference the natural world's critical sustainability across East Coast communities. The publicly and privately

Previous page: Blanket (The Jordan Bennett Collection x Pendelton), 2019, wool, cotton, 162.5 cm x 203 cm, edition of 600. Private Collection. Photo by Yuulu Benivolski.

Above: How We Stay So Bright, 2022, acrylic on birch panel, 91 cm diameter Seat Panel (Mi'kmaq artist and date and unknown) birchbark, porcupine quills, spruce roots, organic dyes, 35.4 cm x 30 cm, On loan from the McCord Stewart Museum, Montreal (M-2022). Photo by Yuulu Benivolski.

collected creative Mi'kmaq practices gleaned and admired by Bennett feed his tangible contemporary fluid research across communities to institute cultural knowledge sharing, documentation and exchange through his interdisciplinary artistic presentations. In doing so, Bennett disrupts the binary placed on customary practices whereby applied Western systems positioned them inequitably

This page: Aosamia'jij, 2022, commercial speakers x3, black ash, sweet grass, medium-density, fiberboard, audio. Detail. Photo by Jeremy Mimnagh.

Next page: Aosamoa'jij, 2022, installation view at Onsite Gallery. Photo by Yuulu Benivolski.



within a foreign canon that Indigenous artists had to endure until recently. Undistinguished museum labels and provenance reports categorized customary works marginally by default as artifact, yet the Mi'kmaq souvenir artistry and its resonance was incredibly sophisticated and collapsed art and design sensibilities that were discounted. Bennett's creative foresight frees them from such prejudice through his interdisciplinary demeanor, which grants the range of Mi'kmaq archetypes a new vitality in the gallery, market or public space for new generations to reclaim.

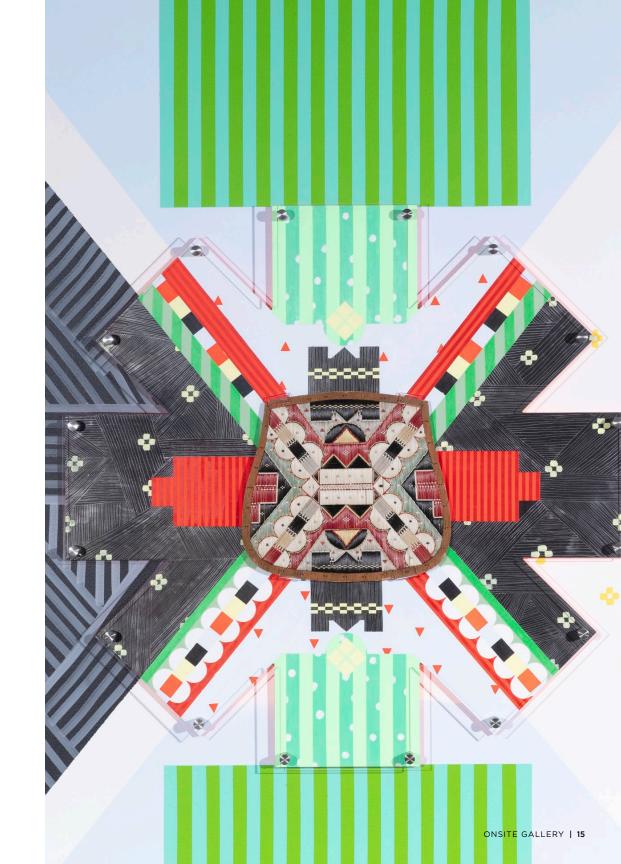
Bennett's creative instinct to salvage and illuminate traditional forms, specifically the bark insertion technique of porcupine quillwork, is key to his aesthetic practice. Disseminating the visual language represented by the quillwork

designs requires a personal and communal commitment that led him to undertake visiting as a critical and relational form of Indigenous and decolonial research methodology that is a core part of his process to experience and connect to Mi'kmag culture and ancestral objects. Bennett says, "Most of the porcupine quillwork that I have been researching exists in the form of baskets, containers, chair seat covers and wall hangings. Each work is focused on connecting and visiting with this visual language, remembering and reimagining our relations to each other, to our histories and with the land."4 Additionally, he combs through family archives, accesses museum collections and amasses his own private collection of Mi'kmag works. For *Souvenir*, artist and curator visits to the Royal Ontario Museum, the McCord Museum, the Field Museum and inquiries with

the Art Gallery of Ontario, La Guilde and the Textile Museum of Canada yielded critical loans of stunning examples of quillwork for Bennett to magnify and create from for a unique temporal public visit and interaction for the exhibition. His respectful relationship with other institutions was carried forward for Souvenir.

Adapting the practicality of Mi'kmag guillwork design processes generously grants Bennett the opportunity to directly interact with tangible cultural references and a way to transcend the culture. He claims, "When I'm painting, I don't think about it like painting; I look at it as if it was quills." 5 Yet, his experience with quillwork cannot account for the laborious experience the medium demands. "Being from Ktagmkuk (Newfoundland) and not having porcupines there, when I was growing up I didn't see a lot of porcupine quillwork being made. But seeing examples in books and in museums when I got older, and hearing people from home talk about these baskets, and about the basket ladies who would come over from Nova Scotia and trade in the community, made me think about the long history and about many stories that were told, not just in actual designs but around the table. For me, working with these designs in paintings mostly—I have only done a little bit of quillwork—is quite exciting. I don't have the skill in making, so I can only imagine creating the designs with your hands, not just with pencil and paint the way I do when making my paintings and murals."6

Detailed Directions, 2022, acrylic on birch panel, 101.5 cm diameter. Chair Seat Panel (Mi'kmaq artist and date unknown) birchbark, porcupine quill, spruce root, organic dyes, 38 cm x 34.5 cm. On loan from the McCord Stewart Museum Montreal (M-2205). Detail. Photo by Jeremy Mimnagh.



Top image: Kjipuktuk, 2018-2022, acrylic on birch panel, 132 cm x 75 cm. Back Chair Panel (Mi'kmaq artist and date unknown) porcupine quills, birchbark, root, 26 cm x 41 cm. On loan from The Nova Scotia Museum (1958.37.B). Installation view. Photo by Yuula Benivolski

Middle Image: Blending, 2018-2022, acrylic on birch panel, 91 cm diameter Chair Seat Panel (Mi'kmaq artist and date unknown), birchbark, porcupine quill, root, 32.2 cm x 35 cm. On loan from the Canadian Museum of History, III-F-337. Installation View. Photo by Jeremy Mimnagh

Bottom Image: Heather, 2018-2022, acrylic on birch panel, 122 cm x 122 cm x 122 cm. Chair Seat Panel (Mi'kmaq artist unknown, c. 19th century), birchbark, porcupine quill, root, 32.1 cm x 35.6 cm. On loan from the Canadian Museum of History, III-F-268. Installation view. Photo by Yuulu Benivolski.







The range of Bennett's work in Souvenir sculpture, sound installation, painting, print and textile—responsibly addresses his goals to push forward Mi'kmag aesthetics sensibilities and is suitably read through this decolonizing lens to transmit the significant art and design practices that are often kept separate. Because his work embodies the vitality of cultural agency, its communicable and accessible intentions are to share Indigenous (Mi'kmag) knowledge across a greater Canadian (local, regional and national) public. Souvenir exhibits Bennett's cumulative research and creative practice as a conscious process to emphasize the accomplishment to rematriate the embodied memory and agency of collected objects is significantly rewarding. He creates through his reverence to honour his relationship to his ancestors; generations of artists who inspire him to warrant cultural continuity and the opportunity to synthesize remarkable Mi'kmag visual culture to flourish and amplify the mobility of their worldview. *

RYAN RICE, CURATOR, INDIGENOUS ART, ONSITE GALLERY. OCAD UNIVERSITY

- 1 L'nuk is the Mi'kmaq plural term for L'nu, meaning "human being" or "the people" and used for this essay to indicate "Indigenous".
- 2 Alexandre Dubé, Tradition, Change and Survival: Mi'kmaq Tourist Art. (McCord Museum, 2003), accessed April 01, 2021 http://collections.musee-mccord.qc.ca/scripts/printtour.php?tourID=VQ P1 3 EN&Lang=2
- 3 A restorative and holistic imperative and decolonial strategy to centre the return of knowledge, culture, language and land that is matriarchal-centred as opposed to the defaulted patriarchally determined measures of repatriation.
- 4 Jordan Bennett, artist statement, In Ochre on Sky, 2020
- 5 Sarah Milroy, *Uninvited: Canadian Women Artists in the Modern Moment* (McMichael Canadian Art Collection and Figure 1 Publishing 2021), 224-227.

6 Ibid.



pi'tawita'iek:. we go up river

Jordan Bennett presents incredibly beautiful and open works of art and design that reflect how Indigenous people thrive. His solo exhibition at Onsite Gallery, Souvenir, and newly commissioned mural, pi'tawita'iek: we go up river, both connect the visual traditions of his Mi'kmaq ancestors to present-day experience.

pi'tawita'iek: we go up river deepens a vital conversation about Indigenous Peoples' survivance and joy. The mural, approximately 144' wide by 48' high on the south wall of OCAD University's main

building at 100 McCaul Street, importantly claims prominent public space. It is part of ArtworxTO, the City of Toronto's Year of Public Art 2021/2022, and the launch of the city's new ten-year public art strategy, which states, "Everyone has a role to play in advancing truth and reconciliation. Public art can be an evocative entry point into this conversation—helping to restore visibility to Toronto's Indigenous communities, creating a greater sense of place and belonging, and sparking dialogue about the legacy of colonialism, and a shared path forward." The mural succinctly addresses these key objectives.

Bennett writes:

"Drawing inspiration from multiple sources, including one of my nation's guillwork pieces housed at the ROM. Laimed to imbue the work with narrative rooted in connection to land. sky and water... I wanted to add my artistic voice in the reawakening and remembering of certain aspects of Mi'kmag visual culture through storytelling. A major part of this storytelling is that of the underground waterways that sit below what we now know as Toronto. Being a visitor to this territory, I acknowledge that these designs are not of this particular land, yet they have been and continue to be present here since time immemorial through nation-to-nation trade, visiting and gathering in the traditional territories of the Mississaugas of the Credit,

the Haudenosaunee, the Anishinaabe and the Huron-Wendat. I wanted this new mural to be an intimate conversation with Butterfield Park, the only outwardly facing Indigenous expression of space on OCAD University's main campus. This new work will be a growing extension of Indigenous presence and story, acting as an invitation to gather in a safe, bright space and further this tradition of nation-to-nation relationships."²

Both the exhibition and the mural combine traditional and contemporary influences. Ryan Rice, the curator of *Souvenir*, writes about the intricacies within Bennett's relationships with the legacy of Mi'kmaq visual and material culture via meticulously created souvenirs, particularly porcupine quillworks and baskets. As he



pi'tawita'iek: we go up river, 2022 at 100 McCaul St., OCAD University. Photo By Yuulu Beniyolski.



mentions, many of the quillworks in the *Souvenir* exhibition have been borrowed from museum collections creating circumstances in which the quillworks are, most likely, brought together to be in dialogue for the first time. In the midnineteenth century, settlers brought new, vibrantly coloured dyes to the Mi'kmaq, which influenced their artworks. Bennett has studied these older Mi'kmaq quillwork chair seats and backs, wall hangings and baskets and has focused on using similar colours in the mural.

Like the exquisite porcupine quillworks of the past, pi'tawita'iek: we go up river appeals to people of all backgrounds. Critically, at the same time, it challenges the extractive colonial beliefs, both historic and contemporary. Kwakwaka'wakw author and educator Kory Wilson provides a brief overview of how colonization works: "Colonizers impose their own cultural values, religions. and laws, make policies that do not favour the Indigenous Peoples. They seize land and control the access to resources and trade."³ Additionally. French and British colonizers brought diseases that wiped out 90 percent of the Mi'kmag population between 1600 and 1700. These tactics of dehumanization and genocide created a narrow, simplified view of a greatly reduced population of Indigenous Peoples. It remains vital to expose, acknowledge and make reparations for the attempted suppression of Indigenous cultures and theft of land. It is equally important



Floating all the way down, 2022 acrylic on birch panel, 91 cm diameter. Chair Back Panel (Mi'kmaq artist and date unknown), birchbark, spruce root, sweetgrass, porcupines quills, aniline dyes, 24 cm x 38 cm. On loan from the McCord Stewart Museum, Montreal (m-1820). Detail. Photo By Yuulu Benivolski



to understand that primarily viewing Indigenous Peoples through a lens of trauma, even if with compassion, simplifies Indigenous culture while continuing to dehumanize and thus restrict our experience and understanding of Indigenous joy, difference, desire and creativity. Bennett's art and design works help complicate and humanize our understanding of Indigenous Peoples, demonstrating that they are ancestrally grounded and continuously evolving.

pi'tawita'iek: we go up river's bright colours within bold, elegant forms reference the atmosphere and Earth—the blue of water and sky; the pink,

purple and green of plants and flowers; the brown and sienna of the land; the yellow stars dancing; and the red canoes (in traditional Mi'kmaq shape) moving up river. The mural converses with the unique "tabletop" design of OCAD U's Rosalie Sharpe Centre for Design along with the diverse community of Grange Park's maple, oak and pine trees, barking dogs, shrieking children, OCAD U students, focused Tai Chi practitioners and the vibrant blue south façade of the Art Gallery of Ontario. Within this multifaceted urban setting, pi'tawita'iek: we go up river delights with creativity and desire, history and connectivity, awe and wonder.

LISA DEANNE SMITH, CURATOR, ONSITE GALLERY, OCAD UNIVERSITY

Jordan Bennett (left) with Michael Thompson (right) at 100 McCaul St. OCAD University, June 2022. Photo By Ryan Rice.

- 1 City of Toronto, *Toronto Public Art Strategy 2020/2030* (Toronto: 2020), https://www.toronto.ca/wp-content/uploads/2019/12/92e1-Toronto-Public-Art-Strategy-2020-2030.pdf
- 2 Email correspondence with Jordan Bennett, 2022.
- 3 Kory Wilson, *Pulling Together: Foundations Guide* (Victoria, BC: BCcampus, 2018), https://opentextbc.ca/indigenizationfoundations/
- 4 Eve Tuck, "Suspending Damage: A Letter to Communities," *Harvard Educational Review*, 79, no. 3 (Fall 2009).

ARTIST BIOGRAPHY

Jordan Bennett is a Mi'kmag visual artist from Stephenville Crossing, Ktaqmkuk (Newfoundland). He lives and works on his ancestral territory of Mi'kma'ki in Corner Brook, Newfoundland. Bennett's ongoing practice utilizes painting, sculpture, textiles, video, installation, public art and sound to explore land, language, the act of visiting, familial histories and challenging colonial perceptions of Indigenous histories and presence with a focus on exploring Mi'kmag and Beothuk visual culture. In the past 10 years Bennett has participated in over 90 group and solo exhibitions nationally and internationally, as well as created numerous public art commissions. Bennett is currently working towards several public artworks nationally as well as group and solo exhibitions. He is the recipient of several awards and honours, most notably the 2020 Lieutenant Governor of Nova Scotia Masterworks Arts Award. He was longlisted for the 2015 and 2016 Sobey Art Award, was shortlisted for the 2018 awards and was a longlist winner in 2020 along with being a 2019 recipient of the Van Houtte Masters' Fund Program, a Hnatyshyn Foundation REVEAL award and was presented with the 2014 Newfoundland and Labrador Arts Council's Artist of the Year.

WRITERS' BIOGRAPHIES

Ryan Rice, Kanien'kehá:ka of Kahnawake, is a curator, Associate Professor and the Associate Dean in the Faculty of Arts and Science at OCAD University. His institutional and independent curatorial career spans 30 years in community, museums, artist-run centres and galleries. He received a Master of Arts in Curatorial Studies from Bard College, New York; graduated from Concordia University with a Bachelor of Fine Arts; and received an Associate of Fine Arts from the Institute of American Indian Arts. Rice's writing on contemporary Onkwehón:we art has been published in numerous periodicals, journals and exhibition catalogues, and he has lectured widely. In 2021, Rice was appointed Curator, Indigenous Art, at Onsite Gallery and is developing

two public art projects as the Indigenous Public Art Curator with Waterfront Toronto.

Rice's service to community, leadership and organizational experience includes co-founder and former director of the Aboriginal Curatorial Collective (now Indigenous Curatorial Collective), the Art Gallery of Ontario's Education Advisory Council, the Inuit Art Foundation Board of Directors and the National Film Board of Canada's Indigenous Advisory.

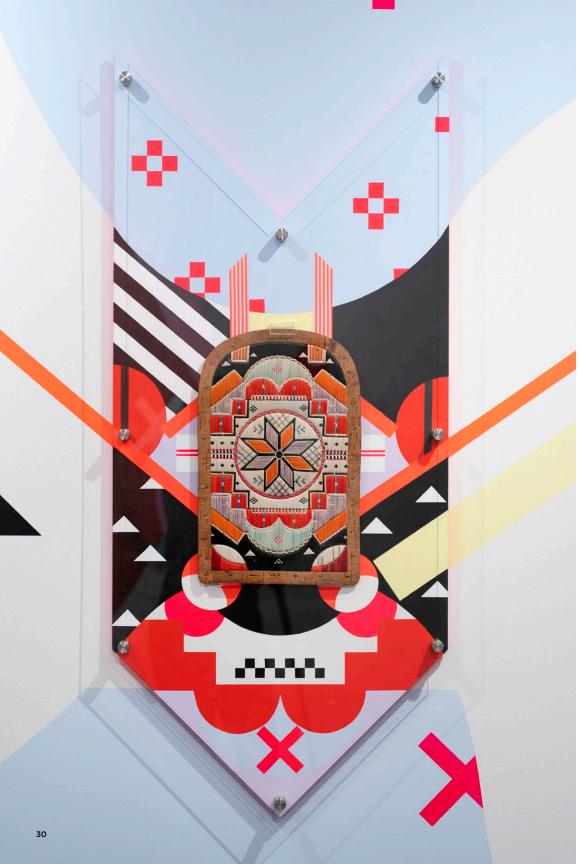
Lisa Deanne Smith is the Curator at Onsite Gallery, OCAD University. She received a Master of Fine Arts from Cranbrook Academy of Art (MI) and a AOCA from Ontario College of Art.

Recent curatorial projects include:

How will we be How to Breathe The Sunshine with you? (Jeremy Forever (Mary Anne Eaters (Shary Boyle, Dutcher, nichola Barkhouse, Mary-Nick Cave, Robert feldman-kiss. anne Casasanta, Holmes, Jim Holyoak, DaveandJenn. Li Levvi-Alexander Brian Jungen, Love. Bonaventure Xinmo, Qavavau Jessica Karuhanga, Soh Bejeng Ndikung, Manumie, Pejvak -Alexandra Asha Srinivasan and Rouzbeh Akhbari + Kehayoglou, Nina Sara Fraker, Crip Felix Kalmenson. Leo and Moez Naufus Ramírez-Times with Syrus Surani, Tony Matelli, Marcus Ware. Elder Figueroa, Ningiukulu Alanis Obomsawin. Whabagoon) Teevee. Flora Ebony G. Patterson. Weistche) Winnie Truong)

Smith has exhibited internationally including White Columns and The New Museum (New York), Mercer Union and Gallery 44 (Toronto) and Manifestation internationale d'art de Québec (Québec City) among others.

She wrote about growing up with a queer father in Spawning Generations: Rants and Reflections on Growing Up with LGBTQ+ Parents, Demeter Press (2018). She has also published in Canadian Art magazine, Printopolis, GreenSpirit UK, Lola Magazine and Tessera.



FREE PUBLIC EVENTS

Wednesday, June 15 - 12 p.m. to 1:30 p.m.

Jordan Bennett: In Conversation

as part of the Mi'kmaq By Design Lecture Series* 100 McCaul St., Room 230 ASL interpretation will be provided.

Jordan Bennett discusses his art and design practice with curators Ryan Rice and Lisa Deanne Smith.

Wednesday, June 15 — 3 p.m. to 5 p.m.

pi'tawita'iek: we go up river Launch

Butterfield Park, 100 McCaul St.

ASL interpretation will be provided.

Join us for an outdoor celebration of Jordan Bennett's new mural with our many communities. The event will feature acknowledgements, refreshments and music by Ziibiwan.

Wednesday, June 15 - 5 p.m. to 7 p.m.

Souvenir Opening

Onsite Gallery, 199 Richmond St. W.

Discover the breadth of Jordan Bennett's practice during the unveiling of his solo exhibition.

Kjipuktuk, 2018-2022, acrylic on birch panel 132 cm x 75 cm, *Back Chair Panel* (Mi'kmaq artist and date unknown) porcupine quills, birchbark, root, 26 cm x 41 cm. On loan from the Nova Scotia Museum, 1958.37.B. Detail. Photo by Yuulu Benivolski.

Wednesday, August 24 — 2 p.m. to 3 p.m.

Curator's Tour with Ryan Rice

Onsite Gallery, 199 Richmond St. W.

Join the curator for a tour of Souvenir, while they share their insight on key issues and themes in the exhibition.

Saturday, September 17 - 11 a.m. to 2 p.m.

Birchbark and Quill Workshop

with Kyle Sauve of Mnaabndam Creations

Onsite Gallery, 199 Richmond St. W.

The fundamentals of quillwork are covered in this three-hour beginner's course. Spaces are limited with priority given to Indigenous students at OCAD U. Please check our website for the opening date for registration. The workshop is a co-presentation and partnership with OCAD University's Indigenous Visual Culture program and the Indigenous Student Centre. Additional support was made possible with the generous support of OCAD University's annual donors.

Wednesday, September 21 - 3:30 p.m. to 5 p.m.

Curator's Tour with Ryan Rice and Lisa Deanne Smith

Begins at 100 McCaul St. (south side in Butterfield Park) and continues to Onsite Gallery, 199 Richmond St. W.

Join the curators of *pi'tawita'iek: we go up river* and *Souvenir* as they share their knowledge on the mural and the exhibition and how they relate to each other.

Saturday, September 24, 2022 — 1 p.m. to 3 p.m.

Julia Rose Sutherland

as part of the Mi'kmaq By Design Lecture Series* Onsite Gallery, 199 Richmond St. W.

Sutherland's art practice employs photography, sculpture, textiles, performance and adapted traditional materials and techniques from her Metepenagiag Mi'kmaq Nation that often emphasize concepts of loss and absence.

Wednesday, October 5, 2022 — 6 p.m. to 8 p.m.

Grant Jonathan: Cultural Economies Lecture

Onsite Gallery, 199 Richmond St. W.

Jonathan, a Tuscarora beadwork artist, collector and researcher discusses his commitment to preserve the history and uphold the cultural vitality attributed to the distinct techniques, aesthetic and creative practices of Tuscarora beadworkers. He traces the legacy of Haudenosaunee material and cultural economies displayed across the once thriving souvenir market at Niagara Falls and beyond.

Saturday, November 19, 2022 — 1 p.m. to 3 p.m.

Logan MacDonald

as part of the Mi'kmaq By Design Lecture Series* Onsite Gallery, 199 Richmond St. W.

Logan MacDonald is an artist, curator, writer, educator and activist who focuses on queer, disability and Indigenous perspectives. He is of European and Mi'kmaq ancestry, who identifies with both his Indigenous and settler roots. Born in Summerside, Prince Edward Island, his Mi'kmaq ancestry is connected to Elmastukwek, Ktagmkuk.

Date (TBC)

Reviving Lost Histories in Indigenous and Black Communities

with Jordan Bennett and others to be announced Online Event

A discussion of contemporary art and design practices engaged in reviving suppressed histories through customary objects and visual culture, language and storytelling.

* Mi'kmaq By Design is a series of artist talks coinciding with the exhibition Souvenir. Invited Mi'kmaq artists will speak about their creative practice and discuss the extent to which L'nu visual culture and history informs and/or inspires their work.

All events are free. For event dates not confirmed and more information, please visit our website: ocadu.ca/onsite

ONGOING AND UPCOMING EXHIBITIONS

UP FRONT: Inuit Public Art at Onsite Gallery

In partnership with the Inuit Art Foundation (IAF), Onsite Gallery presents *Up Front*, a new series of commissioned digital murals on the front windows of 199 Richmond St. W. by Inuit artists. Onsite Gallery recognizes the important contributions of the Inuit art sector and is pleased to work with the IAF to support Inuit art and artists in the public realm.

Through October 2022

Kablusiak

Kablusiak is an Inuvialuk artist/curator who uses Inuk ingenuity to create work in a variety of mediums including, but not limited to, lingerie, soapstone, Sharpies, bedsheets, felt, and words.

February 1 to May 13, 2023

more-than-human

Curated by Jane Tingley

more-than-human is an innovative group exhibition exploring human-natural relationships through technology, to challenge, excite and shift our collective understanding of the more-thanhuman mind. Inspired by an ethics of inclusion that acknowledges the rights of nature through stewardship and care, the exhibition questions what it means to be alive and have agency.

June 14 to December 9, 2023

On Americanity and Other Belonging Matters

Curated by Analays Alvarez and Colette Laliberté

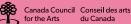
Eight artists from Bogotá, Montréal and Toronto explore and reflect upon the idea of Americanity. What does it mean to become aware of one's Americanity in today's context of globalization? Does Americanity imply the same for those who are based in Bogotá, Montréal or Toronto, whether they were born in these cities or in other cities within the same countries, or elsewhere on the American continent, or even on another continent? Considering the complex and different, yet similar, colonial/decolonial histories across the Americas, this exhibition offers an insight into a variety of strategies of territorial appropriations and re-appropriations.

LEAD EXHIBITION SPONSOR

KPMB Architects

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The Delaney 0 Family Foundation

With Additional Support From: Bill Morneau and Nancy McCain Foundation and Partners in Art

ONSITE GALLERY CONSTRUCTION FUNDERS







GALLERY FURNITURE BY

nienkämper

ONSITE GALLERY LOGO BY DEAN MARTIN DESIGN

Onsite Gallery presents contemporary, Indigenous, and public art and design to advance knowledge creation and stimulate local and international conversations on the urgent issues of our time.



199 Richmond St. W. Toronto, ON, Canada M5V 0H4

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Wednesday - Friday 12 to 7 p.m.

Saturday 12 to 5 p.m.

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