



Stewardship

CIRCUIT 4/5, *Take Care*
January 8–27, 2018
Blackwood Gallery

Take Care's fourth circuit, **Stewardship**, decentres the isolated individual as the privileged recipient or the primary site of care. Against the calamitous futures wrought by extractivism and the state forces that enable it, this circuit explores stewardship as a potential counter-modality of care-taking. Relationality, shared responsibility, custodianship, interdependency, community governance, and intergenerationality: the contested lexicon of stewardship is difficult to avoid in efforts to respond to the crises of care cascading across multiple domains of life—ecological, social, cultural, political. Stewardship scales up care, and names the relational work of tending to a world, a resource, an artefact, a memory, a community, a knowledge system, an institution, a future. **Stewardship** forefronts ideas and practices of care that centre upon relationships to land, territory, and water, and that undo hierarchies between human and nonhuman. While irreducible to stewardship alone, this circuit's exhibition—*#callresponse*—repositions the crisis of care within and against the intersecting forces of the nation state, colonialism, land dispossession, and patriarchy. As co-organizer Tarah Hogue writes in relation to *#callresponse*, "the resistance of Indigenous peoples exposes the precarity of settler sovereignty and opens possibilities for alternate conceptions of care and responsibility towards one another."¹ – *Letters & Handshakes*

#callresponse

Christi Belcourt, IV Castellanos
and Esther Neff, Marcia
Crosby, Maria Hupfield, Ursula
Johnson, Cheryl L'Hirondelle,
Isaac Murdoch, Tanya Tagaq,
Tania Willard, Laakkuluk
Williamson Bathory

Co-organizers:

Tarah Hogue (curator)
Maria Hupfield (artist/curator)
Tania Willard (artist/curator)

Notes

- ¹ Tarah Hogue, engaging the work of Audra Simpson, in "*#callresponse: presence across platforms*," *MICE 02*, ed. Radiodress (2016): <http://micemagazine.ca/issue-two/callresponse>.

Front cover:

Only Available Light (detail), from the series *Only Available Light*, 2016. Archival film (Harlan I. Smith, *The Shuswap Indians of British Columbia*, 1928), projector, selenite crystals, and photons. 8:44 min. Original composition by Leela Gilday. PHOTO: DENNIS HA. COURTESY THE ARTIST AND GRUNT GALLERY.

CALL

To support the work of Indigenous women from across Turtle Island through art commissions that drive dialogue and mobilize action on the topic of reconciliation with Indigenous Peoples. To stand together across sovereign territories as accomplices¹ in awakened solidarity with all our relations, both human and non.

RESPONSE

To ground art in accountability, value lived experience, and build upon systems of support. To enact strategies of resurgence, resilience, and refusal against ongoing multiple articulations of power and the structural colonial violence of nation states.

Guided by Anishnaabe Nation intelligence as told by Washkigaamagki (Curve Lake First Nation) Elder Gidigaa Migizi (Doug Williams), we act in the spirit of Nanaboozho, who is interpreted in the following text by Leanne Betasamosake Simpson as Kwezens, whose “very presence simultaneously shatters the disappearance of Indigenous women and girls from settler consciousness. ... [She propels] us to rebel against the permanence of settler colonial reality and not just ‘dream alternative realities’ but to create them, on the ground in the physical world, in spite of being occupied.”²

#callresponse is an artistic and curatorial collaboration co-organized by Tarah Hogue along with project artists Maria Hupfield and Tania Willard. The project begins with a series of five local art commissions by Indigenous women and artists whose home territories are located in the Canadian nation state. Each artist invites respondents to consider her work, and their responses are also included in the exhibition. The pairings include Christi Belcourt and Isaac

Murdoch; Maria Hupfield and IV Castellanos and Esther Neff; Ursula Johnson and Cheryl L’Hirondelle; Tania Willard and Marcia Crosby; and Laakkuluk Williamson Bathory and Tanya Tagaq. Following the initial commissions, a touring exhibition opened at grunt gallery in Vancouver in 2016, with selected representations of each project continuing to evolve with each geographic location to which it travels.

Blackwood Gallery invited the co-organizers to engage with the institution’s collection of Inuit Art as a site-specific response to the thematic of Stewardship, the fourth circuit of the *Take Care* project that occasioned this iteration of *#callresponse*. The co-organizers invited Beatrice Deer, an Inuk singer from Nunavik, to select works from the collection to be hung on the University of Toronto Mississauga campus. These works are accompanied by textual responses written in English and Inuktitut from Deer’s own perspective as an Inuk woman. A number of other local responses have also been commissioned, including a “visitation” of Ursula Johnson’s durational song-based performance *Ke’tapekiaq Ma’qimikew: The Land Sings* with Cherish Violet Blood and Rosary Spence, song workshops for youth led by Cheryl L’Hirondelle and Ursula Johnson in partnership with Peel Aboriginal Network Friendship Centre, a “writer-in-residence” who will take over the project’s social media platforms, and a panel discussion unpacking the concept of stewardship in relation to Indigenous and artistic considerations.

Shining a light on work that is both urgent and long-term, *#callresponse* is structured as a connective support system that strategically centres Indigenous women across multiple platforms. It moves between specific sites, online space, and the gallery. The project focuses on forms of performance, process, and translation that incite dialogue and catalyze action between individuals, communities, territories, and institutions. On social media, *#callresponse* connects

the geographically diverse sites and provides opportunities for networked exchanges. As both a title and hashtag, *#callresponse* draws from activist movements and campaigns such as #IdleNoMore, #BlackLivesMatter, #MMIW, and #ReMatriate that utilize social media to generate awareness, discussion, and action around important cultural, economic, environmental, political, and social justice issues facing marginalized communities.

Indigenous languages, oral narratives, song, ceremony, and land-based knowledge become akin to hashtags in how they recall and accrue embodied knowledge. These technologies move in ways that are intimate, attentive, specific, and responsive. Recognizing the fundamental shifts that can occur when the intersections of gender, race, and colonialism are considered seriously as the locus of systemic and symbolic violence, *#callresponse* uses the hashtag as a device to give voice to the importance of Indigenous North American women in creating a more equitable, just, and balanced future. The intention of *#callresponse* is to populate as many spaces, and many media, with the hashtag, to broadcast the message and to catalyze bodies.

#callresponse grew out of collective discussions about the importance of Indigenous feminisms in grounding our lives and work in reciprocal relations, while critiquing and refusing the intersections of colonialism and patriarchy. This includes work with other humans, more-than-humans, and territory beyond narrow definitions of land as seen throughout the commissioned projects. *#callresponse* does not privilege re/conciliation as central to the work and lives of Indigenous women but rather reorients the vital presence of Indigenous women—their work and their embodied experiences—as central, as defining, and as pre-existing current appeals for a reconcilable future.³ The project acknowledges how artists are already working to complicate and unsettle, following Audra Simpson’s call that our “day-to-day lives be critically engaged” with an “ongoing, active attention to what is before us and a continuing care and vigilance over each other.”⁴ The artists’ works are grounded in the communities of significance through which they move, both urban and rural, online and in-person, in spaces where the artists live and work, as well as those places they traverse in their various roles and responsibilities.⁵

—*#callresponse*

Notes

- 1 We take up the term “accomplices” as a politicized alternative to “ally,” following Jaskiran Dhillon’s “On Becoming an Accomplice.” Paper presented at *Accomplice & Art Practice—Indigenous Feminist Activism & Performance*, Yale University, New Haven CT, March 2016.
- 2 Leanne Betasamosake Simpson, “Land as pedagogy: Nishnaabeg intelligence and rebellious transformation” in *Decolonization: Indigeneity, Education & Society* 3, no. 3 (2014): 8.
- 3 David Garneau writes: “Reconciliation refers to the repair of a previously existing harmonious relationship. This word choice imposes the fiction that equanimity is the status quo between Aboriginal people and Canada.” Conversely, “conciliation,” “calls to mind the meeting of two previously separate parties. Applied to the Canadian situation, it allows the picturing of First Nations and Inuit people having an independent existence prior to contact.” David Garneau, “Imaginary Spaces of Conciliation and Reconciliation” in *West Coast Line* 74 46, no. 2 (Summer 2012): 35.
- 4 Audra Simpson, “Reconciliation and its Discontents: Settler Governance in an Age of Sorrow.” Lecture, University of Saskatchewan, March 2016. <https://www.youtube.com/watch?v=vG19HkzQsGg>
- 5 This text is, in part, adapted from Tarah Hogue, “#callresponse: presence across platforms,” *MICE 02*, ed. Radiodress (2016): <http://micemagazine.ca/issue-two/callresponse>.

#call #response

Christi Belcourt and Isaac Murdoch (Onaman Collective), *Reconciliation with the Land and Waters*, 2016. Plywood panel. Original buffalo robe gifted to Onaman Collective by Grand Chief Derek Nepinak.

Reconciliation with the Land and Waters challenges hierarchical power dynamics and questions who is in need of reconciling. Informed by their ongoing work as the Onaman Collective (founded by Belcourt, Murdoch, and Erin Konsmo), the artists worked collaboratively, positioning the land as the respondent to their activities and asking the more-than-human world to reciprocate their gestures. Belcourt and Murdoch led ceremonies at multiple gatherings on Indigenous governance throughout Manitoba, Ontario, and Saskatchewan, demonstrating an ongoing commitment to building relationships with the land and waters, recognizing the way in which these relations, and the everyday practice of making offerings, have been interrupted by colonization. Belcourt and Murdoch's ceremonies prioritize revitalizing Indigenous ways

of being and place-based knowledge; the act of offering is a direct, embodied action of respect, acknowledgement, connection, and balance of the human order with spirit and nature. Together, these actions function as ongoing resistance against exploitative resource extraction industries and work towards informing future possibilities.

Belcourt and Murdoch painted records of their ceremonial activities in the following locations: Whitefish River First Nation, ON (June 2015), Gabriel's Crossing, SK (August 2015), Serpent River First Nation, ON (September 2015), Espanola, ON (November 2015), Mississauga First Nation, ON (March 2016), Mississaugas of the New Credit First Nation, ON (March 2016), Spanish, ON (April 2016), Garden River First Nation, ON (July 2016), Gabriel's Crossing, SK (August 2016).

The buffalo robe has been returned to the artists where it will continue to be activated at Nimkii Aazhibikong, Culture Camp Forever, a permanent camp for the restoration and revitalization of Anishinaabemowin (Ojibway) language, and where youth can be connected to the land and the traditional knowledge of the Elders.

#call

Maria Hupfield, *Bag*, 2013–2016. Industrial felt with satin ribbon and polyester thread. From the performances *Post Performance/Conversation Action*, *Artist Field Trip*, and *Artist Tour Guide*.

A series of conversations were staged as performances with guest artists Alanis Obomsawin at Galerie de l'UQAM (Montreal,

2016), Ursula Johnson and Cheryl L'Hirondelle at FADO Performance Art Centre (Toronto, 2016), and Rosalie Favell at Axéné07 (Gatineau, QC, 2017). In this work, Hupfield adapts the highly mediated format of a public art talk into one of community building and inter-generational solidarity. As cultural insiders, Hupfield, her invited guests, and helpers prioritize Indigenous women as individual and collective voices, to claim and mediate space on their own terms through conversation.



Christi Belcourt and Isaac Murdoch (Onaman Collective), *Reconciliation with the Land and Waters*, 2016. Acrylic on buffalo robe. Buffalo robe gifted to Onaman Collective by Grand Chief Derek Nepinak. PHOTO: DENNIS HA. COURTESY THE ARTISTS AND GRUNT GALLERY.



Maria Hupfield, *Bag*, 2013. Industrial felt with polyester thread. From the performance *Post Performance|Conversation Action*, FADO Performance Art Centre, 2016. COURTESY THE ARTIST.

#response

IV Castellanos, Maria Hupfield, and Esther Neff, *Toolbox*, 2016. Wood, metal with an assortment of handmade and found items including handmade tools, three hand-sewn banners, and a large acrylic hand-printed cotton banner. From the performance *Feet on the Ground*.

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



IV Castellanos, Maria Hupfield, and Esther Neff, *Toolbox*, 2016. Wood, metal, with an assortment of handmade and found items including handmade tools, three hand-sewn banners, and a large acrylic hand-printed cotton banner. From the performance *Feet on the Ground*.

PHOTO: DENNIS HA. COURTESY THE ARTISTS AND GRUNT GALLERY.

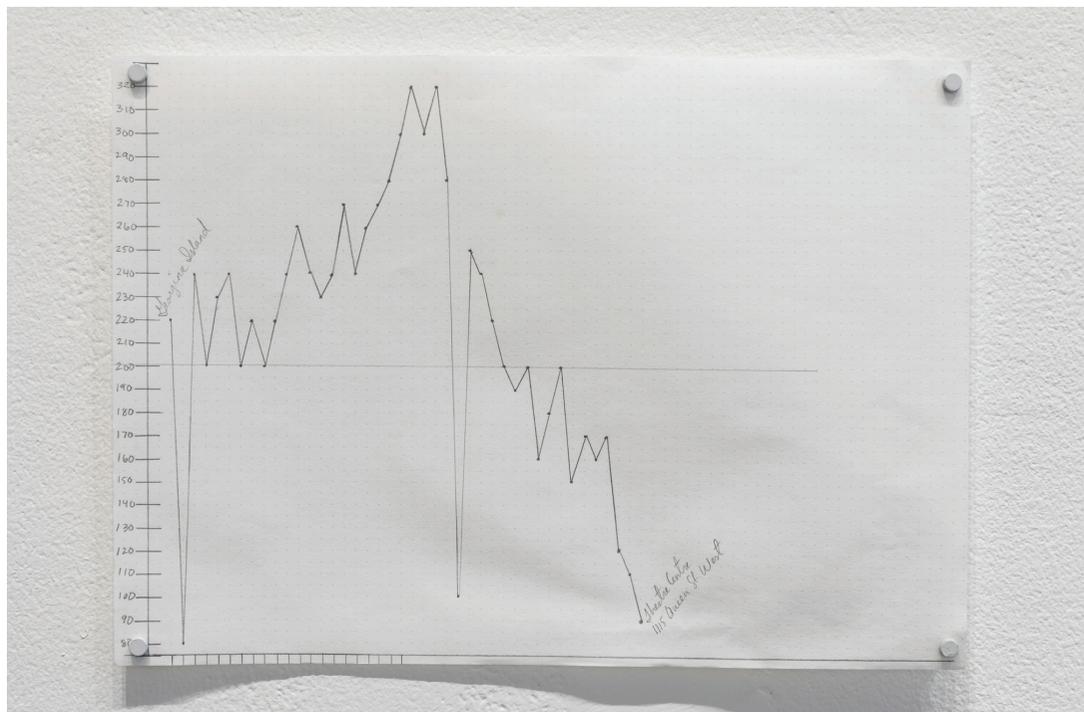
#call #response

Ursula Johnson and Cheryl L'Hirondelle, *Nikamon Ohci Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings*, 2016. Cree lyrics and songline on grid paper. Song lyrics for "okâwîmâw" co-written by Cheryl L'Hirondelle and Joseph Naytowhow; song melody co-written by Cheryl L'Hirondelle and Ursula Johnson.

Nikamon Ohci Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings is an audio-based endurance performance that offers an apology to the land for the ways in which our human impact has shaped the landscape and displaced the voices of Indigenous peoples.

This work was created by drawing a line on a topographical map from Georgina Island First Nation south to the performance venue in downtown Toronto, using graph paper to plot a line based on the distance, peaks, and valleys of the line traversing the landscape. Johnson gave this composition to L'Hirondelle to interpret, who then wrote a song in nêhiyawin (Cree) with Joseph Naytowhow.

Nikamon Ohci Askiy translates to "songs because of the land," building on L'Hirondelle's practice of walking through the city and singing the landscape she encounters. This follows from the Australian Aboriginal idea of songlines, which describes landscape having been "sung" into existence; the songs allow them to traverse the territory.



Ursula Johnson and Cheryl L'Hirondelle, *Nikamon Ohci Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings*, 2016. Cree lyrics and songline on grid paper. PHOTO: DENNIS HA. COURTESY THE ARTISTS AND GRUNT GALLERY.

#call

Cherish Violet Blood, Ursula Johnson, and Rosary Spence, *Ke'tapekiaq Ma'qimikew: The Land Sings*, 2017. Audio, topographical maps, vinyl songline.

Ke'tapekiaq Ma'qimikew: The Land Sings is a series of ongoing performances or "visitations" in Indigenous territories where Ursula Johnson collaborates with language speakers, singers, and hand drummers to create a song from and for the land. Through these long duration performances, the singers and drummers enact their relations and responsibility to the land and waters. In the process of collaboration, the song takes shape and gains a new title in the language of the participants.



Ursula Johnson and Cheryl L'Hirondelle, *Nikamon Ohci Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings* (performance documentation), 2016. Created for FADO Performance Art Centre's *MONOMYTHS* program. Song lyrics co-written by Cheryl L'Hirondelle and Joseph Naytowhow, song melody co-written by Cheryl L'Hirondelle and Ursula Johnson, © 2016 Miyoh Music/SOCAN. PHOTO: HENRY CHAN. COURTESY THE ARTISTS.

#call

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

Referencing dialogue with peers and colleagues within Indigenous contemporary art practice, this work is the material culture of a citation. The birch bark basket was found by the artist at an antique store; Tahltan per-

formance artist Peter Morin refers to finding cultural objects in thrift stores as a "rescue operation," acknowledging the dispossession and market influences of Indigenous artists' work. The text on the basket is a quote from Lakota media artist Dana Claxton given at a panel discussing Indigeneity at the Canadian Art Museum Directors Association (CAMDO) conference. The work points to historical and present-day institutional critique of the circulation and management of Indigenous art by non-Indigenous agents and institutions, and the museumification of Indigenous aesthetics. The work is an act of valuing ancestor artists and references resurgent practices of awakening ancestral objects within institutions...or thrift stores.



Tania Willard, *Basket Rescue Operation (talking to Peter Morin and remembering Dana Claxton's talk for the CAMDO in Whistler)*, from the series *Only Available Light*, 2016. Birch bark basket (reclaimed from antique store), cedar root, copper foil, laser-cut text. PHOTO: DENNIS HA. COURTESY THE ARTIST AND GRUNT GALLERY.

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

The objects here, found on the artist's reserve, reference dark histories of substance use

and the self-medicating work of communities addressing trauma in the wake of the residential school system and colonial experiences of Settler occupation. In the bottles, amongst loose beads the colour of mouthwash, partially obscured images show children in the back of pickup trucks on their way to residential school, and an image of the selenite windows in the Basilica of Saint Sabina, a historical church in Rome, Italy.



Tania Willard, *Intergenerational effects (I found these in the BUSH)* (detail), from the series *Only Available Light*, 2016. Vintage glass Listerine bottles, seed beads, and digital prints. PHOTO: DENNIS HA. COURTESY THE ARTIST AND GRUNT GALLERY.

#call

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

Tania Willard's work combines archival research and materials to question anthropological representations of her Secwepemc community. The work departs from an educational film by archaeologist Harlan Ingersoll Smith, a member of the infamous Jesup North

Pacific Expedition (1897–1902). Willard's intervention into the film physically obstructs and distorts a clear view of the imagery. By confronting the desire of settler society to consume and exotify Indigenous cultures, Willard transforms Smith's ethnographic video and renders it unavailable to viewers; instead, it comes only as light, as a meditation on loss and resilience transposed through time.

Willard has screened the film in her home community at BUSH Gallery, during the *Luminosity Festival* programmed by the Kamloops Art Gallery, at the Vancouver Art Gallery for *ReFuse*, and *Only Available Light* was exhibited at Gallery 44 Centre for Contemporary Photography (Toronto).



Only Available Light (detail), from the series *Only Available Light*, 2016. Archival film (Harlan I. Smith, *The Shuswap Indians of British Columbia*, 1928), projector, selenite crystals, and photons. 8:44 min. Original composition by Leela Gilday. PHOTO: DENNIS HA. COURTESY THE ARTIST AND GRUNT GALLERY.

#response

Marcia Crosby, "New Cultural Practices, 1900–1926," previously published in *Lawrence Paul Yuxweluptun: Unceded Territories*, eds. Karen Duffek and Tania Willard (Vancouver, Berkley: Figure 1 Publishing and the UBC Museum of Anthropology, 2016), 109-130. Reproduced with permission of the author, editors, Figure 1 Publishing, and the UBC Museum of Anthropology.

Haida and Tsimshian cultural historian, Marcia Crosby (Ph.D), acted in the capacity of a mentor in the development of Willard's project. Willard's interest in complicating the overly simplistic narratives of Indigenous peoples propagated by anthropologists like Smith and others benefits from Crosby's writings. For the exhibition, Crosby's text "New Cultural Practices, 1900-1926: A Photo Essay" was chosen to bridge academic and studio practices. In the essay, Crosby gives a detailed account—accompanied by historical images—of the Indigenous "leaders, governments and organizations that had emerged in B.C. during the first half of the 20th century," who "were made up of diverse inter-tribal and inter-First Nations political unions"¹ in order to establish the agency of these peoples against their association with dominant structures of colonial power.

Notes

¹ Crosby, "New Cultural Practices, 1900–1926," 111.

#call

Laakkuluk Williamson Bathory, *Timiga nunalu, sikulu (My body, the land and the ice)*, 2016. Installation with coleman camp stove, red bird matches, and single-channel video, 6:28 min. Videography by Jamie Griffiths, music by Chris Coleman, featuring vocals by Celina Kalluk.

Timiga nunalu sikulu (My body, the land and the ice) is a film juxtaposing the ferocious surprise of an *uaajeerneq* mask with the aesthetic found in the rubenesque figure. The film explores tranquility and intimacy, and encourages viewers to pause and gaze. Laakkuluk Williamson Bathory challenges assumptions about the female body and the land, showing herself sunbathing nude on the sea ice behind her home in Iqaluit, Nunavut.

Timiga nunalu, sikulu is a performance for video set in the landscape on the edge of winter as new growth begins to take hold. Animated by the vocals of Celina Kalluk, with accompanying string instrumentation by Chris Coleman, the work is both sweeping and intimate.

Uaajeerneq is a Greenlandic mask dance involving a wild array of expressions that play with elements of fear, humour, and sexuality. In being confronted by these often taboo emotions, viewers of the dance are taught how to respond when faced with these emotions in real life. The black face paint represents the extremes of life in the Arctic, along with the magical and unknown realms of existence. The red of the mask symbolizes the power of life, love, and the temperament of our relations. Finally, the white streaks evoke bones and thus the ancestors, as well as a clearness of the mind and purity of intention.



Laakkuluk Williamson Bathory, *Timiga nunalu, sikulu (My body, the land and the ice)* (still), 2016. Video, 6:28 min. Video by Jamie Griffiths. Music by Chris Coleman, featuring vocals by Celina Kalluk. COURTESY THE ARTIST.

#response

Tanya Tagaq and Laakkuluk Williamson Bathory, *Timiga nunalu, sikulu (My body, the land and the ice)*, 2016. Video, 29:26 min. Performance presented in partnership with Native Education College (NEC), October 28, 2016.

Tanya Tagaq joined Williamson Bathory for a collaborative response to *Timiga nunalu, sikulu (My body, the land and the ice)*, presented in partnership with Vancouver's Native Education College. Having witnessed *Timiga nunalu sikulu* on video for the first time, Tagaq responded with a range of vocalizations informed by throat singing that evoke the land, animals, and the more-than-human world. Her vocalizations animated Williamson Bathory's transformation into *uaajeerneq*, an expression of the power of life in all its iterations. Comfortable in claiming their own and one another's sexuality, they came together to sing as sisters, the rhythm and the gravel of their voices intermingling, pushing, and pulling in balanced tension, in call and response—a shared animation between body and voice.

Following spread:
Laakkuluk Williamson Bathory, *Cultural Radiation: Arnaagama. I am an Inuk woman.*, 2017. Digital image printed on acrylic billboard, 72in x 108in. Photo: Toni Hafkenscheid. COURTESY THE ARTIST.



Public Programs

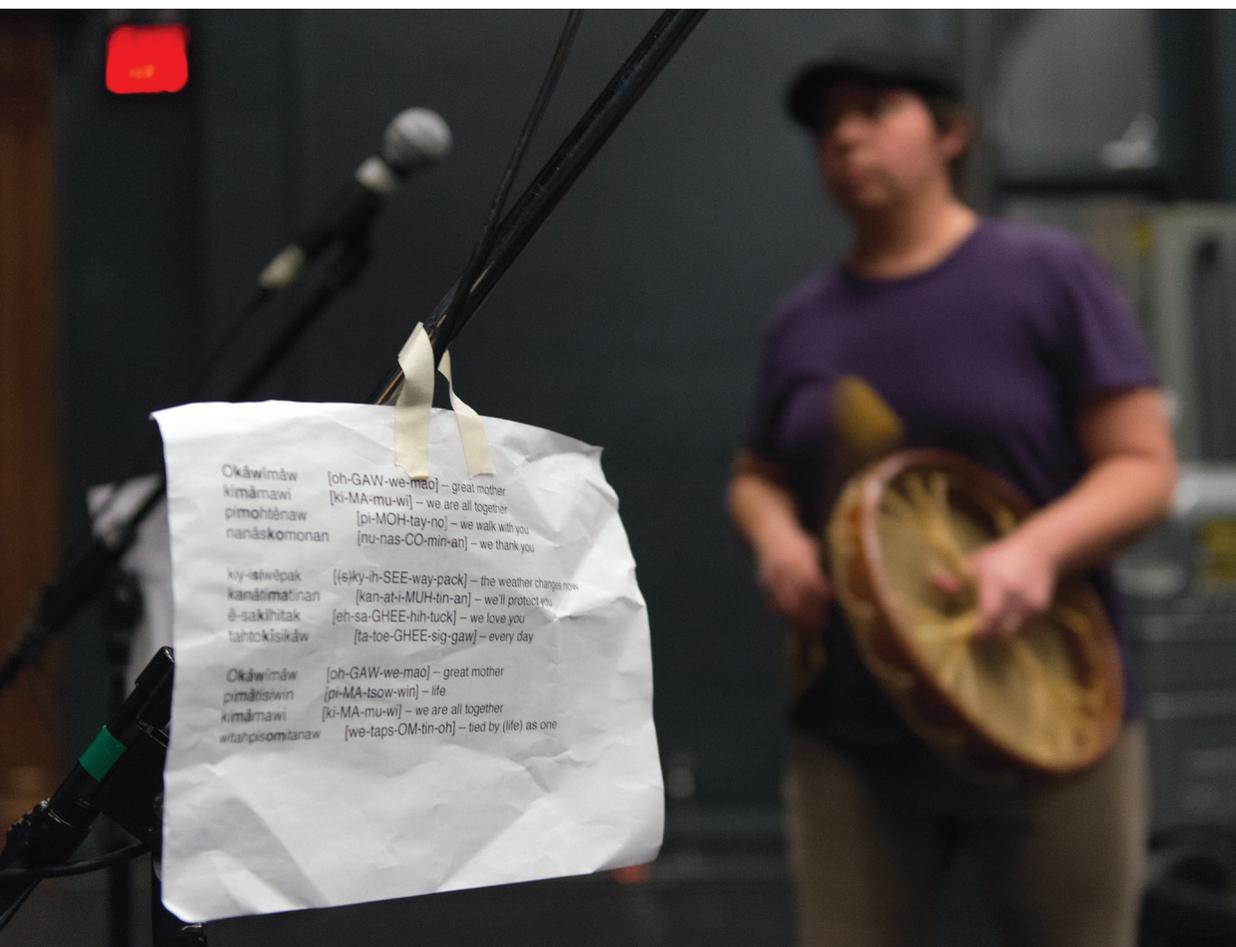
Artists-in-Residence:
Cherish Violet Blood, Beatrice Deer, Ursula Johnson, Cheryl L'Hirondelle, Rosary Spence
January 2018
Blackwood Gallery

Social Media Writer-in-Residence
Aylan Couchie
December 15, 2017 to January 27, 2018

#callresponse and the Blackwood Gallery created a Social Media Writer-in-Residence

program to support diverse perspectives on the project. A Call for Proposals was circulated in November 2017 across social media platforms in search of Black, Indigenous, or POC-identified writers, artists, and content creators engaged with questions of intersectional feminism(s), Indigeneity, community-building, stewardship, and other forms of critical care, social justice, and solidarity work. Through this process, **Aylan Couchie** was selected to compose visual, textual, and audio responses to the #callresponse exhibition and public programs. Making creative use of social media platforms, the Social Media Writer-in-Residence will help build a network of support for the ongoing work of Indigenous women past, present, and into the future.

Ursula Johnson and Cheryl L'Hirondelle, *Nikamon Ohci Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings* (performance documentation), 2016. PHOTO: HENRY CHAN. COURTESY THE ARTISTS.



Feminist Lunchtime Talks
Indigenizing Institutions
Wednesday, January 10, 12–2pm
Blackwood Gallery
Presented in partnership with
Women and Gender Studies

Following the publication of Canada's 2015 Truth and Reconciliation Commission report and resistance to celebrations of Canada's 150th anniversary in 2017, many Indigenous groups and allies have called for greater attention to the legacies of discrimination and oppression that have shaped the development of the nation. This panel responds to these calls by asking what it means to effectively Indigenize an institution, in a society deeply shaped by settler colonialism. Our esteemed panel of discussants will share their experiences of Indigenizing institutions in the GTA and across Canada, including the problems, paradoxes, and possibilities of these efforts.

Participants:

Jill Carter, Assistant Professor, Centre for Drama, Theatre and Performance and Centre for Indigenous Studies, University of Toronto

Tarah Hogue, Senior Curatorial Fellow, Indigenous Art, Vancouver Art Gallery

Denise Booth McLeod, Indigenous and Community Engagement Coordinator, Toronto Birth Centre

Kris Noakes, President, Peel Aboriginal Network

Moderator: **Nicole Laliberte**, Assistant Professor, Geography, University of Toronto Mississauga

Ke'tapekiaq Ma'qimikew:
The Land Sings

Performance by Cherish Violet Blood, Ursula Johnson, Rosary Spence
Wednesday, January 10, 3–8pm
Innovation Complex Rotunda, UTM

Ke'tapekiaq Ma'qimikew: The Land Sings is an audio-based endurance performance that offers an apology to the land for the ways in which our human impact has shaped the landscape and displaced the voices of many Indigenous peoples. Johnson's project posits song as a positive force that brings people together in the act of singing. The land is recognized as a feminine body and a matriarch by many Indigenous nations, and many cultures determine their movement on the land through song. In the process of collaboration, the song takes shape and gains a new title in the language of the participants and in response to the land on which it is performed.

Opening Reception and
C Magazine Launch

Wednesday, January 10, 5–8pm
Blackwood Gallery

In conjunction with the opening reception, *C Magazine* launches *c136 Site/ation*, a special issue guest edited by **BUSH gallery** (represented by Tania Willard and Peter Morin)—an experimental, land-based, Indigenous-led artist rez-idency. The issue focuses on Indigenous and non-Western art practices outside of city centres and gallery systems, and questions where and how art exists on the land, in rural settings and communities. With words and images by Billy-Ray Belcourt, Karyn Recollet, Gabrielle L'Hirondelle Hill, Jeneen Frei Njootli, Marianne Nicolson, Anique Jordan, Ashok Mathur, Toby Lawrence, Michael Turner, and Jeremy Dutcher, among many others. This issue also features an artist project by Maria Hupfield and Jason Lujan, who collaborate under the name Native Art Department International.

Song workshops with Ursula Johnson and Cheryl L'Hirondelle

Thursday, January 11

Presented in partnership with Peel Aboriginal Network Friendship Centre
208 Britannia Road East, Unit 1
Mississauga

#callresponse develops locally responsive programming arising from community desire and partner venues' existing or emergent relations with Indigenous communities and organizations. The Peel Aboriginal Network Friendship Centre provides a social setting to foster cultural awareness and education through a range of programs and services in support of the region's Aboriginal peoples. This song workshop follows from Cheryl L'Hirondelle's ongoing community-engaged and participatory projects (such as her song-writing collaboration with incarcerated men, women, and detained youth), and Ursula Johnson's collaborative and durational song-based work in #callresponse.

www.peelaboriginalnetwork.com

Savage States: Settler Governance in an Age of Sorrow

Public Lecture by Audra Simpson,
JHI Distinguished Visiting Fellow
Wednesday, January 17, 4–6pm
Jackman Humanities Institute
170 St. George Street, Room 100
Toronto

In what world do we imagine the past to be settled in light of its refusal to perish and allow things to start over anew? What are the conditions that make for this imagining, this fantasy, or rather, demand of a new start point? In this lecture, **Audra Simpson** considers the world of settler colonialism, which demands this newness, a world in which Native people and their claims to territory are whittled to the status of claimant or subject in time with the fantasy of their disappearance and containment away from a modern and critical present. This fantasy extends itself to a mode of governance that is beyond institutional and ideological but is, in this study, deeply affective. Simpson examines how the Canadian practice of settler governance has adjusted itself

in line with global trends, away from overt violence to what are seen as softer and kinder, caring modes of governing but governing, violently still and yet, with a language of care, upon still stolen land. She asks not only in what world we imagine time to stop, but takes up the ways in which those that survived the time stoppage stand in critical relationship to dispossession and settler governance and apprehend, analyze, and act upon this project of affective governance. Here an oral and textual history of the notion of "reconciliation" is constructed and analyzed with recourse to Indigenous criticism of this affective project of repair.

All Our Relations: The Art of Land and Indigenous Stewardship

Panel Discussion

Friday, January 19, 4–6pm

Jackman Humanities Institute
170 St. George Street, Room 100
Toronto

This roundtable discussion seeks to unpack the concept of "stewardship" from perspectives rooted in place and culture. What is stewardship in relation to Native Feminisms, Indigenous concepts of land, gender, and territory? How does stewardship intersect with sovereignty, artistic practice, and collections?

Participants:

Beatrice Deer, Program Officer, Avataq Cultural Institute, the Inuit cultural organization of Nunavik (Northern Quebec)

Lisa Myers, Artist and Assistant Lecturer in the Faculty of Environmental Studies, York University

Lindsay Nixon, Indigenous editor-at-large, *Canadian Art*

Eve Tuck, Associate Professor of Critical Race and Indigenous Studies at the Ontario Institute for Studies in Education (OISE), University of Toronto

Moderator: **Michelle LaVallee**, Director at Indigenous and Northern Affairs Canada Art Centre

Ursula Johnson and Cheryl L'Hirondelle, *Nikamon Ohci Askiy (Ke'tapekiaq Ma'qimikew): The Land Sings* (performance documentation, detail), 2016. PHOTO: HENRY CHAN. COURTESY THE ARTISTS.



Participant Biographies

Laakkuluk Williamson Bathory is a performer of *uaajeerneq*, a contemporary Greenlandic mask dance, and a recognized storyteller, poet, and actor. She is Inuk of Greenlandic origin, living in Iqaluit, Nunavut. Laakkuluk is a founding member and Programme Manager at Qaggiavuut, a non-profit society advocating for and supporting Nunavut performing artists.

Christi Belcourt is Michif originally from Manitou Sakahigan (Lac Ste. Anne, AB). With deep respect for the traditions and knowledge of her people, her work explores the beauty of the natural world and is grounded within her relationships with land, water, animals, and Anishinaabek Peoples of the North Shore of Lake Superior. She initiated *Walking With Our Sisters*, a project that honours the lives of missing and murdered native women. Together with Isaac Murdoch and Erin Konsmo, Belcourt founded the Onaman Collective.

Cherish Violet Blood is a professionally trained, seasoned performer with active followings in the national Native and Toronto theatre community. She is an actor, storyteller, comedian, activist, and Black-foot woman from the Blood Reserve, AB, with extensive traditional hand drumming and contemporary singing skills. A graduate of the Centre for Indigenous Theatre in Toronto, Blood has performed all over North America and is a member of New York's Spider Woman Theater company.

Isaac Murdoch Bombgiizhik is fish clan and Anishinaabe from Serpent River First Nation, Ontario. Isaac is a well-respected storyteller, visual artist, and traditional knowledge holder, widely recognized for his research and expertise in traditional pictographs, symbolism, harvesting, cultural camps, oral history and storytelling, birchbark canoe making, and knowledge of birchbark scrolls. He has committed

his life to the preservation of Anishinaabe cultural practices and has spent years learning from Elders of the North Shore, Saskatchewan, and Alberta.

Jill Carter (Anishinaabe/Ashkenazi) is a Toronto-based theatre practitioner and Assistant Professor with the Centre for Drama, Theatre and Performance Studies; the Aboriginal Studies Program; and the Transitional Year Programme at the University of Toronto. Her research and praxis base themselves in the mechanics of story creation (devising and dramaturgy), the processes of delivery (performance on the stage and on the page), and the mechanics of affect.

IV Castellanos is a sculptor and performance artist based in Brooklyn, NY. They are the founder of the IV Soldiers Gallery in 2014 and co-founder of Feminist Art Group. IV has created work with No Wave Performance Task Force and Social Health Performance Club, and is in ongoing performance collaboration with Amanda Hunt.

Aylan Couchie is an Anishinaabe artist and writer hailing from Nipissing First Nation. She received her BFA from NSCAD University and is currently an MFA Candidate in the Interdisciplinary Art, Media and Design program at OCAD University where her research focuses on decolonizing Indigenous monuments and public art. Her work explores First Nations realities/histories from a Two-Spirit, feminist perspective, and has been shown nationally and internationally. She maintains a presence on arts advisories, juries, and boards, and she's received awards from the International Sculpture Center, Native Women in the Arts, and Colleges Ontario.

Dr. Marcia Crosby's lived experiences with her Tsimshian and Haida (British Columbia)

maternal and paternal grandparents, parents, and communities inform her work as a writer of Indigenous histories. Crosby has examined the diverse ways that First Nations groups have incorporated external politico-economic forces into their existing patterns of cultural life. She is the author of the influential 1991 essay, "Construction of the Imaginary Indian."

Beatrice Deer is a singer, seamstress, and advocate for good health. Originally from Quaqtaq, a tiny village in Nunavik on the northeast coast of Quebec, Deer is now based in Montreal with her two children. Her music features both lyrical and throat singing in Inuktitut and English. Deer has released four albums, and received the award for Best Inuit Cultural Album in 2005 at the Canadian Aboriginal Music Awards.

Maggie Groat works in a variety of media including works on paper, sculpture, textiles, site-specific interventions, and publications. Her current research examines shifting territories, alternative and decolonial ways-of-being, methodologies of collage, and the transformation of salvaged materials. She has taught at the University of Guelph, the University of Toronto, and at Emily Carr University of Art and Design as the 2014 Audain Artist Scholar in Residence. In 2015 she was longlisted for the Sobey Art Award.

Tarah Hogue is a curator and writer of Métis and Dutch Canadian ancestry. She is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery and was the 2016 Audain Aboriginal Curatorial Fellow at the Art Gallery of Greater Victoria. Hogue was curator in residence with grunt gallery between 2014–2017, and has curated exhibitions at the Morris and Helen Belkin Art Gallery, Or Gallery, and SFU Gallery.

Maria Hupfield is martin clan, Anishinaabe and a member of Wasauksing First Nation, Ontario, based in Brooklyn NY. Her solo

traveling exhibition *The One Who Keeps on Giving* premiered at The Power Plant in 2017 and was featured in Art in America. She has received national recognition in the USA from the prestigious Joan Mitchell Foundation for her hand-sewn industrial felt sculptures and in 2016 exhibited at SITE Santa Fe Biennale. She co-owns Native Art Department International with artist Jason Lujan.

Ursula Johnson is the winner of the 2017 Sobey Art Award. She is an interdisciplinary artist and an enrolled member of the Eskasoni First Nation Mi'kmaq Community on Cape Breton Island, currently based in Dartmouth, NS. She is active in Mi'kmaw language revitalization and descendent from a long line of esteemed basketmakers. Her nationally touring solo show *Mi'kwite'tmn (Do You Remember)* considers the consumption of traditional knowledge within colonial institutions. Johnson was awarded The Hnatyshyn Foundation's 2017 Reveal Indigenous Art Award.

Nicole Laliberte is Assistant Professor, Teaching Stream in the Department of Geography at the University of Toronto Mississauga (UTM). Her research is located at the intersection of geography, feminist theory, and critical development studies. She studies systems of violence, including settler colonialism, as well as feminist and anti-oppression pedagogies in the undergraduate classroom. Professor Laliberte serves on the Board of Director's of UTM's Women and Gender Studies Program, and on UTM's Indigenous Initiative Task Force.

Michelle LaVallee is a curator, artist, and educator of Ojibway ancestry and a member of the Nawash Band in Cape Croker, Ontario. She worked as a curator at the MacKenzie Art Gallery in Regina, SK from 2007-2017, and has recently been appointed as the new director at the Indigenous and Northern Affairs Canada Art Centre in Gatineau, Quebec. LaVallee won the award

for Excellence in Arts Related Service at the Mayor's Arts and Business Awards in Regina in 2013 and has been a chosen participant for a number of International Canadian Curator Delegations in Australia, New Zealand, and Italy.

Letters & Handshakes is a collaboration of Greig de Peuter (Department of Communication Studies, Wilfrid Laurier University) and Christine Shaw (Blackwood Gallery and Department of Visual Studies, University of Toronto Mississauga).

Cheryl L'Hirondelle is an award-winning and community-engaged interdisciplinary artist, singer/songwriter, and curator. She is Cree/Métis and German/Polish from Papaschase First Nation/amiskwaciy wâskahikan (Edmonton, AB) and works at the intersections of Cree nêhiyawin worldview and contemporary time-space.

Denise Booth McLeod is Anishnaabe (Ojibway) and her ancestral lands are Sagamok Anishnawbek First Nation on the North Shore of Lake Huron. She has worked closely with urban Indigenous communities in Toronto as the Cultural Coordinator at the Native Canadian Cultural Centre, Urban Indigenous Family Violence Prevention, and Culture Coordinator at the Native Women's Resource Centre. She is currently the Indigenous and Community Engagement Coordinator at Toronto Birth Centre.

Lisa Myers is an independent curator and artist with a keen interest in interdisciplinary collaboration. Myers has a Master of Fine Arts in Criticism and Curatorial practice from OCAD University. She is currently an Assistant Lecturer in the Faculty of Environmental Studies at York University. Myers is a member of Beausoleil First Nation and she is based in Port Severn and Toronto, Ontario.

Esther Neff is the Founder and Co-Director of Panoply Performance Laboratory,

a collective making operas-of-operations and a laboratory site for performance projects. She is a collaborative and solo performance artist, independent theorist, and member of Feminist Art Group, Social Health Performance Club and Organizers Against Imperialist Culture. In February 2017 her work and research included a dedicated month-long series of operations entitled *Embarrassed of the Whole*.

Lindsay Nixon is a Cree-Métis-Saulteaux curator, editor, and writer. They are the Indigenous Editor-at-Large for *Canadian Art*, and the editor of *mâmwawi-âcimowak*, an independent art, art criticism, and literature journal. Nixon currently resides in Tio'tia:ke/Mooniyaang, unceded Haudenosaunee and Anishinaabe territories (Montreal), where they co-founded the *Black Indigenous Harm Reduction Alliance* and *Critical Sass Press*. Their forthcoming creative non-fiction collection, tentatively titled *nîtisânak*, is to be released in Spring 2018 through Metonymy Press.

Kris Noakes is an Anishinaabe citizen of Nipissing First Nation and the President of Peel Aboriginal Network. She is active in the community and serves in many advisory roles including in a First Nations advisory role on the City of Mississauga's Diversity and Inclusion Advisory Committee and as a part of the Toronto Area First Nation, Métis, and Inuit Educational Leads for the Indigenous Education Office of the Ministry of Education.

Rosary Spence is a recognized Indigenous singer, steeped in time-honoured rhythms and styles. Spence's debut album *Maskawasiwin* (a Cree word for "strength") was released in 2015. She is a featured artist on a variety of albums and collaborations, most recently a 12-track compilation titled *Women's Voices For Attawapiskat*, dedicated to the people of Attawapiskat First Nation. Spence is originally from the coastal Cree community of Fort Albany First Nation, off the coast of James Bay.

Tanya Tagaq's album *Animism* earned the 2014 Polaris Music Prize for the best full-length Canadian album. She is a multi-Juno-award-winning vocalist informed by Inuit throat singing and combining avant-garde improvisation, metal, and electronica influences. She delivers fearsome, elemental performances that are visceral and physical. Her album *Retribution* was released in October 2016.

Eve Tuck is Associate Professor of Critical Race and Indigenous Studies at the Ontario Institute for Studies in Education (OISE), University of Toronto. She is a William T. Grant Scholar (2015-2020) and was a Ford Foundation Postdoctoral Fellow in 2011. Tuck's writing and research is on urban education and Indigenous studies, and is the author of two recent books, *Urban Youth*

and *School Pushout* (Routledge, 2012) and *Place in Research* (co-written with Marcia McKenzie, Routledge, 2015).

Tania Willard is from the Secwepemc Nation, Interior British Columbia. She works to connect shifting ideas around contemporary and traditional with bodies of knowledge and skills from Indigenous and non-Indigenous cultures. Her co-curatorial projects include the nationally touring *Beat Nation: Art Hip Hop and Aboriginal Culture* (Vancouver Art Gallery, with Kathleen Ritter), *Unceded Territories: Lawrence Paul Yuxweluptun* (Museum of Anthropology, with Karen Duffek), *Nanitch: Historical BC photography*, and *Landmarks2017/Repères2017*. Her relational art practice centres around BUSH gallery, a site of land-based experimental and conceptual Indigenous art futurity.

Maria Hupfield, *Post Performance / Conversation Action* at Galerie de l'UQAM, 2016.
PHOTO: MAXIM PARÉ-FORTIN. COURTESY THE ARTIST.



Acknowledgments

#callresponse is co-organized by Tarah Hogue, Maria Hupfield, and Tania Willard. We acknowledge the politics of violence in North America as it relates to Indigenous lands and bodies including on the many Indigenous territories where the projects take place, whether they are ancestral, traditional, unceded, unsundered, urban, rural and/or reserve.

#callresponse, Blackwood Gallery, and Letters & Handshakes extend deepest thanks to all the participating artists, respondents, and the networks that support the important work they undertake at all levels. Thank you also to those who have led and participated in the programming around the exhibition.

Take Care

September 11, 2017–March 10, 2018
Curated by Letters & Handshakes

Encompassing a five-part exhibition series, performances, and workshops, *Take Care* mobilizes more than 100 artists, activists, curators, and researchers confronting the crisis of care. *Take Care* unfolds as a series of five exhibition themes, or circuits of care.

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Joy Xiang, Curatorial Research Assistant*

Installation Technicians

Uros Jelic, Matthew Tegel

Micropublication Design

Matthew Hoffman

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Canada

CIRCUIT 1

Labour of Curation

September 11–30, 2017

CIRCUIT 2

Care Work

October 16–November 4, 2017

CIRCUIT 3

Infrastructures and Aesthetics of Mutual Aid

November 20–December 9, 2017

CIRCUIT 4

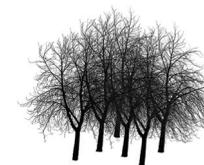
Stewardship

January 8–27, 2018

CIRCUIT 5

Collective Welfare

February 12–March 10, 2018



Blackwood Gallery

University of Toronto Mississauga
3359 Mississauga Road
Mississauga, ON L5L 1C6
905-828-3789
blackwoodgallery.ca

Gallery Hours

Monday–Friday: 12–5pm
Wednesday: 12–9pm
Saturday: 12–3pm

The Blackwood Gallery promotes LGBTQ2 positive spaces and experiences and is barrier-free. The gallery is FREE and open to the public.

