AYAPAHHIIHHK NAAHKOUHK

RESILIENCE RESISTANCE

LIJI PORTRAY DJI MICHIF

MÉTIS ART

1880 - 2011
RESILIENCE / RESISTANCE
MÉTIS ART, 1880 – 2011

kc adams • jason baerg • maria beacham and eleanor beacham folster • christi belcourt
bob boyer • marie grant breland • scott duffee • rosalie favell • julie flett • stephen foster
david garneau • danis goulet • david hannan • rosalie laplante laroque • jim logan
caroline monnet • tannis nielsen • adeline pelletier dit racette • edward poitras • rick rivet

BATOCHE NATIONAL HISTORIC SITE
PARKS CANADA
June 21 – September 15, 2011

Curated by: Sherry Farrell Racette
BOB BOYER

*Dance of Life, Dance of Death*, 1992

oil and acrylic on blanket, rawhide
permanent collection of the Saskatchewan Arts Board
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FOREWORD

Batoche National Historic Site of Canada is proud to host RESILIENCE / RESISTANCE: MÉTIS ART, 1880-2011, the first Métis-specific exhibition since 1985. Funded by the Government of Canada, this is one of eighteen projects designed to help Métis communities preserve and celebrate their history and culture as well as present their rich heritage to all Canadians. This is the inaugural exhibition in the new gallery at the Visitor Reception Centre that will provide a space for future art exhibitions and cultural programming.

Batoche National Historic Site was designated a national historic site of Canada in 1923 and is part of a system of national historic sites, national parks and national marine conservation areas that welcomes many visitors each year. One of the questions we have received at Batoche in the past was whether or not the Métis community still existed or if there were any Métis who still lived in the area. While many Canadians may know elements of Métis history, not all have a strong awareness of contemporary Métis society and culture.

To celebrate the re-opening of the Visitor Reception Centre at the site as well as the centennial of Parks Canada, the world's first national parks service, we felt there was no better way than to showcase the truly talented Métis artistic community, both historical and contemporary. Through these artworks, it is hoped that visitors will be able to appreciate one unique part of this dynamic, vibrant and rich culture. The Métis artists in this wonderful exhibit are pleased to share their culture and view of history to all Canadian and international visitors that come to Batoche National Historic Site every year.
AYPAASHPIIHK, NAASHKOUHK: LII PORTRAY DII MICHIF 1880 - 2011

Ni paashpiinaan tapishkoot aen naarbaazh pi tapishkoot lii fleur noo aykishtikayk.
- Christi Belcourt.

- Edward Poitras


Oma daan l’exhibisyoon aniki lii portay ka ousshtachik daan sis lii provaens oushchiiwuk (Quebec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia) pi hen aen territwayrur (North West Territories). Leu zouvrarazh lii pramyii oushchii zheusk anoush kishchihki wapaltaywayuk famour, famij, wayataytakwuhk, pi chi atamihk chi nakatwaytaaminhka kii oushitahk mimatishiwon sur la foon-dasyoons kaa shoukakachi chi paashpiihk pi chi naashkouhk.
DAVID GARNEAU
Cross-Addressing, 2002
oil on canvas
collection of the Canadian Museum of Civilization
RESILIENCE / RESISTANCE: CURATOR’S STATEMENT

We are as resilient as a weed and as beautiful as a wildflower.*

- Christi Belcourt

There was one flag that was a real mystery. It was described as the Métis battle standard of 1885. It had two images: a hand and the head of a canine ... The head and the hand stayed with me for a long time. And then in the mid nineties I did one piece inspired by the image. It was one of many coyotes in transformation. The coyote gave me the freedom to work the image. ²

- Edward Poitras

Resilience is the capacity to recover and cope with adversity. Resistance is a struggle against oppression. Christi Belcourt sees plants as metaphors for Métis resilience. Edward Poitras remembered his efforts to determine whether the animal on the 1885 flag was a wolf or a coyote. He chose the resilient coyote. The artists in this exhibition come from six provinces (Quebec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia) and one territory (North West Territories). Their work, from the earliest to the most recent, gives visual testimony to the role of love, family, humour and innovation in creating and re-creating a culture founded on the dual power of resilience/resistance. The refusal to forget, give up, go away or disappear.

With the exception of three works by unknown 19th century artists, there are twenty individual artists in this exhibition. Two, Rosalie Laplante Laroque and Marie Grant Breland, created works of extraordinary beauty during a time of great difficulty. Both were married to independent traders and led lives of adventure during the great “buffalo times.” Their families preserved their artwork so that today we can celebrate the vibrant colours and highly skilled techniques. They are the master artists, who set the aesthetic standard for the tiny beads KC Adams stitches onto iPhone and iPad skins or Christi Belcourt’s painstakingly applied dots of paint. Scott Duffee and the late Adeline Pelletier dit Racette represent artists who keep traditional art forms alive, carrying knowledge forward to the next generation of learning hands.

The selection of contemporary artists has focused on those who exhibit at the national and international level, and those who have played a critical role in the development of the contemporary Canadian Aboriginal art movement. So important a part of the larger Canadian art scene today, it seems impossible that only two decades ago, Aboriginal artists were shut out of galleries and other art institutions. As Jim Logan stated, “We used to yell from outside the walls, but now we are starting to yell in the halls.” Both he and the late Bob Boyer played key roles in that struggle, largely through the Society of Canadian Artists of Native Ancestry (SCANNA). Four of the artists in this exhibition (Logan, Boyer, Edward Poitras and Rick Rivet) were included in INDIGENA (1992), the first major exhibition of contemporary Aboriginal art. Edward Poitras was the first Aboriginal artist to represent Canada at the world’s most prestigious art event, the Venice Biennale, and in 2002 received a Governor General’s Award in Media and Visual Arts, our country’s highest honour. In 2010 Julie Flett was the first Aboriginal artist to be nominated for a Governor General’s Literary Award and Lii Yiboo Nayapipikwii Swer became the first Aboriginal language children’s book to be so recognized.

Here, in these gallery spaces, are iconic pieces from this recent art history: Julie Flett’s illustrations, a Bob Boyer painted blanket, an Edward Poitras coyote, David Garneau’s humorous Cross-Addressing, Rosalie Favell’s playful, I Awoke to find my spirit had returned, in which the artist awakens to reclaim her/his spirit under the watchful eye of Louis Riel. Here are Jason Baerg’s abstractions, Stephen Foster’s interactive multi-media collaboration with Métis elders, filmmakers Danis Goulet and Caroline Monnet’s moving reflections on family, and David Hannan’s provocative animal sculptures.

When the exhibition doors opened on Aboriginal Day 2011, a small boy stood in front of Rick Rivet’s Zone 3 with outstretched arms and exclaimed, “It’s like the artist put all his feelings into it!” A group of boys rushed towards Edward Poitras’s coyote, shouting “Cool!” while girls burst into the alphabet song in front of Julie Flett’s illustrations. Women looked at Tannis Nielsen’s Pain of Being with tears in their eyes. People laughed and marvelled. Their response spoke to the enduring power of art to heal, provoke and communicate - and of the importance of knowing and recognizing these artists and the work they do, and have done for over a century, on our behalf.

- Sherry Farrell Racette, Guest Curator

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*Christi Belcourt’s quote is from her book, “The Weeds of Eternity.”

²Edward Poitras’s quote is from his book, “The Coyote’s Journey.”
KC ADAMS

"My main focus has been the investigation of the dynamic relationship between nature (the living) and technology (progression). I work in any medium I can get my hands on."

KC Adams was born in Selkirk, Manitoba and graduated from Concordia University with a BFA (1998). She works in a variety of media including photography, painting and installation, but Cyborg Hybrid, an ongoing portrait series of artists and cultural workers posing in white T-shirts with beaded text of stereotypical perceptions and slogans, is her best known and most widely exhibited work. Based in Winnipeg, KC maintains her own website to showcase her work and flash art projects.

Selected Solo Exhibitions
2011 Legacy, Parrameta Artists Studio, Parramatta, New South Wales, Australia
2008 Cyborg Hybrids & Accessories, The Odd Gallery, Dawson City, YK

Selected Group Exhibitions
2011 Close Encounters: the Next 500 Years, Plug In ICA, Winnipeg MB
2010 HIDE: Skin as Material and Metaphor, National Museum of the American Indian, New York NY
2008 Anthem: Perspectives on Home and Native Land, Carleton University Art Gallery ON
2007 Photoquai: Biennale des image du monde, Paris, France

Selected Awards and Residencies
2011 Canada Council of the Arts International Residency, Parrametta Australia
2007 "North" Artist Residency, The Banff Centre, Banff AB
JASON BAERG

“...My real foundations to my arts practice is in drawing and painting... In the last couple of years I’ve taken some time to draw from life. Last year I had a really awesome opportunity to work with an urban youth resource centre... while they were busy at work, I was painting them.”

Jason Baerg was born in Sarnia, Ontario and raised in Prince Albert, Saskatchewan. He graduated from Concordia University with a BFA and did graduate studies in digital media. Jason works primarily as a painter and new media artist. Based in Toronto, Jason’s large abstract paintings and new media works, such as the RYBW Series/Plain Truth Project, have been exhibited widely across North America in both virtual and gallery spaces. He has developed multimedia and documentary projects for APTN and the National Film Board.

Selected Solo Exhibitions:
2011  Relations, White Water Gallery, North Bay ON
2010  Urban Footprints, Thaddeus Kviat Gallery, Hudson NY
2009  Primary Manifestos, AXNEO7, Gatineau QC
2008  RYBW Series/Plain Truth Project, Paul Petro Special Projects Space, Toronto ON (touring)

Selected Group Exhibitions:
2009  Hochelaga Revisited, Montréal Arts Interculturels, Montréal QC
2009  Anything That Exists Has a Beginning, Centre A Gallery, Vancouver BC

Selected Awards and Residencies
2010  Artist in Residence, Nidinawe Resource Centre/Urban Shaman Gallery, Winnipeg MB
2008  Quebecore Production Fellowship, Banff New Media Institute, Banff AB
The runners of these various packets underwent great exposure, but they were fleet and athletic and knew how to act to best advantage in storm and danger. They added a picturesque interest to the lonely life of the icebound post as they arrived at it, delivered their message, and again departed.\textsuperscript{26}

This fine, but well-worn silk embroidered moose hide jacket was made by Maria Beacham and her daughter Eleanor as a gift for their son and brother Arthur Beacham, on the occasion of his wedding. The jacket has a detachable hood and once had matching pants. It was worn with fine embroidered gauntlets and a sash tied around the waist. It is beautiful and an eloquent expression of love, but it was much more than a fine outfit for a young man to wear on his wedding day. Arthur Beacham also wore it when he delivered the mail.

Beacham was born around 1884 at Norway House on the northeastern shores of Lake Winnipeg. He was a “runner,” hired to deliver the winter mail, which in the early 20th century was still delivered by dog team. In the early 20th century Beacham ran from Selkirk to Norway House, following the legendary Northern Packet trail from Red River fur trade days. He would jog up the Red River onto the frozen expanse of Lake Winnipeg, travelling 563 kilometres to Norway House. It generally took eight days and the men slept outside in subzero weather. After delivering the mail, he would turn around and run back - a round trip of 1,126 kilometres. His embroidered outfit was essential to his survival. The heavily embroidered “bib” trimmed with mink, buttoned over the opening of the jacket, added layers of insulation and blocked icy drafts.
“Moving away from the city allowed me the freedom to study plants, and get to know the land on my own schedule. I felt like a dog chasing its tail when I lived in the city... Close to the land I’m focused ... I’ve totally changed, and my art has benefitted in every way imaginable because of it.”

Christi Belcourt was born in Scarborough, Ontario and grew up in Ottawa. She is entirely self-taught and has developed a personal style merging traditional beadwork designs with realism and influences from the Woodland School of Artists. In 2003 she moved to the Canadian Shield and northern lakes of Ontario, where she has been an avid student of plants and the natural world. Her research led to Medicines to Help Us, a book project that merged art and Michif knowledge related to plants and traditional plant-based healing.

Selected Solo Exhibitions:
2008  Off the Map, Urban Shaman Gallery, Winnipeg MB and ArtSpace Gallery, Peterborough ON

Selected Group Exhibitions:
2011  The Good Medicine Show, Affinity Gallery, Saskatoon SK
2010  Mantu’c: Little Spirits, Nordamerika Native Museum, Zurich, Switzerland

Selected Awards and Residencies
2007  Aboriginal People’s Collaborative Exchange Program, Canada Council for the Arts
2004  Artist in residence, McMichael Canadian Art Collection, Kleinburg ON
Bob Boyer (1948-2004) was born in Prince Albert, Saskatchewan, graduated from Fine Arts at the University of Regina (1971), and went on to become an influential artist, arts educator, curator and art activist in the emergence of contemporary Canadian Aboriginal Art. He created, administered and taught at the Indian Fine Arts Program at the Saskatchewan Indian Federated College (now First Nations University of Canada). He was a founding member of the Society of Canadian Artists of Aboriginal Ancestry (SCAN A) and was the first Métis artist to have his work purchased by the National Gallery of Canada. He was also a traditional dancer who performed and toured widely.

Selected Solo Exhibitions:
2009  *Bob Boyer: His Life's Work*, MacKenzie Art Gallery, Regina SK (national touring)
1999  *Timelessness*, Rosemont Art Gallery (Art Gallery of Regina), Regina SK
1998  *Bob Boyer: a Blanket Statement*, University of BC Museum of Anthropology, Vancouver BC

Selected Group Exhibitions:
1992  *Indigena: Contemporary Native Perspectives*, Canadian Museum of Civilization, Ottawa ON (international touring)

Selected Awards and Residencies
2003  Canadian Studies Fellow, Institute of British and American Studies / Caspar-David-Friedrich Institute for Art, University of Greifswald, Germany
"As befitting persons of their importance, as well as to accommodate their large retinue of relatives and followers and for trading purposes, their winter camp was large, their single-roomed dwellings especially spacious.... After a feast of the best of buffalo meat, as well as cakes, rice and raisins, beautifully cooked by Madame Breland ... fiddles were tuned up...."

With these words, fur trader Isaac Cowie recalled the hospitality of Marie Grant Breland and her husband, noted trader Pascal Breland. Marie Grant Breland (1820-1889), the daughter of Cuthbert Grant and Marie Desmarais, married Breland at fifteen, assuming the responsibilities of a free trader’s wife. In addition to managing their household at their farm in St. Francois Xavier, she accompanied her husband on numerous trading expeditions and to their large winter camps in Saskatchewan – all while raising a large family of fifteen children.

Madame Breland was a skilled artist, who created this large hooked rug as a wedding gift for her son. If the dates provided by the donor, Josue Breland, are accurate, it was probably made for the 1882 marriage of his parents Gregoire Breland and Marie “Celina” Delorme.
“The man who was my mentor, and who taught me how to finger weave, had passed on in 2003, and his daughters were kind enough to give me his yarn… I also used a small amount of yarn which belonged to my late grandmother.”

Inspired by a gift from his mentor’s daughters, champion Red River jigger and emerging fiddle player, Scott Duffee, researched and created two full-size traditional fingerwoven sashes: a classic red ceinture fléché and a more contemporary sash with deeply personal meanings woven into the stitches, colours and the yarn itself. Both sashes reflect Scott’s desire to actively reclaim and invigorate Métis cultural traditions.

Selected Group Exhibitions:
2008 The Mix: Ryan Richard, Scott Duffee, Billy Joe Green, Aboriginal Peoples Television Network, January 5, 2008 (original broadcast date)
2005 Clearing a Path: New Ways of Seeing Traditional Indigenous Art, Saskatchewan Arts Board (national touring 2005-2010)

Selected Awards and Performances
2010 Scott Duffee & Nathan Baker, Caswell Arts Festival, Saskatoon SK
2009 “Our Home and Métis Land,” Talking Stick Festival and Cultural Olympiad, Vancouver BC

Indigenous Traditional Arts Grant, Saskatchewan Arts Board
Rosalie Favell was born in Winnipeg, Manitoba and currently lives in Ottawa. She studied photography at Ryerson Polytechnic Institute (Bachelor of Applied Arts 1984) and earned a Masters of Fine Arts from the University of New Mexico (1998). Her photo-based work combines humour and gentle critique through the playful digital manipulation of her archive of personal and family photographs. She has recently returned to documentary photography with her ongoing portrait series, Facing the Camera. In 2011 she curated Acting Up: Performing the Indian at the Platform Gallery in Winnipeg and continues to work on a feature length video about Aboriginal photographers.

Selected Solo Exhibitions:
2011  Facing the Camera, Urban Shaman
2008  Reveal, Le Galerie d'art d'Ottawa / The Ottawa Art Gallery, Ottawa ON
2003  I Searched Many Worlds, Winnipeg Art Gallery, Winnipeg MB

Selected Group Exhibitions:
2011  Close Encounters: the next 500 Years, Plug In ICA, Winnipeg MB
2010  HIDE: Skin as Material and Metaphor, the National Museum of the American Indian, New York NY
2006  Our People, Our Land, Our Images: International Indigenous Photography, C. N. Gorman Museum, University of California Davis, Davis CA

Selected Awards and Residencies
2009  Crossing Communities Art Project (Winnipeg), artist mentor, Looking In Speaking Out in Nepal, partnership with Women Foundation Nepal
“While it does incorporate elements of both Cree and French, Michif is neither. It is a language of its own, with all the order, chaos, complexity and beauty of any other.”

Julie Flett was born in Toronto, but has spent most of her life in Western Canada, particularly the city of Vancouver. She completed her Bachelor of Fine Arts at Concordia University (1997), having previously studied textile design at the Alberta College of Art and studio art at the Emily Carr Institute of Art and Design. While Julie has a diverse practice, she is best known for her award-winning illustrations. Her collaboration with Michif elder Grace Ledoux Zoldy has been the inspiration for her latest body of work.

Selected Solo Exhibitions:
2010  Lii Yiboo Nayaapiwak lii Swer: l’alphabet di Michif / Owls See Clearly at Night: a Michif Alphabet Book, Collage, Vancouver BC

Selected Group Exhibitions:
2011  Picturing Intuition, UBC Sub Gallery, Vancouver BC
2008  Izhikawé: to leave tracks to a certain place, FOFA Gallery, Concordia University, Montréal

Selected Awards and Residencies
2010  Nominee, Governor General’s Literary Awards, Children’s Literature – Illustration English Language for Lii Yiboo Nayaapiwak lii Swer / Owls See Clearly at Night
2007  Finalist, Christie Harris Illustrated Children’s Literature Prize for Zoe and the Fawn (Catherine Jameson, Theytus Books 2007

"U Lii Suyii Muu, 2010
digital print
collection of the artist"
"The video was shot and edited by an artist-professional (myself) but the community provided direction on what should be recorded and when. The Project includes interviews and video journeys that document the Métis community... As the audience navigates through the material, they build their own connections and construct their own narratives. Interviews can play off one another or they can combine with imagery of surrounding locations and historical information."* 

Stephen Foster was born in Nanaimo, British Columbia. He received diplomas in Fine Arts and Visual Arts at Malaspina College, a Bachelor of Fine Arts (1990) and a Master’s in Fine Arts in Visual Arts, Media Arts and Interdisciplinary Fine Arts (1993), both from York University in Toronto. Currently on faculty at UBC Okanagan (Kelowna), he is director of The Summer Institute of Interdisciplinary Indigenous Graduate Studies, and co-ordinator of the CanWest Global Centre for Artist’s Video and the MFA Creative Studies Program.

Selected Solo Exhibitions:
2010  The Prince George Métis Elders Documentary Project (producer Mike Evans, collaborator The Prince George Métis Elders Society), The Old Fire Hall, Whitehorse YK
2007  Crossfire: Duels, Dualities and Intertextuality in the Mediaworks of Stephen Foster, MIC Toi Rerehiko Media and Interdisciplinary Arts Centre, Auckland, Aotearoa/New Zealand.

Selected Group Exhibitions:
2006  X-Patriotism, Transmediale International Media Arts Festival, Berlin, Germany
2005  Language of Intercession: Native Media and New Media Artists, Art Gallery of Hamilton, Hamilton ON

Selected Awards and Residencies
2009  Nominee, Best New Media Project, ImagineNative Film and Media Arts Festival
2007  Dawson City International Short Film Festival Artist in Residence, Dawson City YK
      Artist residency, OBORO, Montréal QC
"Métis is as Métis does. Pride requires personal action and social recognition. This is a circle. When marginalized people are recognized as full persons they strive for their own completeness. Visibility engenders a sense of responsibility, a desire to re-make the world into a place that includes them and theirs." 

Artist, curator and art critic, David Garneau was born in Edmonton, Alberta. He earned a Bachelor of Fine Arts in painting (1989) and a Master of Arts in English literature (1993) at the University of Calgary. Garneau is a prolific painter, organizing his work into series in which his technique may shift significantly to explore and experience the ideas each project seeks to address. He joined the University of Regina in 1999 where he teaches painting and drawing. Recently, he has begun to advocate for the study of Métis art as a distinct field within the larger body of contemporary Indigenous art.

Selected Solo Exhibitions:
2003  Cowboys and Indians (and Métis?), Mackenzie Art Gallery, Regina SK (national touring)

Selected Group Exhibitions:
2011  Another Roadside Attraction, Dunlop Art Gallery, Regina SK
2005  Au fils des mes jours/In My Lifetime, Le Musée National des Beaux Arts du Québec, Quebec City QC and the Canadian Museum of Civilization, Gatineau QC

Selected Awards and Residencies
2011  Canadian Aboriginal Curators Delegation to the 54th Venice Biennale, Venice, Italy
2010  Canadian Aboriginal Curators delegation to the 17th Biennale of Sydney, Australia
"It's important that as people with original voices we find our own way ... I think youth filmmakers are really an important generation ... you're going to be the next wave of voices that really make a difference... I would just say to youth out there to just forget about what everyone says you should do and just really follow your heart."

Danis Goulet was born in La Ronge, Saskatchewan. She started working in film production, casting and distribution, beginning as assistant casting director in Big Bear. Her first short film, Spin, created during a workshop at the New York Film Academy, screened at the imagineNATIVE and Sundance film festivals. Moving to Toronto, Danis joined the imagineNATIVE Film Festival staff, serving as Executive Director, Artistic Director and Programmer. She is currently the Aboriginal Arts Services Developer at the Ontario Arts Council.

Selected Film Screenings:
2011  Wapawekka, Berlinale 11, Berlin, Germany; Toronto International Film Festival, Toronto ON; Sundance Film Festival, Park City UT
2006  Divided by Zero, Message Sticks Festival, Sydney, Australia
2004  Spin, Sundance Film Festival, Park City UT

Filmography:
Wapawekka, 2010, V Tape (16 min.)
Divided by Zero, 2006, V Tape (16 min.)
Spin, 2003, V Tape (7 min.)
"I cast taxidermy forms to create hollow animal sculptures open in the back and filled with various materials, such as wool blankets and blended turf (a material used to simulate grass in model train sets). I hope the results create tension and beauty as the forms of animals move between their animal qualities, their appearance as sculptures and the impression of landscape in the gentle undulations of their forms."

Toronto-based artist David Hannan was born in Ottawa and earned a AOCA diploma (with honours) from the Ontario College of Art (1995). He very quickly established himself as a versatile and innovative artist, working in paint, design, and sculpture. Hannan works in theatrical and film production design, including set design and puppetry. A consistent theme in his work is an exploration of vulnerability in humans and animals. From his portrait work to his translucent sculptures made of packing tape, Hannan mixes humour and pathos to create installations and images that provoke, amuse and disturb.

Selected Solo Exhibitions:

2009  Faunamorphic, Art Gallery of Southwestern Manitoba, Brandon MB
2006  ALLcreatures, Gallery 101, Ottawa ON
2004  DOUBLEcurve, Thunder Bay Art Gallery, Thunder Bay ON

Selected Group Exhibitions:

2007  Remix: New Modernities in a Post Indian World, Heard Museum, Phoenix AZ (international touring)
2001  Rielisms, Winnipeg Art Gallery, Winnipeg MB and Dunlop Art Gallery, Regina SK
1997  Transitions, Indian Art Centre, Ottawa ON (international touring)

Selected Awards and Residencies

2006  Artist in Residence, McMichael Canadian Art Collection, Kleinburg, ON
2003  Back to Batoche coin design, Royal Canadian Mint
“Mrs. Laroque was typical of good Métis women, who raised a large family ... (She) went through two battles in buffalo times. She and her late husband were one time much interested in school matters here and for a number of years provided a school house at their own expense.” 18

Rosalie Laplante Laroque (1845 – 1910) was born on the White Horse Plains near present-day Winnipeg, Manitoba. She was the second wife of free trader Antoine Laroque. Their annual trade route took them on a circular journey from South Dakota to Lac la Biche in northern Alberta. The family settled at Lebret in the Qu‘appelle valley.

Mrs. Laroque was a versatile artist who worked with beads, dyed porcupine quill and hair. Her quillwork tools and two pieces of her beadwork have survived. This large wall pocket, stitched from two shades of brown and wine velvet uses twenty-nine different bead colours. It is stitched with fine sinew and combines realistic, stylized and pictorial elements. She added visual references to roots at the base of each floral composition and incorporated beaded outlines depicting water and a whooping crane spearing a fish.
"These paintings come from my inner voice, the sifting of my personal experience and my knowledge of our community ... our people still depend on the land, it washes us with humbleness and inspires us to continue on." – J. Logan

Born in New Westminster, British Columbia, Jim Logan is an artist, curator, and poet. Following his graduation from the Kootney School of Art (1984), he moved to the Yukon where his experiences inspired vivid narrative paintings that celebrate the colour and beauty of daily life, while often revealing tough histories and social realities. A founding member of the Society for Canadian Artists of Aboriginal Ancestry, Logan is currently a Visual Arts officer at the Canada Council for the Arts.

Selected Solo Exhibitions
2010 Our World, Bearclaw Gallery, Edmonton AB
1998 love affair: the book of joan, Dalhousie University Gallery, Dalhousie NS (national touring)
1990 A Requiem for Our Children, Rosemont Gallery, Regina SK (national touring)

Selected Group Exhibitions
2006 World Upside Down, Walter Phillips Gallery, Banff AB (national touring)
1992 Indigena: Contemporary Native Perspectives, Canadian Museum of Civilization (international touring)
"I'm an embodiment of [my grandmother], so bridging the gap is a way of reclaiming my culture, my spirit memory ... We are people who are not stuck in time, we keep evolving."  

Caroline Monnet was born in Aylmer, Quebec and earned a BA in Communication and Sociology from the University of Ottawa and the University of Granada, Spain. Currently based in Winnipeg, Caroline worked for the CBC before shifting to multimedia arts. She created her first documentary film in 2008 with the National Film Board. The following year she directed her first experimental short film, *Ikwé*. Her most recent project is a trilogy based on the lives of urban Aboriginal youth. She is a founding member of the ITWE Collective.

Selected Screenings:
2010 *Warchild*, Toronto International Film Festival, Toronto ON
*Tashina*, Gimme Some Truth Documentary Film Festival, Winnipeg MB
2009 *Ikwé*, European Film Festival (multi-city)

Selected Awards and Residencies
2011 NFB / imagineNATIVE Digital Media Project Initiative with ITWE Collective
2011 artist residency, Picture Berlin, Berlin, Germany
2010 artist residency, OBORO, Montréal QC
2008 Best Short Documentary (for 360 Degrees) Aboriginal Film and Video Festival, Winnipeg MB

Filmography
*KWONI*, 2011, Winnipeg Film Group (5 min.)
*Warchild*, 2010, Winnipeg Film Group (5 min.)
*Tashina*, 2010, Winnipeg Film Group (5 min.)
*Ikwé*, 2009, Winnipeg Film Group (5 min.)
*360 Degrees*, 2008, NFB (18 min.)
"My process is ‘to let go of thought’ as Cardinal says and to allow the subconscious to bring forth knowledge that was previously unknown ... I often paint by candle light as well ... I like the effects of sharp contrast ... so I dim the lights and my thoughts - while thinking of my mom and her life / her history as she has told me."  

Tannis Nielsen was born in Red Deer, Alberta. She completed her Bachelor of Arts (Art and Art History) at the University of Toronto/Sheridan Institute (2002) and a Master’s of Visual Studies (2006) from the University of Toronto. Her paintings, film and media projects engage with reclamation, memory and healing. She is currently researching art terms and concepts based in Indigenous language and thought. Tannis teaches courses at the Ontario College of Art and Design and has worked on a variety of community arts projects.

Selected Solo Exhibitions:
2001    Tannis Nielsen, The Arbor Room, Toronto ON

Selected Group Exhibitions:
2010    Red Runners, Well and Good Gallery, Toronto ON
2008    Honoring Tradition: Reframing Native Art, Glenbow Museum, Calgary AB
2007    STATIC (a visual collaboration with dancer Troy Emery Twigg), Box Theatre, Toronto ON
        Red Eye: First Nations Short Film and Video, Carleton University Art Gallery, Ottawa ON (national touring)

Selected Awards and Residencies
2002    Huffman Award (outstanding graduate Art and Art History) University of Toronto/Sheridan Institute
"Well I like all this colour, that's why I put it here. I like the red, and this colour ... And the leaves are nice and bright eh, green and the flowers are red of course. I don't know what you call these flowers, but they're flowers anyway ... pure Michif ... Oh, I must have made a thousand of these." 22

Adeline Pelletier dit Racette was born in a Métis road allowance community by Katepwa Lake in Saskatchewan's Qu’appelle valley. Adeline was known for her skills as a seamstress, and earned money by selling hooked rugs to families throughout the valley, sometimes trading them for food and other goods. As she recalled, “You didn’t have to worry about anything, once you have a rug like that.” She dyed fabric with red crepe paper when she ran out of red cloth, and drew her designs on brown paper bags with charcoal from her wood stove.

As an elderly woman, Adeline collaborated with her daughter Margaret Harrison on a series of workshops teaching the art of Métis rug hooking, culminating in an instructional video, Aen Kroshay aen tapee avec mi gineey: Metis Hooked Rugs produced by the Gabriel Dumont Institute. Interviews conducted in 2002, and a group of her floral hooked rugs are in the collection of the Gabriel Dumont Institute. Awaken My People, with text that refers to the quote attributed to Louis Riel, was a collaboration with Margaret Harrison. Adeline Pelletier dit Racette passed away in 2004.
“Because of the history, because of the injustice, I felt I had to move in this other direction, becoming more nationalistic. But yet it’s almost a forced position — being backed into a corner.”

Edward Poitras was born in Regina and currently lives in Lestock, Saskatchewan. He did not attend art school, but rather was mentored by Sarain Stump and Domingo Cisneros at Indigenous art programs at the Saskatchewan Indian Cultural College and Manitou College, La Macaza QC. An internationally recognized artist, Poitras’ work remains deeply tied to the prairies. His projects are meticulously researched and constructed. In addition to his conceptual installations, he has created several web-based projects including JAWREZ (1995), MISSING (2009) and Balustrade (2011).

Selected Solo Exhibitions
2005  Marking Time, Tribe Inc., Saskatoon SK
1995  Canada, XLVI Venice Biennale

Selected Group Exhibitions:
2011  Close Encounters: the Next 500 Years, Plug In ICA, Winnipeg MB
2010  Border Zones: New Art across Cultures, UBC Museum of Anthropology, Vancouver BC
2002  Qu’appelle: Tales of Two Valleys, Mendel Art Gallery, Saskatoon SK
1992  INDIGENA: Contemporary Native Perspectives, Canadian Museum of Civilization, Gatineau QC

Selected Collaborative Performances and Projects
2004  Grasslands – Where Heaven Meets Earth, a site specific performance, Grasslands National Park SK

Selected Awards and Residencies
2009  Invited artist, Eiteljorg Fellowship for Native American Fine Art, Eiteljorg Museum, Indianapolis IN
2002  Governor General’s Award in Media and Visual Arts
"A lot of mark-making is almost like carving into the painting to get at an unconscious idea. I think it’s a fairly complex process to develop an image. It develops – it doesn’t just happen. There’s chaos and control, destruction and reconstruction. There are layers of paint, with drips over them, and washes over other areas. It’s very process-oriented.”

Rick Rivet was born in Aklavik in the Northwest Territories. His family lived in the MacKenzie River Delta region, on the land trapping and hunting, in Aklavik, and later moving to Inuvik. He moved south where he earned a Bachelor of Arts from the University of Alberta (1972), a Bachelor of Fine Arts from the University of Victoria (1980) and a Masters in Fine Arts from the University of Saskatchewan (1985). His large paintings merge abstract expressionism with a thoughtful consideration of Indigenous philosophy and histories.

Selected Solo Exhibitions:
2011  *Transitional States: New Work*, Gallery Gevik, Toronto ON
      *Rick Rivet: Mappings*, Rushman Gallery, Indianapolis IN

Selected Group Exhibitions:
1993  *Arts from the Arctic*, Maltwood Art Museum and Gallery, University of Victoria (international touring)
1992  *INDIGENA: Perspectives of Native Peoples*, The Canadian Museum of Civilization, Gatineau, QC (national touring)

Selected Awards and Residencies:
2007  Inducted into the Royal Canadian Academy of Arts
2002  Andy Warhol Foundation Fellowship Residency, Heard Museum, Phoenix AZ
1999  Eiteljorg Fellowship for Native American Fine Arts, Eiteljorg Museum, Indianapolis IN
Notes:

5. Jason Baerg interview, TV Thunderbird Episode 3: Jason Baerg, Thunderbird Arts, Culture and Entrepreneur Centre, Youtube.
12. Vantage Point: Rosalie Favell — If only you could love me ..., Smithsonian Institute: National Museum of the American Indian, Youtube.
17. David Hannan, personal communication with the author, July 13, 2011.
EDWARD POITRAS

*Vita Brevis* (detail), 1992
bone and glue assemblage

collection of the Mendel Gallery
WORKS IN THE EXHIBITION

ADAMS, KC (MB)
iPad is Cree Floral, 2011
beaded iPad cover
iPhone Communication Bites, 2011
beaded iPhone cover
Power Peyote Stitch, 2011
beaded Macbook cord
Cyborg hybrid accessories and images
Collection of the artist

BAERG, JASON (SK/ON)
Plain Truth, Black West, 2007
digital print on canvas, 202.5 x 202 cm.
Plain Truth, Yellow East, 2007
digital print on canvas, 203 x 203 cm.
Collection of the Department of Indian and Northern Affairs Canada.

BEACHAM, MARIA and ELEANOR
Man’s Silk Embroidered Jacket, gauntlets and sash, 1907
moose and caribou hide, mink fur, silk embroidery thread, brass buttons
Collection of the Lake of the Woods Museum

BELCOURT, CHRISTI (ON)
Can I Get a Picture With You Gabe?, 2008
acrylic on canvas, 91.5 x 122 cm.
Coat for Harry from Great Metis of My Time (series), 2006
acrylic on canvas, 91.5 x 122 cm.
I Wish I Knew You...I’d Have So Many Questions, 2010
acrylic on canvas, 91.5 x 122 cm.
Collection of the Gabriel Dumont Institute

BOYER, BOB (SK)
Dance of Death – Dance of Life, 1992
oil and acrylic on blanket, rawhide, 140 x 237 cm.
Somewhere in February Walk On She Wrote, 2002
140 x 237 cm.
Permanent Collection of the Saskatchewan Arts Board.
Summer Dirt Hills, 1999
fresco on wood, 185.5 x 127 cm.
Collection of Misty Longman

BRELAND, MARIE GRANT (MB)
Le tapis Breland / Hooked rug, circa 1880
fabric and wool, canvas, 183x183 cm.
Collection of Le Musée de St-Boniface Museum

DUFFEE, SCOTT (SK)
Red Ceinture Fleché, 2004, fingerwoven wool.
Permanent Collection of the Saskatchewan Arts Board

FAVELL, ROSALIE (MB/ON)
Chairlift from Wish You Were Here, 2011,
digital print, 53.5 x 72.5 cm.
Edward Poitras from Facing the Camera, 2008, digital print,
53.5 x 72.5 cm.
I awoke to find my spirit had returned, 1999
digital print, 104 x 129.5 cm.
Lori Blondeau from Facing the Camera, 2008
digital print, 53.5 x 72.5 cm.
Collection of the artist.

FLETT, JULIE (ON/BC)
Lii Yihobo Nayaapiwik Lii Swer: ‘Alphabet di Michif Owts See
Clearly at Night: the Michif Alphabet, 2010
digital prints A-Z plus cover image, 30.5 x 30.5 cm.
Collection of the artist.

FOSTER, STEPHEN (BC)
Prince George Métis Elders Documentary
Project, 2007, producer Mike Evans
interactive video installation
Collection of the artist.

GARNEAU, DAVID (AB/SK)
Centering (buffalo skull), 2011
acrylic on canvas, 152.5 x 122 cm.
Fourth Teaching, 2011
acrylic on canvas, 122 x 122 cm.
Torso (rib cage), 2011
acrylic on canvas, 122 x 122 cm.
Collection of the artist
Cross-Addressing, 2002
oil on canvas, 122 x 152.5 cm.
Collection of the Canadian Museum of Civilization

GOULET, DANIS (SK/ON)
Wapowekka, 2010, 16 min. short film, V-tape.

HANNAN, DAVID (ON)
Pile, 2009
mixed media sculpture, 61 x 42 x 33 cm.
Lost, 2009
polymerized gypsum, steel, foam, 117 x 84 x 94 cm.
Collection of the artist.

LAROQUE, ROSALIE LAPLANTE (MB/SK)
Beaded wall pocket, circa 1890
velvet, cotton print, beads, 38 x 46 cm.
Collection of the Lebret Museum
LOGAN, JIM (BC/ON)
*National Pastime* (series of 7), 1991
*National Pastime*
acrylic on canvas, 122 x 183 cm.
*Where are we going? Where have we been?*
acrylic on canvas, 20 x 24 in.
*Father Image I*
acrylic on canvas, 51 x 61 cm.
*Father Image II*
acrylic on canvas, 51 x 61 cm.
*Winners and Losers*
acrylic on canvas, 51 x 61 cm.
*Breaking Free*
acrylic on canvas, 51 x 61 cm.
*Defensive Pair*, 1991
acrylic on canvas, 51 x 61 cm.
Collection of the Department of Indian and Northern Affairs Canada

MONNET, CAROLINE (QC/MB)
*Ikwé*, 2009, 5 min. short film, Winnipeg Film Group
*Warchild*, 2010, 5 min. short film, Winnipeg Film Group

NIELSEN, TANNIS (SK/ON)
*Gold Digger*, 2008
acrylic on canvas, 107 x 183 cm.
*Pain of Being*, 2010
acrylic on canvas, 122 x 137 cm.
Collection of the artist

PELLETIER DIT RACETTE, ADELINE
*Awaken My People*, 2003
hooked rug dimensions

POITRAS, EDWARD (SK)
*Freddie and the Fur Café Noir*, 1997
acrylic, buffalo hide on board, 33 x 30.5 cm.
*Vita Brevis*, 1992
coyote bones, rawhide, circuit board, transmitters and antennae, tape player, transistor radio components with feathers
Collection of the Mendel Art Gallery
*Pile of Cars*, 1994
six lightboxes: Thunderbird, Winnebago, Pontiac, Mohawk, Delaware, Ottawa, ea. 75 x 104 x 17 cm.
Permanent Collection of the Saskatchewan Arts Board

RIVET, RICK (NWT/BC)
*Infinity*, 2007
acrylic on canvas, 165 x 165 cm.
Collection of Virginia Christopher Fine Arts
*Zone*, 2002
acrylic on canvas, 168 x 190.5 cm.
Collection of the Department of Indian Affairs Canada

UNKNOWN ARTISTS
*Mossbag*
Wall pocket
Collection of the RCMP Heritage Centre

VENNE FAMILY
*Woman’s Beaded Legging*
Parks Canada collection

LENDERS TO THE EXHIBITION
The deepest appreciation to the lenders to this exhibition, whose generosity, assistance and enthusiasm made this exhibition possible.

Che Meegwetch and Un Gros Marsi to:

The artists
Canadian Museum of Civilization, Gatineau QC
Gabriel Dumont Institute, Saskatoon SK
Indian Art Centre, Department of Indian and Northern Affairs Canada, Gatineau QC
Lake of the Woods Museum, Kenora ON
Lebret Museum, Lebret SK
Mendel Gallery, Saskatoon SK
Misty Longman, Regina SK
Le Musée de Saint-Boniface Museum, St. Boniface MB
Saskatchewan Arts Board, Regina SK
Parks Canada Western and Northern Canada Service Centre, Winnipeg MB
RCMP Heritage Centre, Regina SK
Virginia Christopher Fine Arts, Calgary AB
CREDITS

Resilience / Resistance: Métis Art, 1880-2011

Batoche National Historic Site
Parks Canada

June 21 – September 15, 2011

Guest curator: Sherry Farrell Racette
Installation Preparator: Wally Dion

Exhibition Catalogue:

Text: Sherry Farrell Racette
Design: Sherry Farrell Racette and Leo Baskatawang
Layout: Leo Baskatawang
Printers: Print West

All photographs courtesy of the artist, unless listed below:

Don Hall, 2, 14
Patrick Altman, 6
Peter Beszterda, 4, 5, 8, 9, 10, 12, 18, 22, 24, 25, 26, 29
Rob Barrow, 13
Sherry Farrell Racette, 21

Acknowledgements:

Michif translations for the exhibition: Norman Fleury, Woodnorth, MB
Textile conservation and advice: Brenda Smith, MacKenzie Art Gallery, Regina SK
Gabriel Dumont Institute / Batoche partnership for Peter Beszterda
photography, Norman Fleury Michif translation and Back to Batoche Days
docent support
Parks Canada collaborators: Irene LeGatt, Tracey Verishine, Brenna
Lozinsky, Nicole Dancey, Mark Calette
Batoche site collaborators: Jacqueline Gaudet, Ray Fidler, David Fidler,
Isidore Gaudet Linda Guenther, David Pilon, and the rest of the Batoche
staff.
Exhibition Docent, Bonnie Hrycuik
Food and moral support: Brenda and Eugene Hrycuik

Funding for this exhibition was provided by the Government of Canada

Canadian Cataloguing in Publication Data
Parks Canada
Métis art
R64-414/2011E
kc adams
jason baerg
marie and eleanor beacham
christi belcourt
bob boyer
marie grant breland
scott duffee
rosalie favell
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