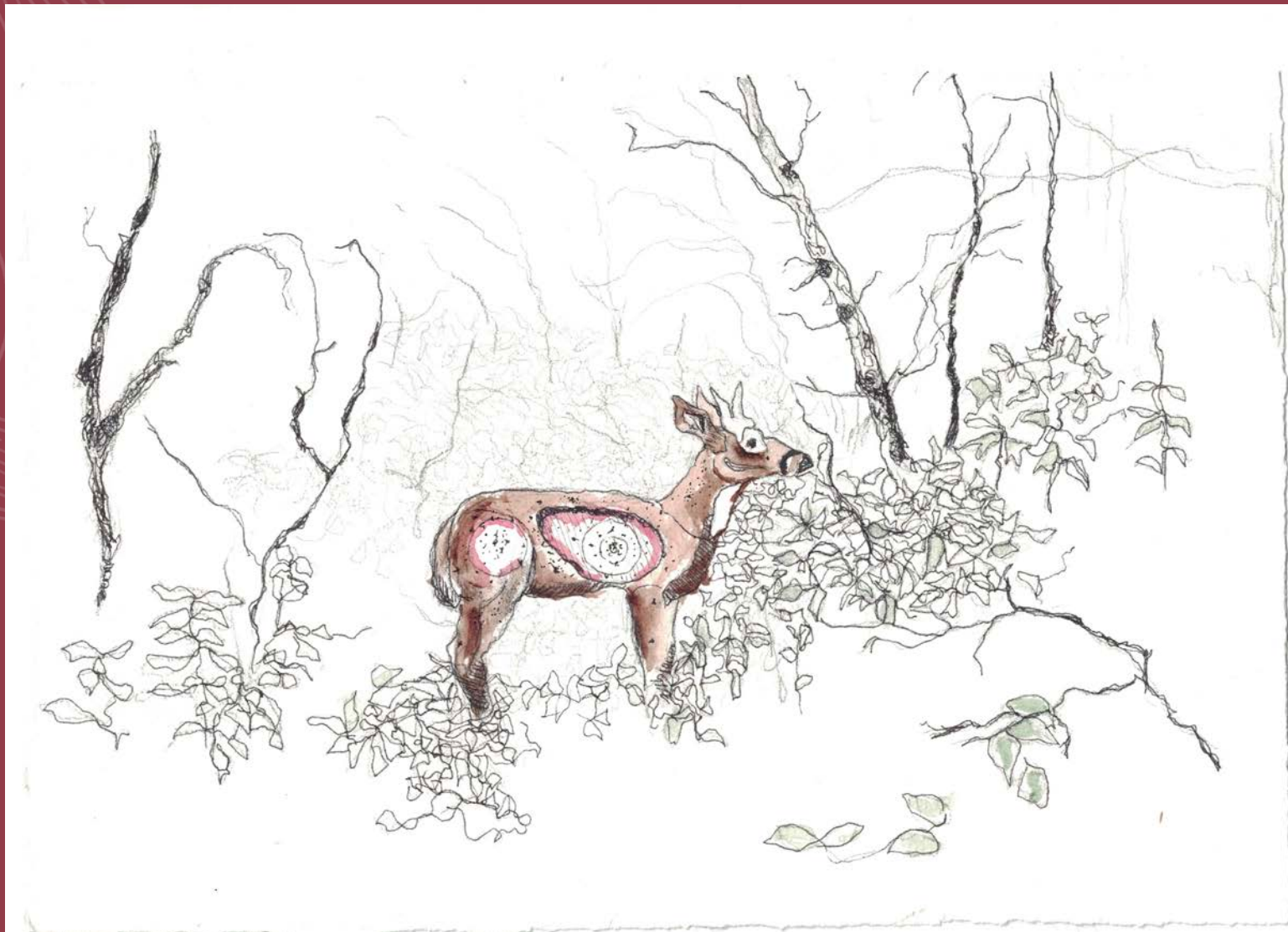




Kiona Callihoo Ligtoet, *It Only Punctured Foam*, 2020

What's Held

 **ART GALLERY**
of GRANDE PRAIRIE

Alberta Foundation for the Arts
Travelling Exhibition Program

Alberta Foundation for the Arts

TRAVELLING EXHIBITION PROGRAM

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

Northwest Region:

The Art Gallery of Grande Prairie, Grande Prairie

Northeast and North Central Region:

The Art Gallery of Alberta, Edmonton

Southwest Region:

The Alberta Society of Artists, Calgary

Southeast Region:

The Esplanade Arts and Heritage Centre, Medicine Hat

Each year, more than 600,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 9,000 artworks showcasing the creative talents of more than 1700 artists. The AFA art collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.



The AFA and TREX partners respectfully acknowledge that the artistic activity we support takes place on the territories of Treaty 6, 7 and 8: lands of First Nations and Métis peoples.



What's Held

Curated by Kiona Callihoo Ligtoet and Robin Lynch

Memory, land, and identity are all deeply interwoven, often coming together to form a sense of home or belonging; joy or grief. These gentle ties to place extend from stories across generations that overlap with our own, responsibilities to land and the histories it holds, a moment witnessed, a tracing of steps, or an urge to remember and care for a space from which we grew.

The artworks in *What's Held* explore ways of memorializing, mapping, and holding onto these significant sites, keeping our stories of them alive and present, even as the landscape shifts or carries us further away from home. Beyond settler borders and monuments, the works recognize the power and importance of place, from the desire paths left over from continually wandering the same treasured areas in meadows, fields, and forests, to the objects and scents that come to represent the ways that we've known these spots across landscapes.

Fifteen of the works are from the collection of the Alberta Foundation for the Arts. Separate from this collection, are five drawings and prints by Kiona Callihoo Ligtoet. Her works share snippets of memories growing up on the prairies, becoming a form of personal archiving. She draws from feelings of loss and the complexities of enfranchisement, but also from moments of closeness between her and her relatives as they've walked through the bush, visiting familiar spots on the land.

By bringing these artworks together, *What's Held* is a testament to land as a layered and active site that is powerfully carried forward through the stories told and held by our individual and collective experiences.

Alberta Foundation for the Arts
Travelling Exhibition Program



MEET THE ARTISTS

Kiona Callihoo Ligtvoet

Kiona Callihoo Ligtvoet (she/her) is a mixed Cree, Métis, and Dutch artist coming from scrip land, and descending from Michel First Nation. Kiona is currently practicing in amiskwaciwâskahikan, where she primarily works in painting and printmaking while exploring stories of grief and tenderness. Her practice uses a non-linear telling of memories through narrative work as a form of personal archiving. It draws from feelings of loss, displacement, and enfranchisement, but also from moments of deep belly laughter. Paired with her studio practice, Kiona has also been working alongside other artists in initiatives of community care, co-organizing Making Space in partnership with Sanaa Humayun. Making Space is a visual-arts focused BIPOC peer mentorship group prioritizing collaboration through workshops, artist visits, studio hangouts, and a shared love of gossip, support, and privacy.

Jewel Shaw

The drawn line has become a symbolic representation of existence in my work. Similar to writing in a journal, drawing and re-drawing a spare set of found objects has become a daily ritual in my studio practice. Through tracing and transfer processes, I am documenting memories and experiences that may be real or imagined, literal or metaphoric. The objects drawn, such as animal muzzles, snouts, tools and old machinery are meant to expose personal feelings of containment, memory and loss while pictorial/compositional decisions reveal internal landscapes where ideas of identity and place are examined.

It is my intent to create works that allow for illusion and open-ended quality as well as provoke and invite viewers to speculate on implied narratives as well as possible symbolic associations with the objects rendered within the compositions. These vestiges of memories, objects and time are intertwined and become united within the picture plane and become a personal archive where political and social issues can be played out.

Alana Bartol

What bodies move alongside, within, and outside of the designated city boundaries? Who inhabits the spaces along the city limits? How is the border inscribed on the land and felt in space? For the 8th Mountain Standard Time Performative Arts Festival, I attempted to trace the city limits of Mohkinstsis / Calgary on foot. The Google map developed by the City of Calgary became a virtual guide. Without sanctioned pathways or access points, the boundaries of the city are often experienced from a distance, from a vehicle, or not at all. While the city limit runs alongside roads and highways, it also demarcates the border along Tsuut'ina Nation 145, dips and crosses both the Bow River and Elbow River, runs directly along the Bearspaw Dam, moves across private property, farmlands, and sinks into ponds. This work was first presented at The New Gallery in partnership with M:ST Performative Arts Festival. It toured as a solo exhibition through the Alberta Foundation for the Arts TREX programs (2017-2019) to 20 locations in Alberta, curated by Shannon Bingeman. It is now in the collection of the Alberta Foundation for the Arts.

Bruno Canadien

The Constellations paintings demonstrate Indigenous diaspora and presence by mapping contemporary First Nation populations, and de-colonizes the geographical landscape while exploring relationships between Native North America and Settler states. Ignoring non-indigenous map-making priorities which themselves ignore our ancient occupation of our countries, imposed colonial lines of jurisdiction are removed, left out of the picture. Within this frame, our communities are highlighted, placed in relation to the land and the rivers within our ancient territories where they have always been. Recognizing that we are Peoples always adapting, we can also be found in rural and urban centres throughout these territories.

Robin Smith-Peck

Robin Smith Peck has spent most of her career in northern Canada. She grew up in Goose Bay, Labrador; received her BFA from the Nova Scotia College of Art and Design and later her MVA from University of Alberta. She has taught printmaking in the remote communities of Holman, Cape Dorset and Iqaluit; as well as University of Alberta and Keyano College. Her work has been exhibited internationally and across Canada and is found in many collections such as Canada Council, Statoil, Silpakorn University, Thailand, and the Canadian Embassy, New York.

MEET THE ARTISTS

Bryce Krynski

Printed on KODAK PROFESSIONAL ENDURA Premier Paper, *Gone Today, Here Tomorrow*, is a series of ten (10) photographs that were created during a three-month urban ecology residency at the Lougheed House in downtown Calgary. Built on the outskirts of the city in 1891—fourteen years before Alberta became a province—the Lougheed House’s construction erased nearly three acres of native prairie grasslands. We know this because both historical and contemporary texts regularly describe the House as having been built on the “bald prairies”. This minimizing description reinforces colonial accounts of the prairies as unproductive lands—a place to be settled. The Lougheed House stands as a legacy of colonialism and settlement in Alberta. But it is also a beautiful house and an important contemporary cultural resource in Calgary today. We were taken by both its active outdoor public spaces and its interior that invites important conversations.

Gone Today, Here Tomorrow, is a botanical intervention. Fifty native prairie grasses and wildflowers were installed and then photographed on ten fireplace mantels throughout The Lougheed House in a gesture to return these plants to the site. *Gone Today, Here Tomorrow* rehearses new equitable ecological futures for this plot of land in downtown Calgary. It opens up a conversation about reconciliation, conservation, and spatial politics. To move the project beyond the photographs, the same fifty plants will be planted as a permanent native grassland garden bed in the spring of 2018.

To photograph the plants on the mantels, we invited long time collaborator Bryce Krynski to work with us. When the house was restored in 2005, Krynski was hired to document the newly renovated and transformed house. His photographs were used in early promotional and marketing materials. With our role as artists in residents, we thought it an important gesture to have Krynski return to The Lougheed House to reshoot it with the intention of creating an alternative narrative for the site.

Amy Malbeuf

(Métis, born in 1987, Rich Lake, Canada, Treaty 6 territory) is a visual artist currently living on unceded Mi’kmaq territory in Terence Bay, Nova Scotia. Amy’s practice explores notions of identity, place, language and ecology through the use of various mediums such as animal hair tufting, installation, performance and tattooing. Malbeuf holds a Master in Visual Art from the University of British Columbia Okanagan, Kelowna.

Sarah Fuller

As a 2003 BFA Photography Major from Emily Carr University in Vancouver, Sarah Fuller is one of several of Alberta photographers who have extended their practice into video, installation and performance. In addition, instead of the photographic image being a discrete work in and of itself, the photographic act and its image(s) are only part of the story which Fuller has set in motion. Her art, then, is primarily project-based, site-specific and relies on large-format photography in which the artist herself is sometimes present in the final work. Major themes explored include place, landscape and the constructed wilderness with an emphasis of what she describes as “the multiple levels of perception, reality and narrative.” Iceland, Banff National Park and Dawson City, Yukon are three of the locations where she has created new work.

Sarah Fuller has been an artist in residence at Klondike Institute of Art and Culture, Yukon; Fondazione Antonio Ratti, Italy and the Association of Visual Artists (SIM), Iceland. In 2015, supported by the Canada Council for the Arts, she conducted a self-directed research project in Australia. This was followed by her acceptance into an MFA degree program at the University of Ottawa (2015 -2017). Fuller’s art has appeared twice in the Alberta Biennial of Contemporary Art (2013 and 2015, Art Gallery of Alberta) and from her home base in the Bow Valley, AB, she has exhibited at the Whyte Museum of the Canadian Rockies (Banff, AB), Calgary’s Truck Gallery (with Dianne Bos), Les Territoires (Montreal, PQ), Latitude 53 (Edmonton, AB), Christine Klassen Gallery (Calgary, AB) and others.

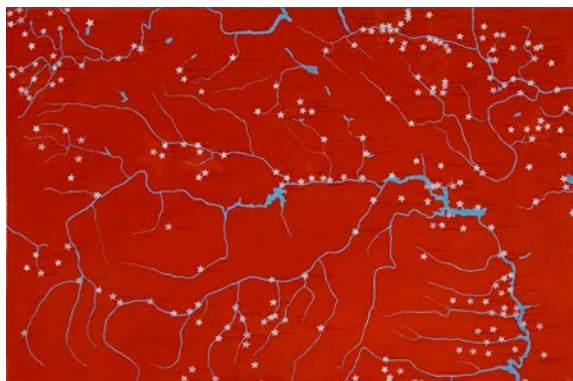
Laura Grier

“Spirituality is a deeper level of knowledge and awareness and it too guides our behaviour. Living fully and successfully in the now world, is dependent upon our understandings and our relationship to the living entities of the upper world. Our lives are regulated by these relationships and maintaining the balance in these relationships is of utmost importance. Our very existence depends on maintaining and respecting these relationships.” – Fibbie Tatti

These prints are my gift to the Dene and Sahtúgot’ine writers whose work has guided me towards this now path of a very Indigenous way of making, and in a way, back home. Inside each print is a ceremonial mark, a message, an action, and a Dene belief system. I hope these prints can help guide you too. Mahsi Cho



image inventory



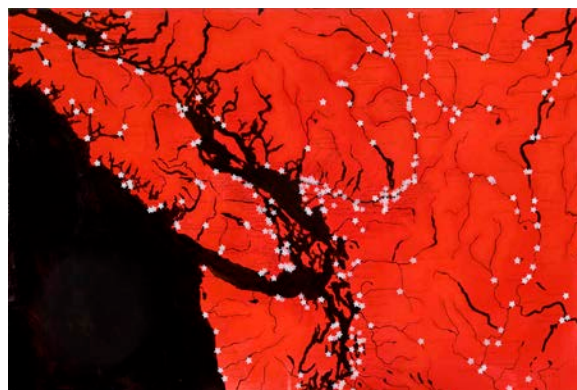
Bruno Canadien

Mini Sosa

2008

Acrylic and charcoal on canvas

Collection of the Alberta Foundation
for the Arts



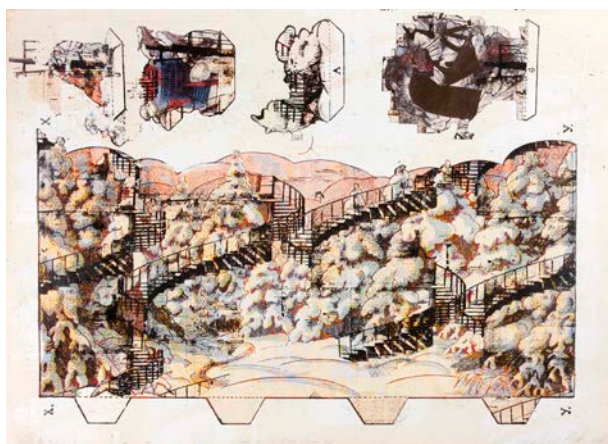
Bruno Canadien

Island and Mainland

2006

Acrylic and charcoal on canvas

Collection of the Alberta Foundation
for the Arts



Robin Smith-Peck

Finding the Way Back Up

2014

Digital print on paper

Collection of the Alberta Foundation
for the Arts



Robin Smith-Peck

Tracking the Distance Home

2014

Digital print on paper

Collection of the Alberta Foundation
for the Arts



Sarah Fuller

Glass House, Dawson

2015

The Road North Series, 2015

chromogenic print on paper

Collection of the Alberta Foundation
for the Arts



Sarah Fuller

Flipped Car, Klondike Highway

2015

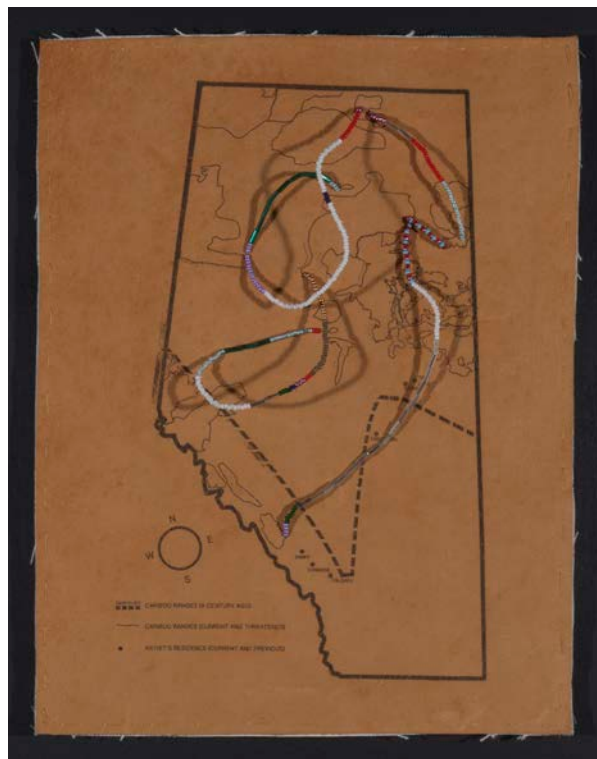
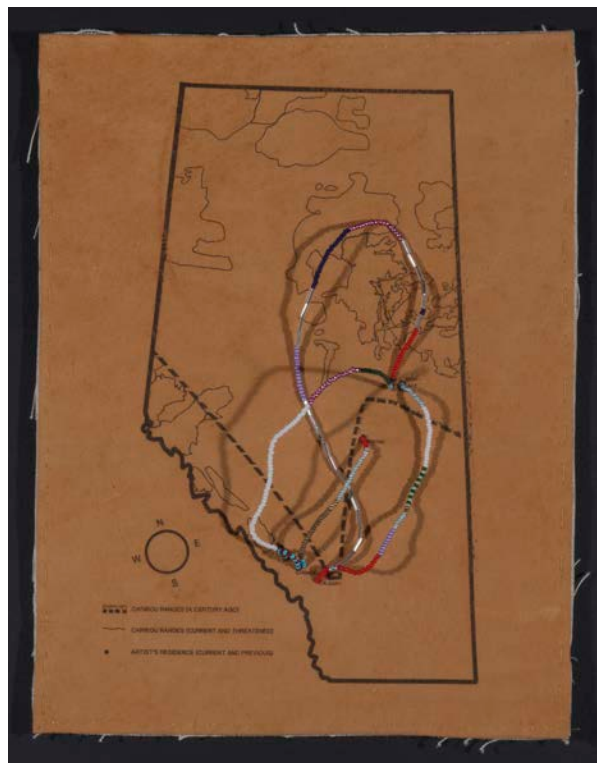
The Road North Series, 2015

Chromogenic print on paper

Collection of the Alberta Foundation
for the Arts



image inventory



Amy Malbeuf

The Caribou's Range / The Artist's Range

2014

Glass beads, photo transfer, thread, elk
hide on canvas

Collection of the Alberta Foundation
for the Arts



Bryce Krynski
Gone Today, Here Tomorrow (Mission Room)
 2018
 Digital photograph on paper
 Collection of the Alberta Foundation
 for the Arts



Bryce Krynski
Gone Today, Here Tomorrow (Ballroom)
 2018
 Digital photograph on paper
 Collection of the Alberta Foundation
 for the Arts



image inventory



Jewel Shaw
Rabbit House Lies, 2013
lithograph on paper
11 × 14 inches
Collection of the
Alberta Foundation
for the Arts



Jewel Shaw
It Was The End, 2013
Lithograph on paper
Collection of the
Alberta Foundation
for the Arts



Laura Grier
Ediri nene, 2019
Screenprint on paper
Collection of the
Alberta Foundation
for the Arts



Laura Grier
Hjyuwə nene, 2019
Screenprint on paper
Collection of the Alberta
Foundation
for the Arts



image inventory



Kiona Callihoo Ligtvoet
*Settled Into Trees and Grass and the Bones
of Buried Birds*
2020
Mixed media on Paper
Collection of the Artist



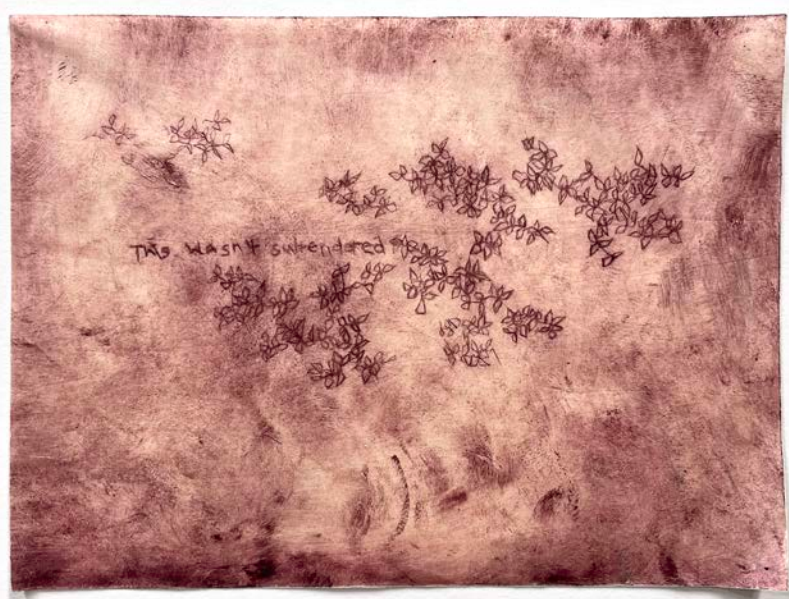
Kiona Callihoo Ligtvoet
You Looked Cold
2020
Engraving into copper plate
Collection of the Artist



Kiona Callihoo Ligtvoet
Surrendered
2020
Engraving into copper plate
Collection of the Artist



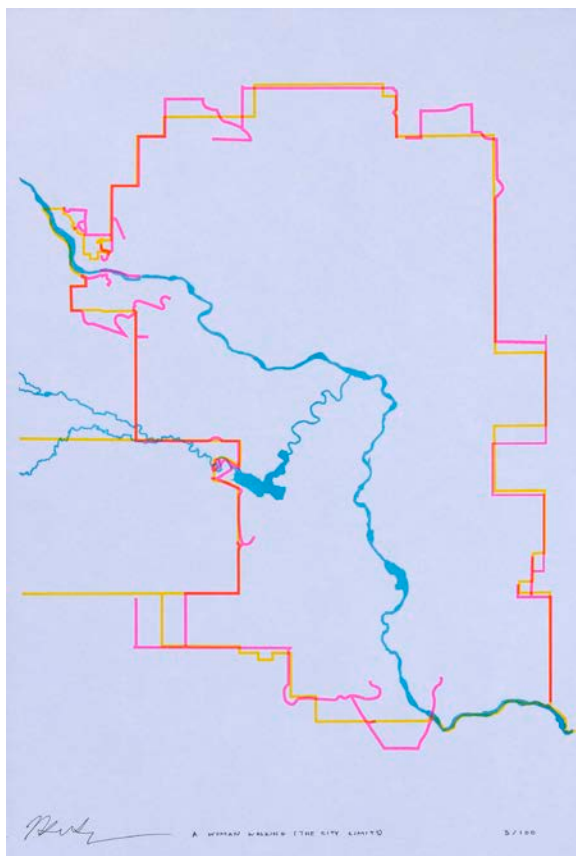
Kiona Callihoo Ligtoet
It Only Punctured Foam
 2020
 Mixed media on Paper
 Collection of the Artist



Kiona Callihoo Ligtoet
This Wasn't Surrendered
 2020
 Etching and drypoint on washi paper
 Collection of the Artist

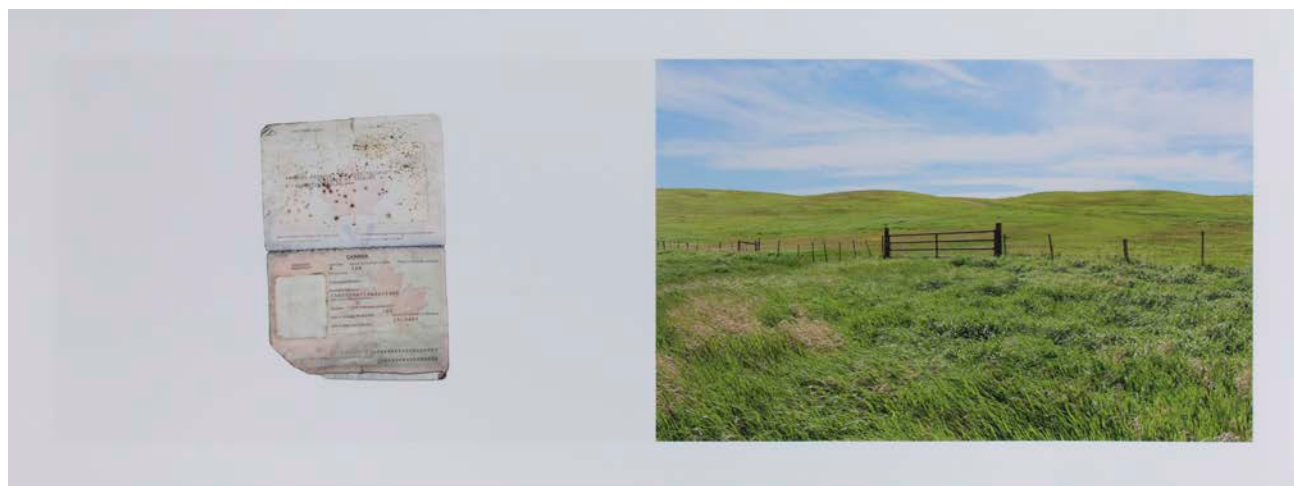


image inventory



(left)
Alana Bartol
A Woman Walking (The City Limits), Map
2016
Risograph on paper
Collection of the Alberta Foundation for the Arts

(below)
Alana Bartol
A Woman Walking (the City Limits)
2016
Digital print on paper
Collection of the Alberta Foundation for the Arts



artist talks



An Artist Talk with Kiona Callihoo Ligthvoet talking about her style of work, influences and inspiration used to create the works in "What's Held."

Scan to view the video



Through this artist conversation between "What's Held" artists Laura Grier, Jewel Shaw and Kiona, we'll be exploring printmaking, memory, and resistance.

Scan to view the video





What's Held

EDUCATION GUIDE

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How to Look at Artwork

Based on the Four Stages of Criticism

Age Levels:

K-Grade 3: Do stage 1 and possibly stage 2

Grades 4-6: Do stage 1, 2 and possibly 3

Grades 7-12: Do all four stages

Stage 1: Description

What do we see when we look at a work of art?

- List or describe all that you see. Hint: Start with what you know.
- Describe the subject. What is this a picture of? Landscape, nature, people, animals, flowers, still life, etc.
- Describe the materials used to make this art (medium/materials): Is it an acrylic or watercolor painting? Drawing? Photograph?
- Describe the type of lines. What kind of shapes are used? Natural or geometric? Is there any texture to the surface of the artwork (rough/smooth//dry/wet). Does the work have areas (values) of dark and light?

For Grades 10-12: Describe the style of work. Is it realistic or abstract? Does it have a theme or subject? Can you describe a style that it resembles? For example, Impressionism, Expressionism, Surrealist.

Stage 2: Analysis - Observing Relationships

How is this artwork (composition) arranged?

- List and describe the principles of design (movement, contrast, unity, balance, emphasis, rhythm, scale and space).
- Are there contrasts of light and dark colors?
- Are colors or shapes repeated to create unity or rhythm? Is there a sense of motion?
- Do the objects seem to be close up and in a shallow space or move far back to create deep space and distance?
- Is there one object that stands out and is more emphasized than other objects?

For Grades 10-12:

- Does the artist use complimentary colors against each other to create balance?
- What type of balance is it (symmetrical or asymmetrical)?



Stage 3: Interpretation

What meaning or reasons did the artist have in making this artwork?

This stage is a statement to help make sense of all the observations made in previous stages. It is the most difficult, yet most creative stage. It is the process that makes connections between the artwork and the viewer's personal experiences.

- What do you think this work is about?
- What mood or feeling do you get from this work?
- Why did the artist create this work?
- What do you think the artist thinks or feels about their world?
- Give an explanation of the work or describe the problem the artist is trying to solve. Remember there are no right or wrong answers in the interpretation. Each viewer will bring their own ideas and life experience into their explanations.

Stage 4: Final Conclusion About the Work

What do I think or feel about this work?

Decide what you like or dislike about the work. This is purely subjective, however the decision should be backed with valid explanations and possible ideas as to how the artist could have changed it to make it better.

- Do you like the work? Why or why not?
- What are the strengths about this work?
- What are the weaknesses and how would you change them?
- Has your impression of the work changed after observing and analyzing the piece?

EDUCATOR'S GUIDED TOUR

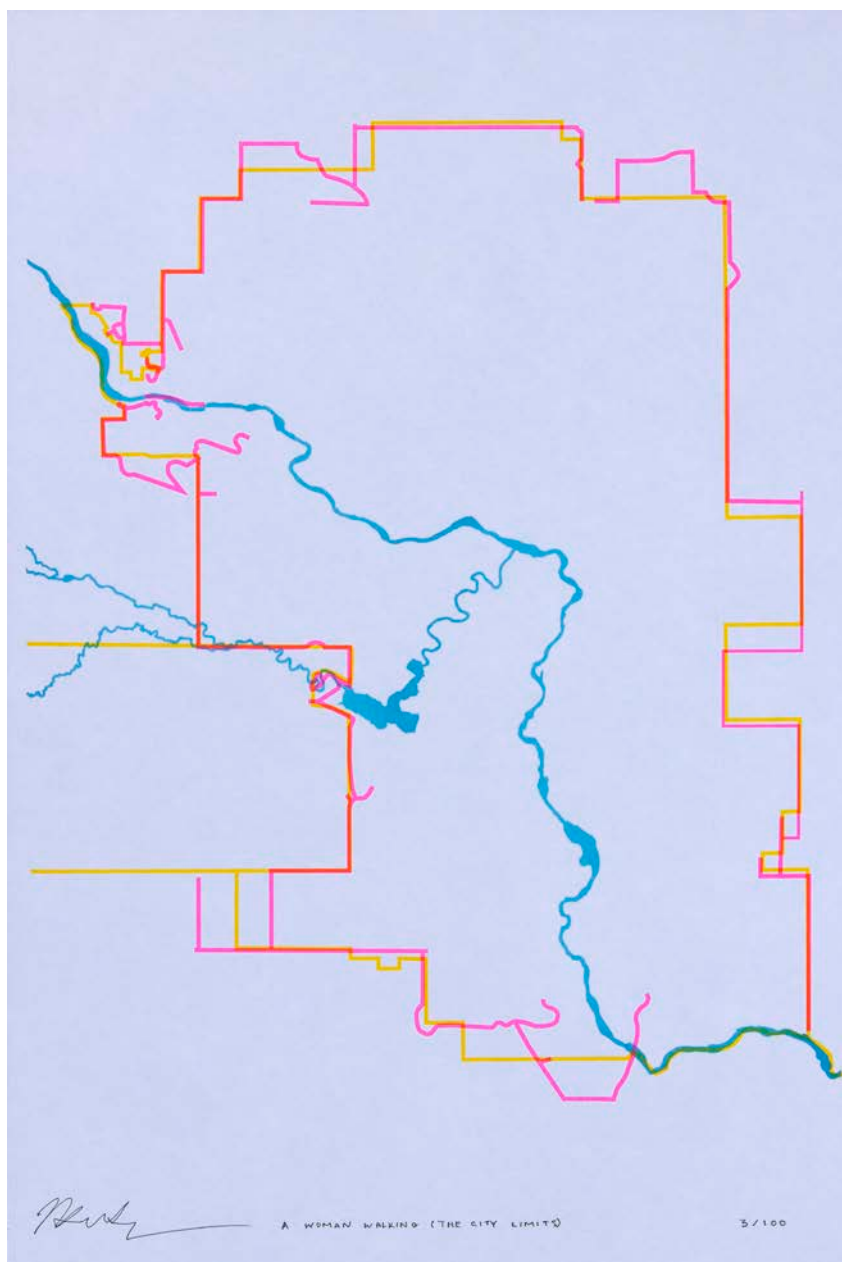
What's held, curated by Kiona Callihoo Ligtoet and Robin Lynch, is a testament to the spaces we can make for ourselves. The works in this exhibition are described as "memorializing, mapping, and holding onto these significant sites, keeping our stories of them alive and present." To me, this means the link between these artists is this idea of mapmaking, archiving, and placekeeping, in a way that doesn't center the colonial ways of doing these things. What is a map outside of these contexts? What are the ways we keep our stories? All the artists in this show, in one way or another, think through these ideas in their work - though these stories are told across different mediums and themes, they all play with this sense of record keeping and archives, and of telling stories and keeping secrets.

Sarah Fuller's works *Flipped Car*, *Klondike Highway*, and *Glass House, Dawson*, show nostalgia and belonging through hazy chromogenic prints. Fuller completed these photographic works during time spent in Dawson City. *Flipped Car*, *Klondike Highway* was photographed after driving by this flipped car a few times. Fuller didn't know the story behind this car, but it existed as a sort of temporary monument, and a mystery. *Glass House, Dawson*, is similarly full of questions - it's a house that the artist has no claim over, or answers to. The house is something that made Fuller question ideas of place, and belonging, by looking at this location that didn't belong to her. It brings up questions of belonging - what are the histories of these objects? As viewers we don't find any answers in these works, but there's an appreciation for the questions. The title is also a reference to the saying "don't throw stones from glass houses."

Kiona Callihoo Ligtoet's work is part of her personal archive - Ligtoet is Cree Metis, part of the Michel First

Nation. The Michel First Nation is enfranchised, their land forcibly taken. She doesn't know what's going to happen to her Moshom's land that she grew up on and that means so much to her, and her work is her way of archiving this place that is being taken from her. *It Only Punctured Foam* pictures part of the land her Moshom rents out to an archery club - as children they play hunted the foam prop animals, and stole the arrows from the club. *This Wasn't Surrendered* and *Surrender* look at the idea of "land surrender" and why it's called that. For the Michel First Nation, and many others, this land wasn't surrendered - it was taken. The colonial maps all mark this land as surrendered, when that's not the truth that Ligtoet knows. Surrender is the copper plate used in the etching process. Ligtoet writes "surrendered" over and over again, and pushes the plate into the gravel on her Moshom's land - shifting her process away from colonial printmaking, and inviting the land into it, letting it mark the work. *You Looked Cold*, *Settled Into Trees and Grass*, and *the Bones of Buried Birds* are personal histories and private memories - things that she's archiving for herself, without giving away all her secrets.

Alana Bartol's *A Woman Walking (The City Limits)*, *Map* is a series that explores Bartol's decision to walk around Calgary's city limits. Bartol walked all around the perimeter of the city, and made a map of her walking path. Along with this, she included in this series some of the things she found along the way - scraps, trash, forgotten things - evidence that other people had walked these paths before her. This series is a photo archive of where her feet met the ground, while walking along borders that are drawn so clearly on maps, but are not visible as she walks. The work calls into question the validity and reality of borders, and her place within this space.



Alana Bartol
A Woman Walking (The City Limist), Map
2016
Risograph on paper
Collection of the Alberta Foundation for the Arts

Jewel Shaw's works *It Was the End* and *Rabbit House Lies* are both etched prints. Both these works focus on inherited stories from Shaw's family, and the disruptions in those narratives. Her work is an attempt to put together the multiple, and sometimes conflicting, truths she has heard across family members and generations, and an attempt to combine these truths in a way she can understand. These works contain secrets - they are non-narrative maps of these stories, and while Shaw is trying to put these stories together, she's not laying them out for us to know and understand. This is an organic map of her remembering - it's emotional, and not explicit. As viewers, we can piece together fragments of emotions, and have to accept that we're not meant to know everything.

Amy Malbeuf's *Caribou Range* explores the idea of mapping in a way that pulls from colonial mapmaking, while still subverting this idea. Malbeuf's work is a beaded representation of the caribou's migration, mapped onto leather. The leather map shows the colonial borders of the province of Alberta. The interior of the map is not marked by city borders, but rather geographical ones, depicting the topography of the land.

Laura Grier's works, *Hıyuwə nənə* and *Ediri nənə*, are two works in a three part series, though the third is not

included in this show. Grier explores Dene language in these works, and also tries to connect themselves and their body to printmaking in a way that honours their experience as an Indigenous person. *Hıyuwə nənə* is made from Crisco that Grier spread onto their lips and then kissed onto the printmaking medium, while mouthing *Hıyuwə nənə*. *Ediri nənə* was made by Grier hitting the medium with fries over and over. Both of these works speak to ideas of care and accessibility, thinking about accessible replacements for animal fat in cooking. These works aren't just prints - they're forms of Indigenous story-telling, and resistance to the colonial ways of making.



Laura Grier
Hıyuwə nənə, 2019
 Screenprint on paper
 Collection of the Alberta
 Foundation for the Arts



Bruno Canadien's works, *Mini Sosa* and *Island and Mainland*, combine ideas of astronomy and mapmaking. These works are part of Canadien's Constellations series, which maps out different First Nation communities in different places, thinking about Indigenous diaspora, representation, and placemaking. The effect is a work that appears topographical in nature, while referencing constellations through the plotted marks on the map - spots that mark the incredibly wide reaching and varied places that have been homes to different indigenous communities. The works tenderly show that Indigenous people and communities are here, and have been here, on this land and outside of colonial borders, despite the erasure they continually endure.

Bryce Krynski, Eric Moschopedis, and Mia Rushton's work *Gone Today, Here Tomorrow*, looks at reclaiming the idea/ space of a historical house. It's a "biological intervention" at the Loughheed House - a historical house that, when built, eradicated the natural ecology in the area, specifically the natural prairie grasses. As part of a three month ecology residency in 2018, the artists brought native prairie grasses and wildflowers into the house as a gesture to bring these plants back into the site. They also created "The Pasture" - a permanent native grassland garden on a section of the grounds, left

for animal grazing and as a way of bringing this land's history that existed long before the historical house was placed there.

Robin Smith-Peck's works *Finding the Way Back Up* and *Tracking the Distance Home* both use collage materials in her printmaking process. Smith-Peck's work takes bits and pieces from archives, maps, and other record keeping places, and collages them into the work, creating narratives through her printmaking. Her work investigates printmaking as a tool for communication, pulling from her knowledge of the history of printmaking. Her work thinks about printmaking as a medium that is inherently reproducible, and what it means to use the medium to create repetition.

Indigenous land histories/ The History of Enfranchisement in Canada

Enfranchisement is a process in Canada with a long and fraught history. Enfranchisement is one of the “legal” processes in Canada by which Indigenous people lost their Indian Status. It was established as part of the Indian Act, in the 1860s. There were two streams of enfranchisement - “voluntary” and “involuntary.” Indigenous women faced involuntary enfranchisement through marriage to Non-Status Indigenous men. Upon marriage, these rights were immediately taken from them. “Voluntary” enfranchisement was the process of giving up one’s status as a registered First Nation, in return for land ownership, and a Canadian citizenship. This was often framed as a privilege. Enfranchisement could be done on an individual basis, or across a whole band, but the latter was rare. A key difference between these two types of enfranchisement is that those who chose to accept or undergo “voluntary” enfranchisement, they were “given” a portion of reserve land to have personal ownership of. Women who were involuntarily enfranchised were not given any sort of compensation.

There are a lot of quotation marks in the above paragraph - this is because as I’m describing to you the history of this practice, I’m

deeply uncomfortable with the language that is used. The idea that Indigenous people were “given” their land in exchange for giving up their rights, the idea that it was a voluntary choice - all of these are really contentious. The language splits enfranchisement into these two streams, but it’s misleading. Voluntary enfranchisement was anything but - it was a tactic by the government that was rooted in manipulation. Is a choice made under coercion still voluntary? A choice made through manipulation? Voluntary enfranchisement involved false deals, and the weaponization of a lack of knowledge around legal jargon, and lack of support to understand this jargon in good faith, so that the people who accepted this offer knew and understood the full legal ramifications of the decision. It also involved coercion for people who were often left with no other options for survival.

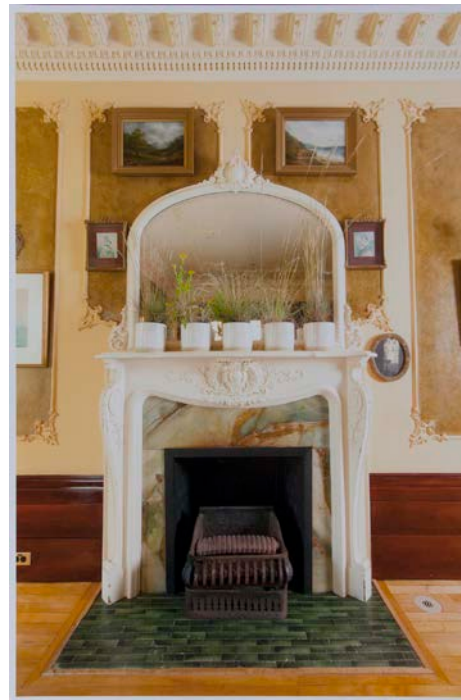
Kiona Callihoo Ligtoet’s work in this show touches upon the enfranchisement of the Michel First Nation, in and around amiskwaciwâskahikan. The Michel First Nation’s journey is a clear picture of how harmful voluntary enfranchisement is, and how involuntary it really is. The Michel First Nation was enfranchised in

1958. Traditionally, enfranchisement was a personal choice, but the Michel First Nation is one of the only examples in Canada where an entire band was enfranchised. Their reservation land, along with their legal rights, were taken away. This land was split between members of the community in return for giving up their treaty rights. They were given 100 square kilometers of land west of Edmonton, also known as “scrip land” in exchange for relinquishing the ongoing treaty rights not only for themselves, but also their descendants. This land was parceled out with no support or knowledge of how to caretake it, nor any sort of financial compensation in order to do so. Since then, most of the Michel First Nation has lost their land, due to this lack of resources and support. Kiona’s Moshom (grandfather) caretakes the last of the land that the Michel First Nation was assigned. Due to intergenerational trauma and a lack of knowledge sharing, no one else has been able to learn how to caretake that land, so its future is tenuous and unknown. Essentially, within 3 generations, the benefits “given” to the Michel First Nation have depleted. The Michel First Nation is currently fighting an ongoing legal battle to get these rights back.

This idea of enfranchisement, of access to the land and the right to caretake it, is a core part of the curatorial themes found throughout this show. Access to land, belonging on this land, and ownership of it, are complicated, delicate, difficult concepts. Each artist touches upon this in one way or another, and thinks about how those indigenous to this land are also erased from its histories.

Bryce Krynski, Eric Moschopedis, and Mia Rushton's work *Gone Today, Here Tomorrow* doesn't look at enfranchisement specifically, but it touches on land ownership and stewardship in a similar way. The work looks at Lougheed House, which is considered a historical home. When it was built and the property was developed, it destroyed the natural ecology of the area. This work is an intentional measure to bring that back, specifically through the natural prairie grasses. As part of this work the artists created a permanent natural grassland, full of native prairie grasses, on a section of the property. While this work doesn't directly address enfranchisement, it still calls out these ideas of land ownership and resistance, which are both important to acknowledge in this conversation. A key issue in the idea of enfranchisement is land ownership. Indigenous people were offered

land ownership in small parcels, over a land that was stolen from them, in exchange for their treaty rights. Lougheed House is a historic home, and has protected status through this title, but there were histories that existed here long before Lougheed House, and these were systemically destroyed to make room for a Colonial monument. This work is a reminder of the ways that resistance is possible.



Gone Today, Here Tomorrow (Ballroom), Bryce Krynski, Eric Moschopedis, and Mia Rushton, 2018, digital photograph
Collection of the Alberta Foundation for the Arts

Maps & archival spaces/ decolonial mapmaking

Mapmaking has a long and ongoing Colonial history. Maps have often been used as a tool of dominance, erasure, and land theft. Maps are and have historically been tools of Colonial power - maps set the boundaries, guidelines, territorial borders, and naming of a place. When Colonial powers take over a space and define it by their own terms, those indigenous to those lands are erased. Their stories, their land histories, their placemaking, are re-written, and these things are taken from them. When you look at a map what is centered? What is made to seem largest? Smallest? How are things spelled? What titles are used for the land? Maps are treated as objective guides, but they're not, and they rarely have been. A Colonial map has always been a narrative tool for erasure and genocide.

In the 1500's, as European Colonial bodies explored the world, the idea of mapmaking expanded and developed. These maps set the scale of European countries as larger in comparison to the ones that they were exploring, emphasizing the power through its represented size on a map. This is a practice we still see today on many maps - where size is manipulated to represent power. As Europeans colonized North America and other countries, the maps they created were an essential tool of erasure for the Indigenous groups that lived there. They created maps with their territorial/ political borders between different Colonial groups, ones that don't have any relevance to the cultural groups that already lived there, and ones that are drawn up without the consent of the Indigenous people who lived there. They created and imposed imaginary lines on a very real land and then defended those lines to the death. As they took over these spaces they renamed them as well, with names that often didn't have anything to do with the lands

or people they'd occupied - they used this as a tool of erasure. They wrote their stories over the histories that already existed there. Mapmaking as we know it is informed by this contentious history. This exhibit asks us to think about what mapmaking and record keeping can be outside of this Colonial history, and to use these tools as a form of resistance.

Decolonial mapmaking is a practice that has a rich history. Indigenous lands were taken in part through maps - part of reclaiming those lands is reclaiming the maps. Mapmaking is a practice that existed outside of Colonial contexts - many cultures had their own ways of documenting and charting the lands and waters that they lived in. Our Colonial societies view maps through a standardized lens that erases the legitimacy of these forms of knowledge keeping. Maps have certain conventions that must be adhered to. They require a legend, a scale indicator, an orientation indicator, and so much more - these conventions are rooted in an understanding of Colonial knowledge forms/land practices as the only legitimate ones. The curatorial themes of this exhibition consider what it means to make maps, to keep records, and to tell stories outside of these conventions. Bruno Canadien's works are a clear example of this theme. Mini Sosa and *Island and Mainland* both use cartographical drawings of the land as a base for the work. Instead of filling these spaces with lines to indicate the Colonial/ political borders that exist there, his work ignores them completely, instead using a series of dots to indicate all the different Indigenous people that exist on these lands, across a variety of communities. These dots feel like constellations, creating relationships to the land and to space that are rooted in this sense of togetherness instead of the rigid separation of border lines.



Alana Bartol
A Woman Walking (the City Limits)
 2016
 Digital print on paper
 Collection of the Alberta
 Foundation for the Arts

Alana Bartol's work, *A Woman Walking (The City Limits)*, Map, also questions this idea of legitimacy for Colonial maps and borders through her documentation of her walk around Calgary's borders. Bartol walks around the limits of the city, along the border lines drawn onto the maps, and documents this journey. A key part of what she's documenting is the idea of these borders as real and legitimate - they are hard, firm lines on paper, but as she walks along those lines they are not marked at all. It's impossible to tell where she really is, whether she remains firmly along those lines or not - it calls into total clarity the fact that these lines aren't real - they're imagined. They're contrived as tools of Colonial power, and they create very real consequences for those who live on this land, but they're not written into the land themselves.

Jewel Shaw & Amy Malbeuf's works explore what a map can be outside of these Colonial contexts. Shaw's works, *It Was the End* and *Rabbit House Lies*, both consider what it means to use an art practice as a form of record keeping. Shaw maps her personal histories through her works, considering the lived truths of herself and her family, acknowledging that

these multiple truths can often be conflicting and contradictory. Her works serve as a documentation of these stories, but one that is only really for herself. As a viewer, we don't have access to the stories and truths that inform these pieces. The idea of a map as something that lays out all the answers is broken down within these works. Shaw's works are a process, a documentation of her journey to understand these truths, and though as viewers we are able to witness, we are not able to know the depth of these truths or demand answers to these secrets.

Amy Malbeuf's *Caribou Range* also thinks about how a map can be decolonial. Malbeuf's work does consider Colonial borders - her work shows the borders of Alberta etched onto leather. It also calls upon Colonial mapmaking through the use of mapmaking language - a compass, scale, etc. However, the work tracks the migration of Caribou through the borders of the province through the use of beads, which is decidedly outside of Colonial mapmaking conventions. By doing so, Malbeuf directly subverts the idea of a map, and what it can be, through the distortion of this Colonial language.

Histories of Printmaking

Printmaking is an art form with many diverse histories. In general, printmaking is the process of placing a design onto some sort of surface so it can be repeatedly transferred onto paper or cloth, to create multiples of the same image. Printmaking, as it exists in Canada, has often been a very Colonial, academic form of art making, despite its wide reaching roots across various cultures. So many printmaking forms require access to large scale equipment that makes the medium inaccessible to people who aren't within academia or those who don't have the income to rent space in a studio. Printmaking is a major recurring theme throughout this show, and many of the artists think about how to subvert Colonial printmaking forms to fit their practices. This section will take you through some of the types of printmaking seen in the exhibition!

Screenprinting is a type of printmaking that uses a mesh screen and a squeegee to make a design. The screen has a stencil on it that blocks some of the holes in the mesh. The ink is placed on top of the screen, which rests on the paper/cloth that one is printing on. The ink gets pushed across the screen with the squeegee, and because the screen is a very fine mesh, the ink gets pushed through onto the paper beneath, creating a recreation of the stencil on the screen.

Stone Lithography is a type of printmaking where a design is drawn onto a flat stone, and bonded through a chemical reaction. After that, ink is placed on the stone, and then paper pressed into it to imprint the design onto the prints.

Etching is a printmaking process that involves creating etched lines on a metal plate - the plate can be made of iron, copper, or zinc. After etching the lines into the plate, it is then bathed in an acid bath to hold the ink. The ink is placed on top, and then paper is pressed against it to create prints.



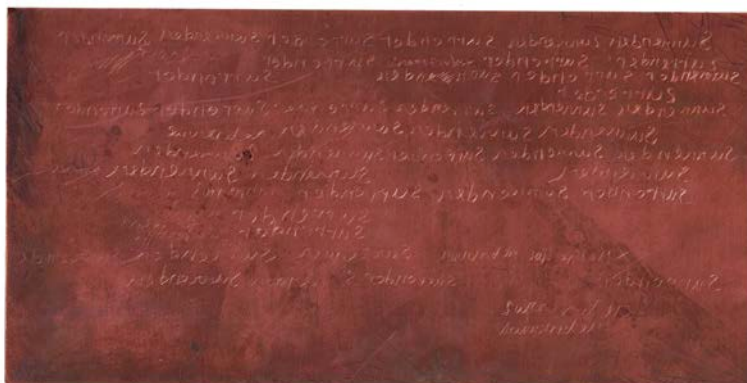
Laura Grier
Hjyuwə nēnē, 2019
screenprint on paper
Collection of the Alberta
Foundation for the Arts

Laura Grier's works, *H̓iyuwə n̓en̓é* and *Ediri n̓en̓é* use a combination of screen printing and stone lithography. Grier created the background imagery using stone lithography. These works think about how to manipulate the printmaking process in order to honour their experiences. To create *H̓iyuwə n̓en̓é*, Grier kissed the stone with Crisco spread onto their lips while mouthing the title words. For *Ediri n̓en̓é*, Grier repeatedly threw french fries at the stone to create an imprint with the grease. Both of these works think about how inaccessible animal fat in cooking can be, despite its importance, and what accessible alternatives can be. After printing on paper through the lithography process, Grier screenprinted across the works to create the bar that contains the title words.

Kiona Callihoo Ligtoet's works *This Wasn't Surrendered*, *Surrender*, and *You Looked Cold* are all related to etching. *Surrender* is not a print, but the copper plate used in the etching process itself. When etching, the imagery scratched into the plate is mirrored onto the paper, so Ligtoet wrote *surrender* backwards over and over again

across the plate, so the words would appear the right way when she used the plate to create prints. After this, she took the plate to the gravel on her Moshom's land, and pressed it into it, to allow the gravel to scratch up the plate. By doing this, she brought the land into the work by enabling it to mark the plate directly, helping it have a voice in her work that goes beyond hers, and making space for the land to be a collaborator in this work. *You Looked Cold* is also marked by the land in a similar way. This work references a specific, and private, moment for Ligtoet, and the land is used to mark the plate in a spot that holds significance to this moment. This work is an etching on paper, not the plate itself. When making this work Ligtoet took gravel from her Moshom's farm and scratched it into the plate. The farm is surrounded by gravel pits. The area is rich with gravel, and developers often offer to buy the land, and her Moshom always declines. The farm is surrounded by gravel pits now, and they have watched the steady growth of these pits take over the surrounding area. Bringing the gravel into this piece is a reference to this land's history.

Kiona Callihoo Ligtoet
Surrendered, 2020
 Engraving into copper plate
 Collection of the Artist



Impression Prints

Overview

Learn how to create relief prints. There are a number of printmaking styles in the What's Held exhibition including, Lithography, Etching, and Screen print. Printmaking refers to the process of making art works by printing. As an art form, it involves the process of duplicating images referring only to the process of creating prints that have an element of originality, rather than prints that are photographic reproductions of a painting, for example. In this activity you will create a type of print which is referred to as relief print. Relief printing method is in which a block of wood or linoleum (in your case foam) is carved into so that an image can be printed from it. The ink is rolled on with a brayer or painted on with a brush. The uncarved areas receive the ink (the carved areas receive no ink) and when the block is pressed onto a paper surface, the image is transferred.

Materials

Paper
Fabric (optional)
8.5 x 11 Foam Sheet
Brushes
Acrylic Paint
Scissors
Tools for mark making
(Ex. Stick, cookie cutters, textured wood)

Objectives

Use different tools and explore mark making with them
Create various patterns and colour combinations
Learn about relief printmaking



Instructions

Step 1

Take out your tools and start creating marks into your foam. Make sure the lines are going deep enough so they will show up when you go to print.



Step 2

Once you are happy with your pattern you can choose two colour to paint onto your foam. You'll want to have your paper or fabric ready as the paint will dry quick.



Step 3

Take your 'inked' foam plate and press it paint side down onto your paper or fabric. Press evenly on the back of the foam.



Step 4

Remove the foam from the paper or fabric and you should have your relief print! If you want to try another colour, you rinse the paint off and wipe it down with a paper towel and start over with Step 2.



Memory Map

Overview

This activity focuses on getting the student to think about their relationship to mapping, archiving and memory of where they came from. Getting the students to choose a place like their family cabin, a place they travelled to with family or just their home city and building a memory map of their experience with the land will relate to What's Held. Explaining to the students how we can have gentle ties to a place which come from stories across our generations will help bring them into the ideas of this project.

Objectives

Learn about the importance of mapping back through our thoughts and past.

Learn how to create a mixed media collage

Practice sewing & beading skills

Materials

Tracing paper
Coloured Cardstock
Printed out Map
Magazines
Leaves or Texture plate
Oil Pastel
String or Wire
Beads
Pencil, Black Marker,
Scissors & Glue



Instructions

Step 1

Have students think about what story they want to tell in their memory map. How will they bring themes of mapping, archiving or memory into their work.

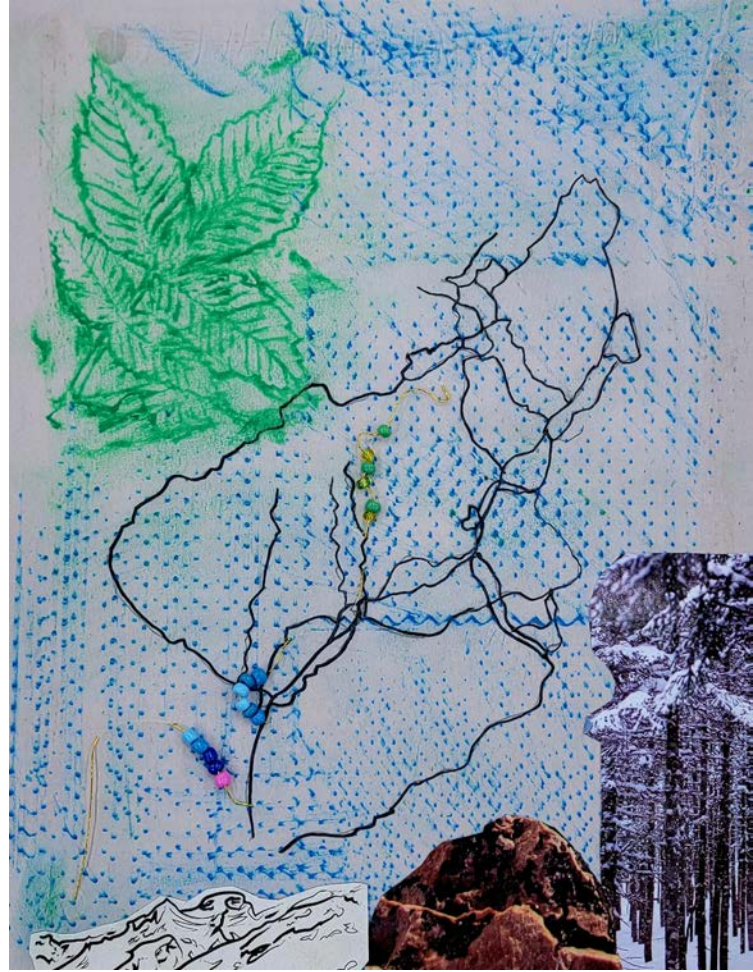
Option – Grade 6 -12 : Let students watch the "Artist Panel Conversation" This video will give the students a better idea of what the artists inspiration and practice are all about.

Step 2

Print out a map of the land they decided to display in their work. Get them to place the line map under the tracing paper and draw the lines of the land. Once they have them draw with the pencil, they can trace over it with a black marker if they wish.

Step 3

Take the leaves or textured plate and place under the tracing paper. Use the oil pastel and rub it over these objects to create a pattern/outline onto the tracing paper.



Step 4

Use the magazines to cut out images, textures, shapes or words to start adding to your collage.

Step 5

Get the wire/string and beads out. You can use your pencil to poke a hole into the tracing paper to make it easier to put the string through. Then add a few beads onto the wire/string and poke another hole to thread it back through the paper. There are two pieces by Amy Malbeuf titled *The Caribou's Range / The Artist's Range* which will give the students a great example for this stage in their artmaking.

Option: Grade 6 - 12: You can use needle and thread to create a more delicate pattern or shape with the beads.

Step 6

If the students are happy with the composition and they feel they are done they can glue the tracing paper onto the coloured cardstock as the backing.



Telling A Story

Overview

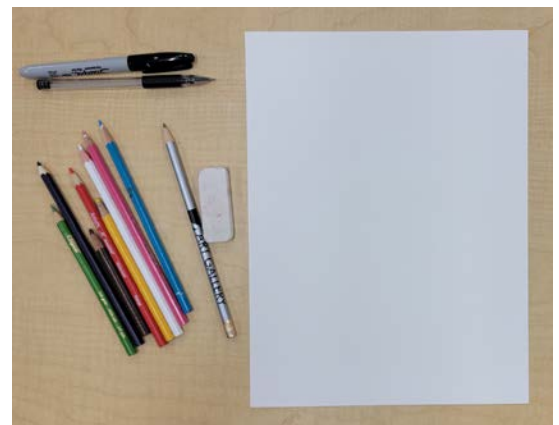
Engage students in creating a story using their memory, it can be one large memory of camping, or it can be a combination of small memories which make up a larger story. In Kiona Callihoo Ligtoets 'Artist Talk' video she described her relationship to the land her family grew up on. There is a piece in this video where she mapped out her memory of where they used to play as children and their fun hang out spots. Get the students to think about somewhere like their grandparent's house/cabin/ trailer, maybe somewhere they used to live or even a make believe place in their heads and create this descriptive story on paper.

Objectives

- Using your memory or imagination to create a story
- Practice line drawing with being selective on colour choices
- Embrace imperfection and remove expectations through process and art making

Materials

- Cardstock or White Paper
- Pencil
- Coloured Crayons
- Black Fine Tip Marker or
- Black Pen



Instructions

Step 1

Have students think about the story they want to tell in their piece. Will it be something from their past, present or future?

Step 2

Get them to start drawing out the store on the paper using their pencil. Suggest they add words to the special places in their story, like hiding place, berry picking spot, beach, play area and so on.

Step 3

Once they have the story drawn out, get them to use the black marker or pen to outline the pencil lines to make them stand out more.

Step 4

Now they can start lightly adding colours with the coloured pencils.

Step 5

Once they are finished with their stories get the class to sit around and show their piece and tell their story about the background of the piece.



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Crate #1

Labels

- 1 – Sarah Fuller, Glass House, Dawson The Road North Series
- 2 - Sarah Fuller, Flipped Car, Klondike Highway The Road North Series
- 3 – Robin Smith-Peck, Finding The Way Back Up
- 4 – Robin Smith-Peck, Tracking The Distance Home
- 5 – Bryce Krynski, Gone Today, Here Tomorrow (Mission Room)
- 6 - Bryce Krynski, Gone Today, Here Tomorrow (Ballroom)
- 7 – Alana Bartol, A Woman Walking (The City Limits)

Crate #2

Didactic Panels

- 8 – Bruno Canadien, Mini Sosa
- 9 - Bruno Canadien, Island and Mainland
- 10 – Jewel Shaw, Rabbit House Lies
- 11 - Jewel Shaw, It Was The End
- 12 – Kiona Callihoo Ligtvoet, It Only Punctured Foam
- 13 - Kiona Callihoo Ligtvoet, You Looked Cold
- 14 – Laura Grier, Ediri nęę
- 15 – Laura Grier, Hjuwe nęę
- 16 – Kiona Callihoo Ligtvoet, Surrendered
- 17 – Kiona Callihoo Ligtvoet, This Wasn't Surrendered
- 18 – Amy Malbeuf, The Caribou Range / The Artist's Range A
- 19 – Amy Malbeuf, The Caribou Range / The Artist's Range B
- 20 – Kiona Callihoo Ligtvoet, Settled Into Trees and Grass
- 21 – Alana Bartol, A Woman Walking (The City Limits), Map

NOTE: FRAGILE WORKS - Carefully review how the works are packed.

NOTE: Only remove foam packing that is marked remove/replace.
Keep all packing with the crate.
Repacking – Line up the numbers.

Contact: Art Gallery of Grande Prairie
Jamie-Lee Cormier – TREX Curator, 780.357.7483
Region 1, AFA Travelling Exhibitions



Alberta Foundation for the Arts
Travelling Exhibition Program

