



ROOTED CONNECTIONS



LORIANN GIGNAC - CHERYL LEGUERRIER - FELICIA NAZON
NATASCHA OKIMAW - FRAN ROGERS - ROSELLA SEWI

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 TRES 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 TRES 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.





The exhibition, *Rooted Connections* tells a story. Storytelling is a way in Indigenous communities to pass down stories, teachings, and language from generation to generation. The importance of learning how to hunt and tan hide, how to sew different patterns with beads, or how to play drums and rattles are shown here in this display. You will journey through the various cultures and teachings these artisans wanted to represent in their Indigenous heritage.

Through storyboard displays, Loriann Gignac shows us the importance of hunting and the fur trade within the Indigenous community. Indigenous peoples are very respectful of nature and are taught that animals are gifts. Everything in creation was made and created for a purpose, and each living thing on earth has a place in the circle of life. The Indigenous peoples believe that the animals were given to us as a gift to feed, clothe us, and give us everything we need to survive. In this display, we also see Inuit carvings and tools, given to us by Cheryl LeGuerrier to showcase her culture. Soapstone carving is a traditional form of artwork in the Inuit culture. Also, the tools are called Ulus from Inuvik, handmade by her grandfather Lazarus Lester, these tools are used to skin the hide and blubber off animals and whales.

Beading on hide and fabric is one of the oldest forms of Indigenous artistry. Its intricate beauty is displayed here when you look at Fran Rogers and Rosella Sewi's beadwork. At least 8,000 years before Europeans came to Canada, First Nations people were using beads in elaborate designs and for trade. A form of clothing that is well-known in the Indigenous community is the ponchos. Seen in Felicia Nazon's piece, her work showcases the detail and design work created to represent her culture. Colors and patterns are very important and symbolize different meanings in Indigenous groups. For example, the regalia pieces on display created by Natasha Okimaw, represent different regalia dances and attire her community would wear during a pow-wow or ceremony.

As you may have noticed at the top the image Loriann created to represent this exhibition has the Tree, the Tree Roots, and the Sacred Circle. The tree represents continual growth. We are capable of change and learning throughout our life. The tree is symbolic of that idea. The roots represent all the directions in ways we connect and support one another within our community. The circle is a universal symbol of connection, unity, harmony, wholeness, and eternity. The Sacred Circle represents the four States of Being, the four Sacred Medicines, the four Seasons, the four Elements, and the four Stages of Life.

Co-Curated by Loriann Gignac and Jamie-Lee Cormier © 2024 Art Gallery of Grande Prairie

Thank you to our Program Sponsor:



Lawyers for the journey ahead

LORIANN GIGNAC

Loriann Gignac identifies as a Cree/ Métis woman from Sturgeon Lake First Nation Band in Treaty Six Territory from Northern Saskatchewan. Loriann has resided in the Grande Prairie area for over forty-three years. Loriann is a mother and a grandmother. She works as an Indigenous Liaison for the Grande Prairie Public School Division. She feels that education is the key to success and opportunity.

Loriann is an active board member of the Grande Prairie Traditional Paths Society. Traditional Paths Society's mission statement encourages the traditional creative expression of First Peoples culture in the community. An active and healthy relationship with culture strengthens identity, builds resilience, and provides opportunities to connect with people.



For a long time, Loriann struggled with what being Indigenous meant. Integrating Indigenous Ways of Knowing into her life is where her healing journey began. Embracing her Indigenous culture opened a lifelong path of exploring opportunities to interact and connect with the community. Loriann's passions are being creative, and sharing her knowledge and gifts of art pieces, it brings her joy and content. Loriann is inspired by the numerous forms of Indigenous crafting, ways of knowing, and how they impact the healing journey, individually and as a community.

Through creative artwork, our stories became our medicine. When we didn't have a written language, we had art to express ourselves. Our songs, music, dance, and art created a map for us to follow. As Indigenous people, we understand there is a tremendous responsibility when we create art. We are not just making it for ourselves, we are narrating our history, illuminating our stories, and recording the journey of our souls. Our art is embedded with instructions from our ancestors. It helps us to understand how the world came to be and guides us through the complexities of life.

The Indigenous people viewed and used animals and fur as sustainable, respectful, and even luxury materials for clothing, accessories, and art. For generations, Indigenous cultures have treated nature, including the animals from which they were nourished, with reverence and reciprocity, as kin, harvesting only what they need and leaving the rest for wildlife as their way of paying respect to the animals in their broader ecosystem.



All fur pieces used in the displays were purchased and provided by Genuine animal furs from Canada - Loose Moose Trading Post.



Loriann Gignac

Semi-Aquatic Mammals

2024

Beaver, Muskrat, Otter, Wood

Collection of the Artist



Loriann Gignac
The Carnivorans, 2024
 Wolk, Coyote, Fox, Bear Skull, Wood
 Collection of the Artist



Loriann Gignac
The Mustelidae, 2024
 Marten, Mink, Weasel, Metal Trap, Wood
 Collection of the Artist



Loriann Gignac
The Cervidae and Bovidae, 2024
Caribou, Deer, Tuffing, Antler, Wood
Collection of the Artist

CHERYL LEGUERRIER

Taluq Designs is located in Taloyoak, a small Nunavut community located on Spence Bay in Canada's high arctic. From this artistic community comes a strong group of women who take great pride in creating products based on Inuit culture and tradition.

In the mid-1970s, a group of Inuit women in Taloyoak formed an organization to market and sell their culturally-inspired textile sculptures known as "packing dolls".

Taluq Designs was established in April, 1995, allowing these women to expand their business for the production of locally handmade collectables. They have since expanded their retail line to include other unique Northern-inspired wool duffel and plush products, such as the "packing Polar Bear" designed by renowned doll maker Peeteedootie Ugyuk. Each wool-duffel packing doll is an arctic animal dressed in a handmade and embroidered duffel "amauti" (parka). Each has an appropriate baby animal carried in the traditional style, tucked into the space between the wearer's back and the parka. The respective artist signs each packing doll in Inuktitut syllabics.



Taluq Designs, Taloyoak, NU
Packing Dolls
Wool-duffel and embroidery thread
Collection of Cheryl LeGuerrier



Unknown
Loon
Soapstone
Collection of Cheryl LeGuerrier



Cheryl LeGuerrier
Seal & Rabbit
Sealskin leather
Collection of the artist



Cheryl LeGuerrier
Girl Doll
Seal fur, fox fur, fabric, and yarn
Collection of the artist



Cheryl LeGuerrier
Ulus
Whale bone and metal
Collection of the artist

FELICIA NAZON

Felicia Nazon grew up in Inuvik, NWT and she was born into the Gwich'in Nation. She currently lives in Sexsmith, Alberta with her family and works full time as a Network Administrator for Fujitsu Canada. She has attended schools across Canada and completed her Network Administration Diploma at NAIT. In 2006, Felicia moved to Grande Prairie, AB and worked as a Network Computer Technician in the Oil Field Services.

As a child, her mother Rosemary Nazon would sew traditional clothing for family and friends. By helping her mother with tasks like cutting out patterns, Felicia would learn how to work with different shapes and pieces that make up a garment. Preparing bias tape and using it in delta braiding would teach her how to create and apply decorative edging and trims. These activities would give her practical experience in the fundamental techniques used in sewing. They crafted everything from ceremonial attire to ready-to-wear clothing. Sewing has been a significant aspect of her existence. She recalls observing her mother for endless hours as she fashioned exquisite traditional attire, practicing her own skills to one day do the same.

Every item she crafts is tailored specifically for the customer. She produces a diverse array of products, including parka covers, mukluks, jackets, moccasins, and various traditional accessories. For Nazon, the joy of creating exquisite and significant pieces brings profound contentment and tranquility.

Over the years Felicia has been dedicated to preserving the art of traditional sewing by actively learning and incorporating various sewing methods. This continuous learning process not only helps keep historical techniques alive but also allows for innovation within the craft, ensuring its relevance and adaptability over time.



“Each generation has a new perspective to add to the continued development of textile designs within Indigenous communities. Seeing our traditions worn with pride brings a great sense of reconnection to our culture.”

It was a result of this commitment to preserving traditional sewing techniques that Nazon began a personal project to document the traditional style of delta braiding. Delta braiding is a form of modern-day quilting. This textile was often used to embellish traditional clothing with the use of a quilting technique that folds bias tape into different unique designs and patterns. Her Mother Rose Mary Nazon passed away in 2000 and Felicia Nazon has since taught herself these techniques from the memories of watching her mother create these designs and patterns. Each family in the region would usually create their own styles. (Similar to the plaids that traditional Scottish people would use to identify other clans) From this deep connection to her mother. She feels that it is very important to keep traditional sewing alive because it is part of our past and its part of our identity. Teaching our youth about traditional lifestyle is vital to our future, the retention and healing of our communities.



Felicia Nazon
Parka Cover Jacket
Fabric and ribbon
Collection of the artist

NATASCHA OKIMAW

Natascha Okimaw is a Cree woman from Treaty 8 territory and mother to 3. She has grown up in the Friendship Centre movement since the age of 8 and has been working for the Grande Prairie Friendship Centre for over 16 years. She is currently the Cultural Navigator for the Northern Indigenous Health Alliance, Program Coordinator for the New Horizons Seniors Program Wahkotowin, and is now transitioning into the Mikis Art Shoppe Store Manager. She has her Business Administration Certificate and Associate of Arts degree with many years of training in various areas including Traditional Parenting, Indigenous Suicide Prevention, Psychological First Aide for Indigenous Communities and many more.

Natascha and her family have been active members of the pow wow community as dancers and has helped behind the scenes of a few pow wows. Natascha is also a skilled seamstress making and teaching classes on regalia, ribbon skirts, shirts & vests She has been able to teach regalia making to the Aboriginal Head Start Parents for the last 14 years and to Western Cree Tribal Council members for the last 3 years. She has also been teaching ribbon skirts, shirts and vest making for the last 4 years to youth and adults.

As an artist Natascha has been commissioned to create murals in several schools featuring Indigenous stories and teachings and had her design etched into the Sister Rock Memorial in Muskoseepi Park as part of bringing focus to MMIWG2S. She has also been commissioned to make and paint hand drums for many organizations and people. She has created ribbons skirts and accessories for the Grande Gathering Gala for the last two years as part of the Grande Prairie Friendship Centre's silent auction.



Natascha Okimaw
Rattles

Deer hide, wood, rocks,
turtle shell and feathers
Collection of the Artist



Natascha Okimaw

Drums with leather top sticks

Drums are used for songs and ceremonies with the different sizes making different tones. Before playing you can warm them by gently rubbing with the palm of your hand in a circular motion on the hide. Please be respectful while handling the drums.

Collection of the Artist



Natascha Okimaw

Drum 1 (Wolf)

Deer hide, wood, and acrylic paint

Collection of the Artist



Unknown

Drum II

Deer hide and wood with acrylic paint

Collection of the Grande Prairie Freindship Centre

Natascha believes in teaching and sharing what she has learned to help reduce the barrier to the urban Indigenous to learn their culture. As an Indigenous artist and knowledge keeper she knows that she will always be a student learning from her elders and other knowledge keepers and that there is so much to learn about the many diverse Indigenous cultures. She takes what she knows and presents it to the surrounding community of Grande Prairie, AB in fun and interactive ways! Over the last 10 years, she has taught hundreds of youths and adults many different cultural crafts, life skills and teachings. She doesn't advertise herself or skills but is sought out by the connections she has grown over the years by believing that it never to late to connect to your culture.



Natascha Okimaw

Regalia Minatures

Mixed media

Collection of the artist



These are the basic pieces needed for 6 of main Pow Wow styles. Males styles are Grass, Traditional and Fancy Bustle, the missing style is Traditional Chicken Bustle. Grass dancers are the first out as their movements flatten the grass to dance upon. Traditional dancers are our warriors and movements show them on the hunt. Fancy dancers are one of new styles and are often energetic.

The female styles are Traditional cloth, Jingle and Fancy shawl. Traditional dancers have a variety of styles with the fringe sleeves or the cloth open sleeve, they represent the mother's and grandmother's. Jingle dancer came from a dream of an elder on how to heal his granddaughter. This is a healing dance and has a cone to represent each day of the year. Fancy Shawl has two styles, one with the full shawl or with handkerchiefs. Their movements mimic the butterfly as well as the crow.



FRAN ROGERS

This exhibit explores the enduring legacy of Indigenous creativity through the history of beading. From pre-contact to the era of European trade, beads became a powerful symbol of diplomacy, cultural exchange, and adaptation. Today, the tradition of beadwork remains a vital expression of Indigenous identity, celebrating how an ancient practice continues to thrive in modern times while preserving its deep cultural significance.



Unknown

Beaded Gloves

Leather, glass beads, and fur
Collection of Fran Rogers (Gifted
by the Ramsey Family)



Pre-Contact: Always Artisans I & II

I - Sand dollar and Cowrie Shells strung on artificial sinew

II - Resin bone beads, Resin wood beads, Porcupine Quills, Cowrie Shells, Stone stung on sinew.

For thousands of years before contact with Europeans, Indigenous peoples across North America were artisans. They created items from materials available in their environment - this was an essential element of First Nations life long before European influence. However, beads as we know them today did not exist in Canada during this pre-contact period. Instead, Indigenous people utilized materials from the natural environment, such as shells, bone, teeth, seeds, wood, stone, and porcupine quills. These organic elements were intricately crafted and used to adorn clothing, bags, knife sheaths, and other functional items. The types of materials varied significantly based on geographical location, as people worked with the resources available to them.

Long before European traders arrived, First Nations people had already established extensive trade networks. Trade was deeply woven into Indigenous culture; what was new to them, however, were the glass beads brought by Europeans. Archaeological discoveries often reveal the extent of these trade routes. Objects not native to a specific region—such as turquoise from the Southwestern United States or marine shells found in areas like Saskatchewan—illustrate the rich exchange of goods, culture, and art that connected Indigenous communities across vast distances.



Contact: Beads Between Cultures

Left: Glass trade beads strung on cotton Centre: Blown glass trade bead, hand painted, chevron beads and evil eye beads (red with white dots), Right: Glass trade beads strung on cotton.

Beads have been an important part of human history for thousands of years. In ancient Egypt, beads adorned mummies and mummy cases, symbolizing prayers and protection. The word “bead” itself comes from the Middle English word *bede*, meaning prayer, a reference to their use in religious practices such as prayer beads and rosaries.

In the late 1400s through the late 1800s, glass beads made their way into North America with European explorers and fur trade companies. As Europeans ventured into Indigenous lands, they brought items for trade, including beads, which became integral to building relationships with First Nations communities. Trade itself was not new to Indigenous peoples and for millennia, they had exchanged goods like copper tools and pottery. The Europeans introduced a monetary system to their trading interactions, with beaver pelts becoming the primary currency. The first beads introduced were large ceramic pony beads, colorful chevron beads and tiny seed beads. Glass became the most common material for trade beads, with most beads used in North America originating from the glass factories of Murano, Venice. A variety of goods, from guns to beads, were valued in terms of pelts—for instance, twelve beaver pelts could be exchanged for one gun, while smaller furs like martens were traded at a lesser rate. Beads quickly became a valuable item in the growing trade networks.

First Nations people wielded significant power in these trade relationships. Historical records reveal numerous instances where Indigenous leaders rejected the offerings of European traders, sending them back across the Atlantic to bring something more suitable. Beads played a vital role in these complex interactions, representing not only currency but also part of the cultural exchange that shaped the early relationships between Indigenous peoples and European newcomers.



Modern Day: Beadwork in Contemporary First Nations Culture

Glass beads sewn onto Melton/wool cloth, Glass beads sewn onto smoked moose hide, and resin ladybug cabochons with glass beads as trim sewn onto interfacing.

The introduction of glass beads during the fur trade era had a profound and lasting impact on First Nations life. With the widespread availability of these small beads, alongside trade cloth and steel needles, traditional decorative techniques, such as quillwork, began to decline. Beadwork emerged as the dominant art form, a legacy that continues to thrive in modern times.

As the fur trade gradually faded—due to both the depletion of furs and the decreasing participation of Indigenous trappers—beadwork remained a vital aspect of First Nations culture. Beading techniques evolved, with regional designs reflecting the diversity of Indigenous communities. For example, in northern Alberta's woodlands, floral patterns became a signature of beadwork, while the Indigenous peoples of southern Alberta preferred more geometric designs.

Today, beadwork continues to be an important expression of cultural identity, creativity, and resilience within First Nations communities.

ROSELLA SEWI



Rosella Sewi
Beaded Flower Moccasins
Tanned hide, fur, glass beads,
and cotton fabric
Collection of the artist



Rosella Sewi
Children's Moccasins
Tanned hide, fur, cotton thread,
and cotton fabric
Collection of the artist



Rosella Sewi
Floral/Fur Moccasins
Tanned hide, fur and cotton
fabric
Collection of the artist



Rosella Sewi
Bear Paw Moccasins
Tanned hide and cotton fabric
Collection of the artist

THE IDEA BEHIND ROOTED CONNECTIONS

By : Loriann Gignac, co-curator



“Within the First Nations, Métis and Inuit communities sharing Traditions, Stories, Knowledge, Heritage, Culture, and Art creates Community Connection. Heritage is visible in the Artwork”

(Loriann Gignac, 2024)



To show how we care, actions speak louder than our words. We show we care by celebrating and supporting our Indigenous artisans by promoting their art, using their pieces with permission, buying their art, and recognizing and crediting their work when you are making inspired pieces like this Educational display.

After meeting and having a discussion in regard to this exhibit, so many different ideas came to mind. Being an artisan I thought of ways of art pieces being incorporated in this exhibit. I also wanted it to be educational and a great teaching resource for students and teachers. I communicated with a few teachers, artisans and colleagues and inquired what might be some ideas we could work with. The exhibition is called *Rooted Connections*



What does a tree represent in Indigenous culture?

The tree also represents continual growth. We are capable of change and learning throughout our life. The tree is symbolic of that idea. This tree teaching relates to how as people we need to find a sense of balance between taking care of ourselves and taking care of others. The roots represent all the directions in ways we connect and support one another within our community.

Indigenous Ways of Knowing and Being creates connection within the community.

Respect- through understanding of and practicing Indigenous community protocols, we honor Indigenous Ways of Knowing.

Responsibility- when we continually seek to develop and sustain credible relationships with Indigenous communities, it's important to be seen in the community as both a supporter and a representative.

Relevance- by incorporating Indigenous Ways of Knowing into your teaching can help create a more inclusive environment. By doing so, it develops a deeper understanding of Indigenous peoples' cultural history and traditions.

Reciprocity- by sharing knowledge throughout the educational process, it ensures practices and knowledge are continued. It means Indigenous and non-Indigenous people are both learning in the process together. Reconciliation is the intention.

I imagine **THE TREE** with the many leaves representing the community of people. The **TREE ROOTS** represent the directions for the people to connect with others, like intertwining vines. The Roots connect to the land, the land is physically and spiritually a part of people. It is part of their identity as humans.

Teachings from the oral tradition maintain that the land has sustained humans, plants, and animals for thousands of years and will sustain them in the future. People care for the land and it cares for them in return, in a reciprocal relationship of giving and taking. Community provides support for one another, through physical and spiritual and holistic and cultural connections.

Connection is made by association through social networks, friends, family kinships, colleagues and acquaintances. Encouraging the preservation of Indigenous ways of Knowing, we can live sustainable lives. We contribute economic support to the many Indigenous Artisans, Local Businesses and Agencies by purchasing pieces from families and individuals in our community. Connection is made by association through social networks, friends, family kinships, colleagues and acquaintances.

THE SACRED CIRCLE The circle is a universal symbol of connection, unity, harmony, wholeness, and eternity. The Sacred Circle represents the four States of Being, the four Sacred Medicines, the four Seasons, the four Elements, and the four Stages of Life.

All parts are equal in the circle. The First Nations' belief system holds that everything is circular. Life is circular-a person is born, grows into childhood, matures, and becomes old, at which point thoughts and actions become childlike again. The seasons are cyclical. Earth moves in a circle. Everything moves in a circle, from the rising sun to the setting sun, from the east and back to the east. The day is divided into four segments of time: sunrise, noon, sunset, and night. The circle also symbolizes inclusion and equality.

In traditional First Nations meetings or gatherings, everyone sits in a circle and with the belief that all people are equal. The circular shapes are often drawn on tipis, woven into clothing, and made into ornamental parts of national dress. The circle is also the basis of many beautiful works of jewelry and art, which are precious possessions.

The Sacred Circle is the tool that supports and balances our lives, we all benefit from the Medicine Wheel Teachings it is taught in the school curriculum, incorporating lessons regarding Science, Social, and Math.

In creating this exhibit, it will focus on deepening awareness and understanding of the First Nations, Metis, and Inuit people's culture and history. Aligning in the directions outlined in the Alberta curriculum. The story theme is built around rooted connection within our community.

"In the spirit of reconciliation, Alberta Education collaborates with education partners to improve education outcomes for First Nations, Métis and Inuit students. This ensures every student in the province will learn about the diverse Indigenous peoples of this land and how First Nations, Métis, and Inuit contribute to the vibrancy and fabric of Alberta and Canadian society."

- Government of Alberta, 2024

Starting with a Tanned Hide, it Tells a Story

Traditionally made Indigenous arts and crafts give a glimpse into the long history that helps preserve the rich Indigenous cultures across Canada, it is essential to maintain the Indigenous traditions.

We are taught that Animals are gifts.

Everything in creation was made and created for a purpose and that each living thing on earth has a place in the circle of life. The Indigenous believe that the animals were given to us as a gift to feed, clothe us and to give us everything we need to survive. We should be thankful and grateful and show appreciation when we receive.



Why hunting is so important to Indigenous peoples.

The primary purpose of hunting is to seek traditional food (meat), of course, but several other aspects are part of the hunting and fishing practice. Hunting is also essential for making crafts, clothing, tools and even medicine among some nations. Within our own community, Indigenous and non-Indigenous are practicing these cultural skills. Traditionally, tanned animal hide is a unique material source. They are strong, durable, lightweight, and warm - the perfect material to create clothing, bedding, and footwear to sustain life. These traditionally prepared materials are becoming increasingly hard to find.



PATTERN

Beading has a very long artistic and cultural history among Indigenous people in Canada, artist, Fran Rogers explains this in her artwork discription. Both Fran Rogers and Rosella Sewi skillfully have done beading onto hide, creating unique and symmetrical designs.

To create an activity for younger ages, this pointillism activity gives a similar outcome to what traditional beading looks like.

Materials

- Cardstock Paper
- Pencils
- Felt Markers

INSTRUCTIONS

Step 1

Look at the works in the exhibition and notice the patterns in Fran and Rosella's beadwork and think about an image you would like to draw on your paper. It could be something from nature like a flower, tree, sun or animal. Just remember to keep the drawing simple. You can add some linework or shapes around your image and create a pattern.

Step 2

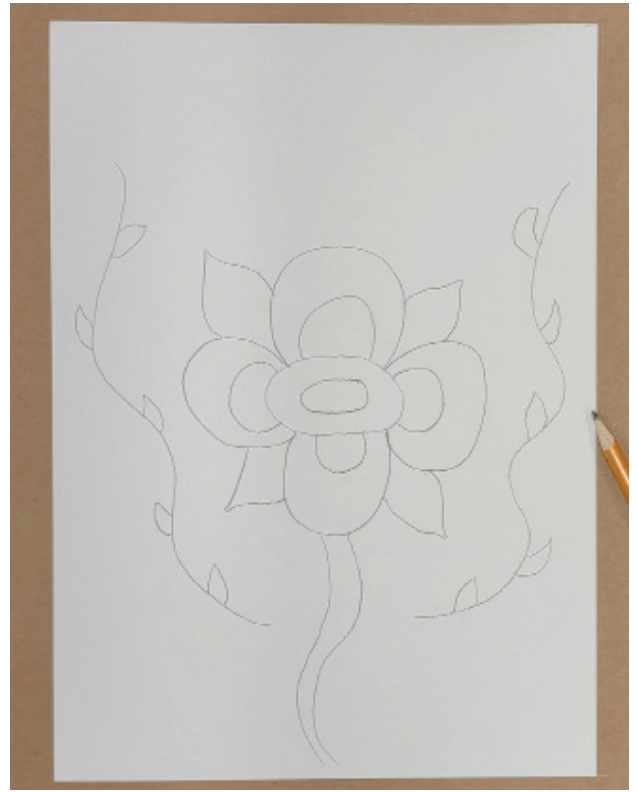
Once you have the drawing done, take your markers and start creating points along the line. Do the points in segments, the example piece shows how we went around the edge of the leaf then moved in and did another line of points around the leaf until it was filled in, then moved to the next area.

Step 3

You will see the points create a line pattern which looks similar to the beadwork in the exhibition.

Step 4

Once the image is complete and move on to the linework or shapes that were drawn around the main image.



DESIGN



Overview

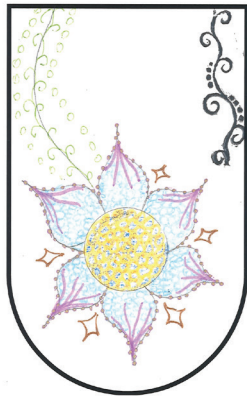
Inspired by the Moccasins and Parka in this exhibition, create your own unique design on the jacket or moccasin vamps using the templates. What colours, patterns or words will you use to represent your personality in your design?

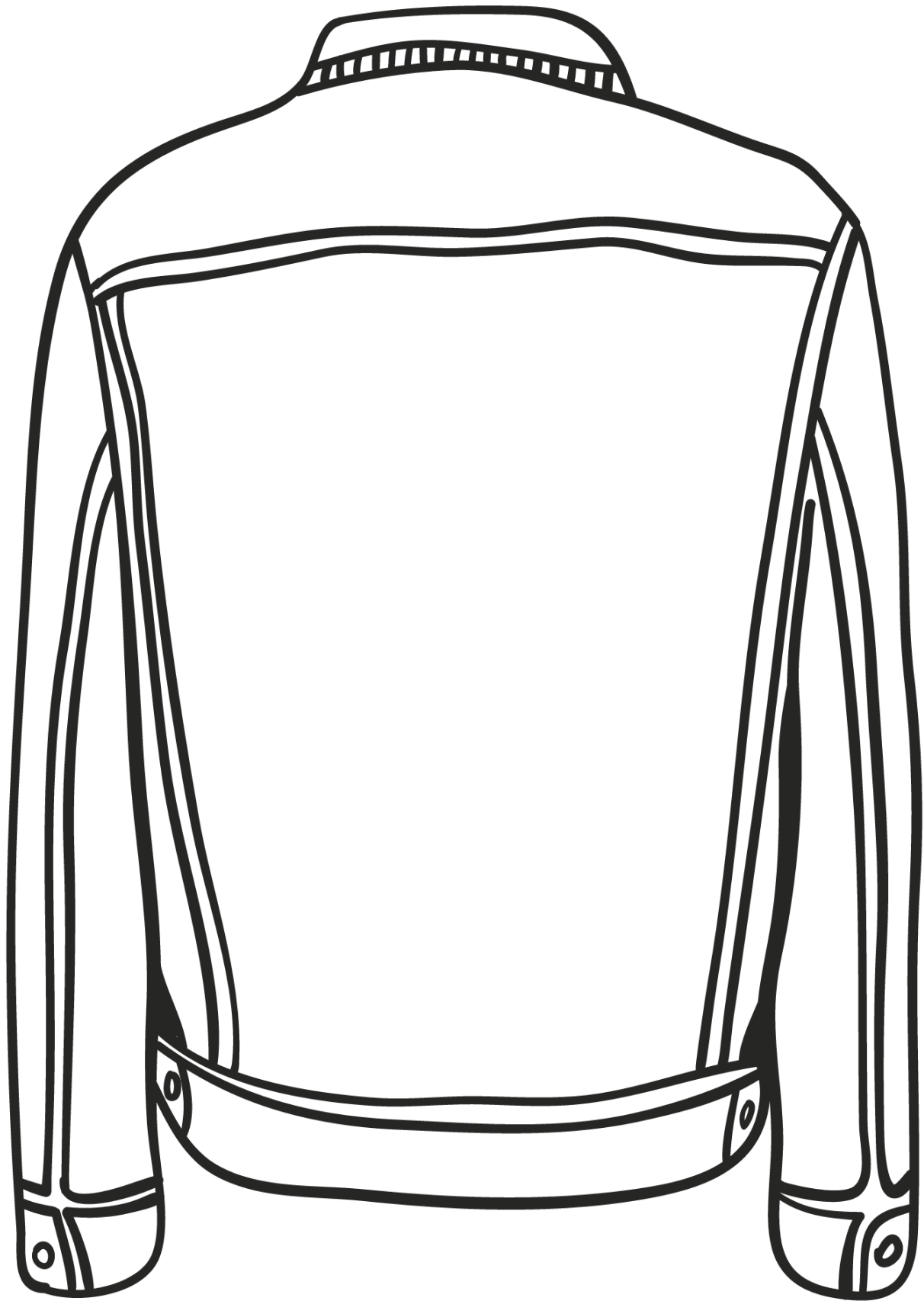
Invitations:

- Think about what you're drawn to and what colours or words would represent your identity/personality.
- Use string or wire to sew beads onto your paper.
- Use materials found around the house like magazines, markers, fabric to add another layer onto your design.

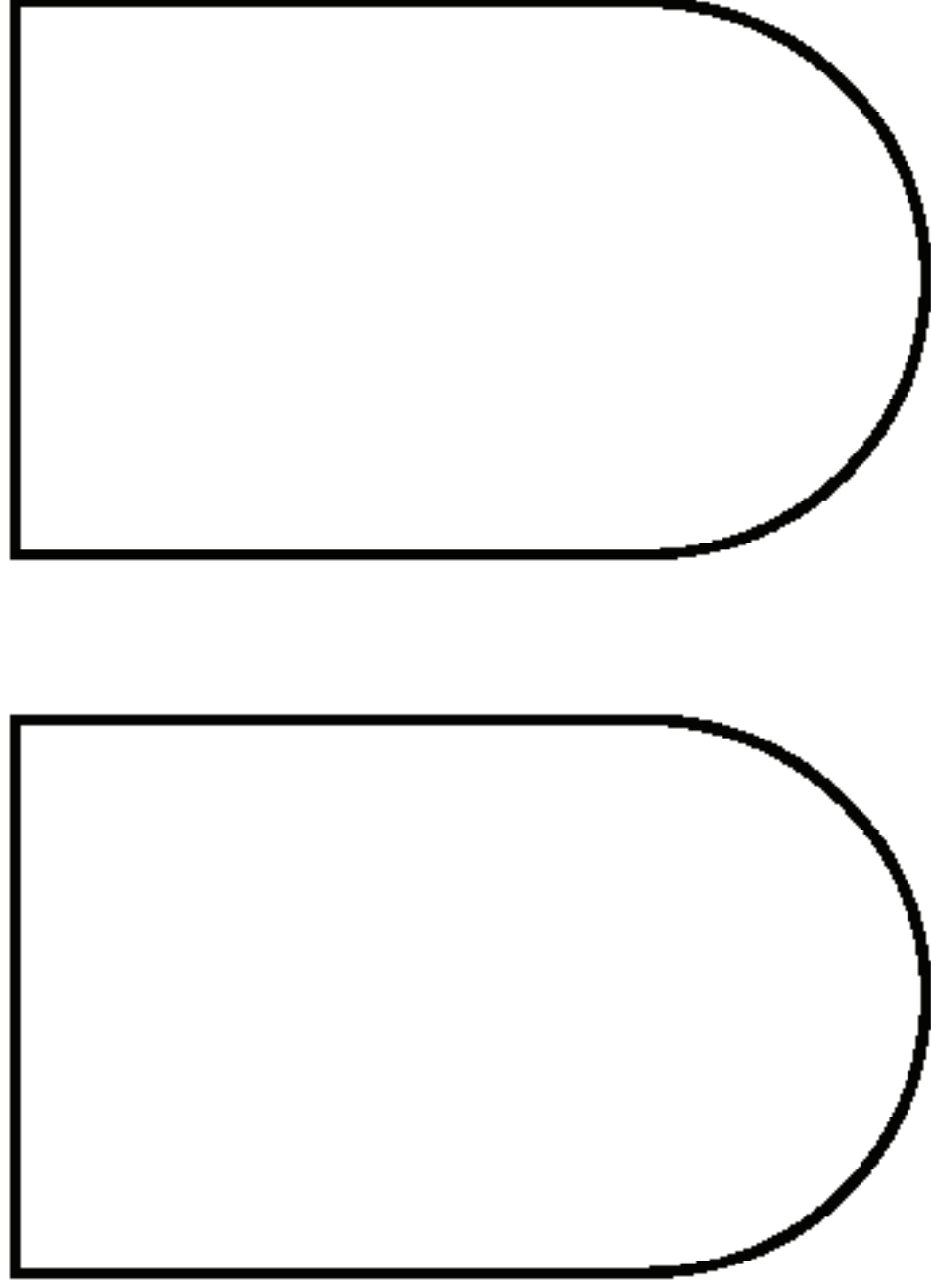
Materials

- Paper
- Pencil
- Coloured Pencils or Markers
- Acrylic Paint
- Paintbrushes
- Yarn, Beads, String, Tissue Paper
- Sissors
- Glue





Create your own Moccasin Vamps



ACKNOWLEDGEMENTS

TREX Northwest would like to credit the Alberta Foundation for the Arts for the Travelling Exhibition Program. We would like to thank the Art Gallery of Grande Prairie for supporting this region, as well as the following individuals who contributed to the preparation of this travelling exhibition:

Co-Curators: Loriann Gignac & Jamie-Lee Cormier

Education: Loriann Gagnic

Art Projects: Jamie-Lee Cormier, Sarah Drydale & Mason Telford

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We acknowledge that we are located on Treaty 8 territory—the ancestral Land of the sovereign Dane-zaa, Nehiyawak, Dene, and Otipemisiwak Nations. We acknowledge the many Indigenous Peoples who have lived and cared for these lands for generations. We are grateful for the traditional Knowledge Keepers and Elders who are still with us today and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude.

The Art Gallery of Grande Prairie also recognizes that Land Acknowledgments are not enough. Through our actions we commit to truth, reconciliation, decolonization, and allyship in support of Indigenous lifeways and wellbeing.



Alberta Foundation for the Arts
Travelling Exhibition Program



The Traveling Exhibition Program Region 1: Northwest
Alberta is thankful for our generous sponsor this year:

