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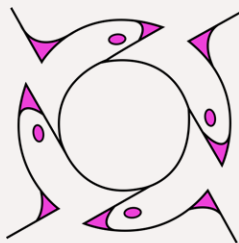
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Great Ocean Dialogues takes place on the ancestral and unceded territories of the x'məθk'əyəm [Musqueam], Skwxwú7mesh [Squamish] and səlilwətaʔ [Tsleil-Waututh] Nations. Acknowledging that these activities unfold on occupied Indigenous territories is both a recognition that settler colonialism is an ongoing structure and a commitment to support the capacity of art to unsettle these conditions.

JOIN THE CONVERSATION    #greatoceanialogues @vanartgallery



ABORIGINAL CURATORIAL COLLECTIVE
COLLECTIF DES COMMISSAIRES AUTOCHTONES

Aboriginal Curatorial Collective /
Collectif des commissaires autochtones

ANNUAL GENERAL MEETING MONDAY, SEPTEMBER 30

Djavad Mowafaghian World Arts Centre,
SFU Woodward's
149 West Hastings Street
9 AM-12 PM



Great Ocean Dialogues is funded in part by the Government of Canada.
Great Ocean Dialogues est financé en partie par le gouvernement du Canada.

GREAT OCEAN DIALOGUES

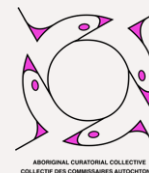
SEPTEMBER 28-29, 2019



VANCOUVER
ART GALLERY
750 Hornby Street

DJAVAD MOWAFAGHIAN
WORLD ARTS CENTRE
149 West Hastings Street

SFU GALLERIES



Vancouver
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GREAT OCEAN DIALOGUES SEPTEMBER 28 – 29, 2019

The Great Ocean is defined as a relational space by many Indigenous Nations. In Skwxwú7mesh sníchim, "shkwēñ: shéwalh t'l'a swá7am-chet" means "to cross a big ocean, the roads of our Ancestors." In hənq̓əmin̓ən̓, the ocean is referred to as "sʔəλqəl̓əc," or "outside waters." In te reo Māori, "Te Moana-nui-a-Kiwa" is "the Great Ocean of Kiwa," and in yakɬitʔinismu tiłhinkʔititvu, "łpasini" translates to "the one ocean."

Orienting ourselves toward the open waters, Great Ocean Dialogues begins from a generative refusal of the idea that the Pacific is a vacant space peripheral to imperialistic power and flows of capital. Instead, this event positions the Great Ocean as both a return to and a reimagining of our ancestral and current connections across cultural and geographic contexts. How can this concept contribute to shaping Indigenous contemporary art transnationally and from Indigenous perspectives? How can we create and sustain networks of support across the ocean? Where do our practices, knowledges and struggles for sovereignty align, and where do they diverge? And how do we honour our differences when seeking connection? This two-day gathering will feature conversations between local First Nations artists and knowledge keepers alongside international and Vancouver-based guests in order to explore these questions.

Great Ocean Dialogues is an Indigenous-led gathering produced in partnership between the Aboriginal Curatorial Collective/Collectif des commissaires autochtones, SFU Galleries and the Vancouver Art Gallery.

[front cover] T'uy't'ananat-Cease Wyss, *Shkwēñ Wéwshkem Nexw7iyajulh (To Explore, To Travel by Canoe)*, 2018 (detail), lau hala, coconut hull fibre, seagrass, red cedar bark, wool, abalone shell, mother of pearl buttons, Courtesy of the Artist, Photo: Louis Lim [above] Mariquita "Micki" Davis, *Magellan Doesn't Live Here*, 2012–17 (video still), single-channel video with audio, Courtesy of the Artist

PROGRAM SCHEDULE

FRIDAY, SEPTEMBER 27 | Vancouver Art Gallery

6–8 PM **TRANSITS AND RETURNS RECEPTION**

A special reception celebrating the opening of the exhibition *Transits and Returns* with a welcome by dance groups Children of Takaya, Coastal Wolf Pack and Ta Na Wa Kawstem.

SATURDAY, SEPTEMBER 28

SESSION 1 | Vancouver Art Gallery

10–10:30 AM **REFRESHMENTS**

10:30–11 AM **WELCOME AND OPENING REMARKS** with Chief Bill Williams and Tarah Hogue

11 AM–12:30 PM **SOVEREIGN PRACTICES: HOST NATION PANEL** **Ocean Hyland, Meagan Innes, Debra Sparrow** Moderated by **Salia Joseph**

Artists and cultural workers from the xʷməθkʷəy̓əm [Musqueam], Skwxwú7mesh [Squamish] and səliwətaʔ [Tsleil-Waututh] Nations reflect on how their practices are embedded within community, cultural knowledge, territory and language.

1:30–2:30 PM **ARTIST DIALOGUE | FOCUS: HOME** **Edith Amituanai + Marianne Nicolson** Moderated by **Tarah Hogue**

2:30–3:30 PM **ARTIST DIALOGUE | FOCUS: MATERIAL** **Elisa Jane Carmichael + Natalie Ball** Moderated by **Lori Beavis**

These focused dialogues between artists in the *Transits and Returns* exhibition are an opportunity for in-depth exploration of a shared concern across different media and cultural contexts.

3:45–4:30 PM **CURATORS' TOUR: TRANSITS AND RETURNS**

Curators Sarah Biscarra Dilley, Freja Carmichael, Tarah Hogue and Lana Lopesi will tour the exhibition *Transits and Returns* and expand on its four themes of territory, movement, kinship and representation by speaking to the conversations arising between artworks. The Gallery will be open until 9 PM for those who wish to view the exhibition.



SATURDAY, SEPTEMBER 28 (Continued)

SESSION 2 | Djavad Mowafaghian World Arts Centre

7-8:30 PM KEYNOTE PANEL DISCUSSION

SPEAKING AND RELATING ACROSS THE GREAT OCEAN

with **Micki Davis, Charlene George, Anchi Lin, Henry Tsang, T'uy't'anat-Cease Wyss** Moderated by **Lana Lopesi**

In 2001, Teresia Teaiwa asked, "Where is the edge in the Pacific? Is it on a beach—à la Greg Dening? (1988). Is it on the horizon as Joakim Peter suggests? (2001). Is it on Vince Diaz's tectonic plates? (1996)." In the end she contended that, "The ocean has the edge."

The keynote panel discussion will focus on the Great Ocean and the artistic and cultural connections which exist between its edges. The session will weave together stories of exchange, collaboration and learning that bring us together across distance and difference.

SUNDAY, SEPTEMBER 29

SESSION 3 | Djavad Mowafaghian World Arts Centre

9:00 AM REFRESHMENTS

9:30 AM WELCOME AND OPENING REMARKS

with **Salia Joseph** and **Camille Georgeson-Usher**

10 AM-12:00 PM PANEL DISCUSSION

INDIGENOUS ART AND CURATION: BETWEEN CULTURALLY SPECIFIC AND TRANS-NATIONAL CONTEXTS

with **BC Collective (Cora-Allan Wickliffe and Daniel Twiss), Michelle McGeough, Chrystal Sparrow** Moderated by **Freja Carmichael**

As citizens of Indigenous Nations and as arts workers articulating their own self-determined visions, this panel focuses on navigating the spaces between the culturally specific and the transnational. What challenges or problems arise in translating across cultural lines, and where are the opportunities for exchange and growth? How can transnational Indigenous art histories and communities of practice become better known whilst remaining adequately contextualized?

1:00-3:00 PM PANEL DISCUSSION

RE/TURNING TO FUTURES: URGENT IMAGINATIONS

with **Christopher Ando, Hannah Brontë, Chantal Fraser, Bracken Hanuse Corlett, Whess Harman**

Moderated by **Dayna Danger**

This artist panel considers the impact of differing conceptions of time, space and kinship in their practices. The trend of Indigenous futurisms is now prevalent in the art and academic worlds, but how do we enact re/turns to care and balance beyond climate and political apocalypse?

3:15-5:15 PM PANEL DISCUSSION

WORKING WITH AND FROM WITHIN COMMUNITY

Taloi Havini, Sarah Hunt, Jaymyn La Vallee, Carol McGregor, Faith Sparrow

Moderated by **Sarah Biscarra Dilley**

Within discourses of reconciliation, much has been discussed and written on the topics of consultation and collaboration between Indigenous communities and non-Indigenous academics, curators and researchers. However, how do we want to work with each other as arts workers from different Indigenous Nations? How do we want to work with and from within our own communities? How can this work re-shape the way that our labour is valued, displayed, circulated and critiqued? How can it change the way future generations enter into artistic and intellectual work? And how do we care for ourselves and others within the complications of community life?

5:15-5:30 PM CLOSING REMARKS

with **Tarah Hogue**

5:30-6:30 PM CLOSING RECEPTION



[opposite page] BC Collective (Cora-Allan Wickliffe and Daniel Twiss) with Louisa Afoa, *Hākari as guests*, 2019 (detail of vinyl wallpaper), Niuean hiapo, Lakota ceramics, beaded napkins, velvet tablecloth, dining table, chairs, chandeliers with cut acrylic shapes, vinyl wallpaper, Courtesy of the Artists, Photo: Sam Hartnett [above] Taloi Havini, *Habitat*, 2018, four-channel HD video with surround sound, Courtesy of the Artist, Photo: Natasha Harth

PARTICIPANT BIOS

Anchi Lin is an artist of Taiwanese Atayal heritage who lives and works between Taiwan and Vancouver. Her work negotiates and interfaces with concepts such as language, identity, gender and cultural norms across video, performance and sculpture.

BC Collective, which stands for Before Cook and Before Columbus, was founded in 2017, as a way to share, engage and exchange Indigenous ideas and practices within the envelope of whānau, the extended family unit. Based in Tāmaki Makaurau Auckland, BC Collective is made up of Cora-Allan Wickliffe and Daniel Twiss.

Camille Georgeson-Usher is a Coast Salish, Dene and Scottish scholar, artist and writer from Galiano Island, BC, the land of the Pūn̓'łaxutth ' (Penelakut) Nation. She is the Transitional Executive Director of the Aboriginal Curatorial Collective/Collectif des commissaires autochtones.

Chantal Fraser is a Brisbane-based interdisciplinary artist of Sāmoan ancestry. The artist is interested in the connection between adornment and silhouette, and her work subverts perpetual cultural and anthropological interpretations often cast onto objects made by artists of Indigenous ancestry.

Charlene George/S7atsáliya is a Sk̓wxwú7mesh and Sel̓íwítlh artist, language teacher and organizer who lives and works in North Vancouver, BC. She spends much of her time contributing to revitalizing, and preserving, the Sk̓wxwú7mesh language, making art and actively participating in cultural/traditional song and dance with her close friends and relatives from both of her Nations.

Chief Bill Williams/találsamkin siyám is a Hereditary Chief of the Sk̓wxwú7mesh Nation. In 1995, Chief Bill Williams was stood up by his family to become one of sixteen Hereditary Chiefs of the Squamish Nation. Throughout his career he has negotiated historic land and accommodation agreements within the traditional territory of the Sk̓wxwú7mesh Nation and has been a key negotiator for protocol agreements with other Coast Salish Nations.

Christopher Ando is an Alutiiq, Hungarian and Norwegian artist, musician and composer currently based in Oakland, California. Ando examines the implications and ambiguities of documentation within the converging realms of history and identity through woodcarving, painting, sound and collage.

Chrystal Sparrow is a descendant of the Musqueam First Nation with bloodlines to Cree, Shuswap and Chicoltin ancestry. She is a third-generation carver and a multidisciplinary Coast Salish artist. Sparrow is the inaugural artist for the Musqueam, Squamish and Tseil-Waututh Cultural Residency at Stanley Park. Currently, she is pursuing a Master of Arts in Expressive Arts Therapy (with a Minor in Psychology) in Switzerland.

Bracken Hanuse Corlett is an interdisciplinary artist from the Wuikinuxv and Klahoose Nations. His artistic practice is continually shifting between mediums, eschewing commodification in favour of processes that are collaborative and often ephemeral or experiential, such as mural painting and audio-visual performance.

Carol McGregor is a Brisbane-based artist with Wathaurung and Scottish ancestry. She works across multi-media disciplines with materials including ephemeral natural fibres, metal and paper to explore the rich cultural identity of diverse heritage and lived experience.

Dayna Danger is a 2Spirit/Queer, Métis/Saulteaux/Polish visual artist raised in so-called Winnipeg, MB. Using photography, sculpture, performance and video, Danger's practice questions the line between empowerment and objectification by claiming space with her larger than life scale work.

Debra Sparrow/θəliɣwəlwət (Thelliawhatlwit) was born and raised on the Musqueam Indian Reserve. She is an acclaimed weaver, as well as a jewellery-maker, self-taught in Coast Salish design. Sparrow was part of a group of women who rejuvenated the Salish weaving tradition at Musqueam in the 1980s.

Edith Amituanai is a New Zealand-born Sāmoan photographer working from the suburb of Ranui in Tāmaki Makaurau Auckland. From interiors, to driveways, to communities, Amituanai's practice is concerned with the environments that shape who we are.

Elisa Jane Carmichael is a Ngugi woman of the Quandamooka People of Moreton Bay in South East Queensland, Australia. Her artistic practice honours the culture and environment of Minjerribah (North Stradbroke Island) by utilizing materials collected there, and transforms customary practices through the mediums of painting, weaving, textile design and fashion.

Faith Sparrow is from the Musqueam Nation and has grown up surrounded by her people's history and traditions. She comes from a long line of storytellers, a people with a rich oral history. As a budding writer and filmmaker, she aims to bring her people's stories to broad audiences through various mediums. She is also a singer and has had extensive vocal training since childhood.

Freja Carmichael is a curator who belongs to the Ngugi People of the Quandamooka Nation (Moreton Bay, Queensland, Australia). As an independent curator, she works broadly across the cultural sector, dedicating her projects to the preservation and promotion of First Nations fibre art and collaborative curatorial approaches.

Hannah Brontë is a Brisbane-based artist with cultural connections to Wakka Wakka, Yaegel and Welsh. Her practice focuses on female and Indigenous empowerment through collaborative projects that support community via mediums of performance, video, photography and textiles.

Henry Tsang is an artist of Hakka-Shanghainese ancestry whose artworks incorporate digital media, video, photography, language and sculptural elements that follow the relationship between the public, community and identity through global flows of people, culture and capital.

Jaymyn La Vallee is Sk̓wx̓wú7mesh, 'Namgis and Anishinaabe. She grew up in North Vancouver, BC, on the Capilano Reservation. She is currently learning her Indigenous language, Kwakwaka, and is completing her Bachelor of Education through the Indigenous Teacher Education Program (NITEP) at the University of British Columbia.

Lana Lopesi is an author, critic and curator of Sāmoan ancestry living and working in Tāmaki Makaurau, Aotearoa. Her PhD research is focused on the significance of the online environment for this current generation of Pacific people and, by extension, the art that they are making.

Lori Beavis is a curator, art educator and art historian living and working in Tiohtià:ke/Montreal. Of Michi Sagiig (Mississauga) Anishinaabe and Irish-Welsh descent, she is a band member of Hiawatha First Nation at Rice Lake, ON. Her curatorial work, art practice and research articulates narrative and memory in the context of family and cultural history, and reflects on cultural identity, art education and self-representation.

Meagan Innes has worked as Indigenous Enhancement Teacher in Burnaby and taught the BC First Nations Studies class for Grade 12 students. She is a member of Sk̓wx̓wú7mesh Nation and has been immersed in the language and other ancestral practices like hide tanning and weaving.

Marianne Nicolson/'Tayagila'ogwa is an artist of Scottish and Dzawadg'enuxw First Nation descent based in Victoria, BC. Nicolson works as a cultural researcher and historian for the Kwakwaka'wakw group of nations, as well as an advocate for Indigenous land rights. Her practice is multi-disciplinary, encompassing photography, painting, carving, video, installation, monumental public art, writing and speaking.

Mariquita "Micki" Davis is a Chamoru artist from Guåhan based in Yaanga/Los Angeles working in video, installation, ebooks and performance. She investigates and expands notions of artistic collaboration in the contexts of personal, familial and cultural memory.

Michelle McGeough is a Métis art historian, artist, curator and Assistant Professor in the Art History, Visual Art and Theory department at the University of British Columbia. With a PhD in Native American Art History, much of her research has focused on Indigenous non-binary identities.

Natalie Ball makes art as proposals of refusal to complicate an easily affirmed and consumed narrative and identity. Her work uses materiality and gesture to create power objects that represent her communities and that refuse the spectacle of the American history of settler colonialism. Natalie Ball is a Klamath/Modoc interdisciplinary artist based in Chiloquin, Oregon.

Ocean Hyland/Ts'simtelot is an artist and activist from the Tseil-Waututh Nation. Her multidisciplinary practice includes carving, painting, drawing, engraving and digital media. She is active in the movement to protect Indigenous lands and communities and is a Sk̓wx̓wú7mesh language learner.

Quill Christie-Peters is an Anishinaabe arts programmer and self-taught visual artist currently residing in Northwestern Ontario. She currently works as the Director of Education and Training for the Aboriginal Curatorial Collective/Collectif des commissaires autochtones where she coordinates the Emerging Curatorial Training Program.

Salia Joseph is from the Sk̓wx̓wú7mesh and Snuneymuxw First Nations on her father's side and is British and Jewish on her mother's. She graduated with a degree in First Nations and Indigenous Studies from the University of British Columbia and recently graduated from a yearlong full-time immersion program in her language, Sk̓wx̓wú7mesh Sníchim, at Simon Fraser University. Salia is the executive director of Kwi Awt Stelmexw and is passionate about where she comes from.

Sarah Biscarra Dilley is a multidisciplinary artist, curator, writer, educator and member of the yak tit̓Yu tit̓Yu yak tiłhini Northern Chumash tribe, currently residing in xučyun (Oakland), the unceded homeland of the Chochenyo Ohlone people. Her interdisciplinary process is grounded in collaboration across experiences, communities and place.

Sarah Hunt/Tłaliłila'ogwa is an assistant professor in the Institute for Critical Indigenous Studies and the Department of Geography. She is Kwagu'ł (Kwakwaka'wakw Nation) but spent most of her life as a guest in Lkwungen territories. As an interdisciplinary scholar, Sarah's research is concerned with questions of justice, violence, gender and self-determination, as well as Indigenous methodologies, land/water-based praxis and the creation of Indigenous and decolonial knowledge.

Stephanie Bokenfohr is an arts educator and administrator of settler and Icelandic ancestry. She works with socially-engaged artists and institutions to bring important conversations of our time to public settings. She is currently Public Programs Coordinator at the Vancouver Art Gallery.

Tarah Hogue is a curator, writer and citizen of the Métis Nation with French Canadian and Dutch ancestries. She is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery.

Taloi Havini is a Hakö artist from the Autonomous Region of Bougainville, working in photography, sculpture, video and mixed media installation. Her work is often a personal response to the politics of location, exploring contested sites and histories in the Great Ocean, working directly with knowledge keepers, museum collections, and in community projects in Bougainville and Australia.

T'uy't'tanat-Cease Wyss' heritage includes Skwxwú7mesh, Stó:lō, Kānaka Maoli, Irish-Métis and Swiss. Her Skwxwú7mesh traditional name, T'uy't'tanat, means "woman who travels by canoe to gather medicines for all people." Wyss is an ethnobotanist, community gardener and interdisciplinary artist working in digital media, storytelling and weaving.

Whess Harman (they/them pronouns) is a Carrier Wit'at/mixed race, trans (ftn) indigiqueer. Harman works across print, illustration, beading and text, utilizing DIY strategies around punk aesthetics to discuss urban Indigenous identity, resistance and visibility.

EXHIBITION HIGHLIGHT

TRANSITS AND RETURNS SEPTEMBER 28, 2019 - JANUARY 26, 2020

Transits and Returns presents the work of 21 Indigenous artists whose practices are both rooted in the specificities of their cultures and routed via their travels. These forces of situatedness and mobility work in synergy and in tension with one another, shaping the multiple ways of understanding and being Indigenous today. Within the exhibition, these dual realities are explored through themes of movement, territory, kinship and representation, with many artworks inhabiting multiple categories. The resulting presentation foregrounds the creative sovereignty of each artist to determine their own articulations of the world, while also exploring the resonances between them.

Featuring artists from local First Nations, as well as those from communities located throughout the Pacific region (ranging from Alutiiq territory in the north to Māori lands in the south, with many mainland and island Nations in between), *Transits and Returns* traces wide-ranging experiences that are inclusive of both ancestral knowledges and global connections.

Participating artists include Edith Amituanai, Christopher Ando, Natalie Ball, BC Collective with Louisa Afoa, Drew Kahu'aina Broderick with Nāpali Aluli Souza, Hannah Brontë, Elisa Jane Carmichael, Mariquita "Micki" Davis, Chantal Fraser, Maureen Gruben, Bracken Hanuse Corlett, Taloi Havini, Lisa Hilli, Carol McGregor, Marianne Nicolson, Ahilapalapa Rands, Debra Sparrow and T'uy't'tanat Cease Wyss.



Lisa Hilli, *Sisterhood Lifeline*, 2018 (detail), vinyl wall murals, inkjet prints on cotton rag paper, office partitions, iMac, office telephone with vocal recordings, books, sticky notes, pens, swivel chair, Courtesy of the Artist

RELATED PROGRAMS

OCTOBER 4, NOVEMBER 1, DECEMBER 4, JANUARY 3, FEBRUARY 7
FIRST FRIDAY TOURS

OCTOBER 22
CURATOR'S TOUR: TARAH HOGUE

NOVEMBER 22
FUSE: ART/MUSIC/PERFORMANCE

For further details about all our programs, please visit:
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PUBLICATION

TRANSITS AND RETURNS



Paperback, 128 pages

Published by the Vancouver Art Gallery and The Institute of Modern Art, Brisbane

Texts by Tarah Hogue, Sarah Biscarra Dilley, Freja Carmichael, Léuli Eshrāghi, Lana Lopesi, David Garneau, Kimberley Moulton, Marianne Nicolson, Kahutoi Mere Te Kanawa

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