



CVAC

VISION • ART • CULTURE

2018 CONVERGENT PROGRAMS



CVAG would like to gratefully acknowledge that we are located on unceded traditional territory of the K'ómoks First Nation.

With heartfelt appreciation to the photographers / videographers who have documented our year:

Alun Macanulty, Zac Whyte, Ed Brooks, Dan Peruzzo, with contributions throughout the year from our CVAG staff team.

Lending Contributors:

Morris and Helen Belkin Art Gallery, University of British Columbia

Legacy Gallery, University of Victoria

Museum of Anthropology, University of British Columbia

BC Teachers Federation

SD71 Indigenous Education Services

Canadian Museum of History



WATER RETURN

NANCY BLECK + EILEEN LEIER

RETURN is a convergent artistic program that brings together the politicized lens-based work of contemporary feminist photographers Nancy Bleck (Vancouver) and Eileen Leier (Kamloops).

With gratitude for the presence and guidance of Ta'ah, Amy George, Matriarch, Tsleil-Waututh Nation.

January 27 - March 23 2018



Eileen Leier's *Sq̓el̓ten7úw'í – Red Salmon – Sockeye*: reconsidering the Adams River Run, looks at local salmon stream ecologies and is comprised of extensive photographic and video documentation of the recurring salmon returns at Roderick Haig-Brown provincial park. Juxtaposed against this powerful narrative, the artist asks the viewer to consider the equally prevalent associated phenomena – that of amassed urban tourist constructs – assembled kiosks, food vendors and souvenir tents. This project, activates a dialogue of particular relevance to the Comox Valley as a hot-bed of aquaculture.

Nancy Bleck's new projects weave together select works from five portfolios, produced over a 20-year span. In a recent body of work she documented all nations uniting at the Sacred Stone Camp, supporting the Standing Rock Sioux Tribe in North Dakota and the ongoing resistance to the Kinder Morgan pipeline expansion in the Burrard Inlet on the Tsleil Waututh territory. *Children of Tomorrow*, done in collaboration with the Tsiel Waututh Nation, is an exhibition that looks at the practice of sustainability across generations and shared between cultures. Her work on the *Uts'am Witness Project*, done in collaboration with the Squamish Nation, connects wilderness conservation with the First Nations culture, art and social justice. Nancy's work deeply investigates contemporary concepts of land, water, stewardship, community, health and violence.



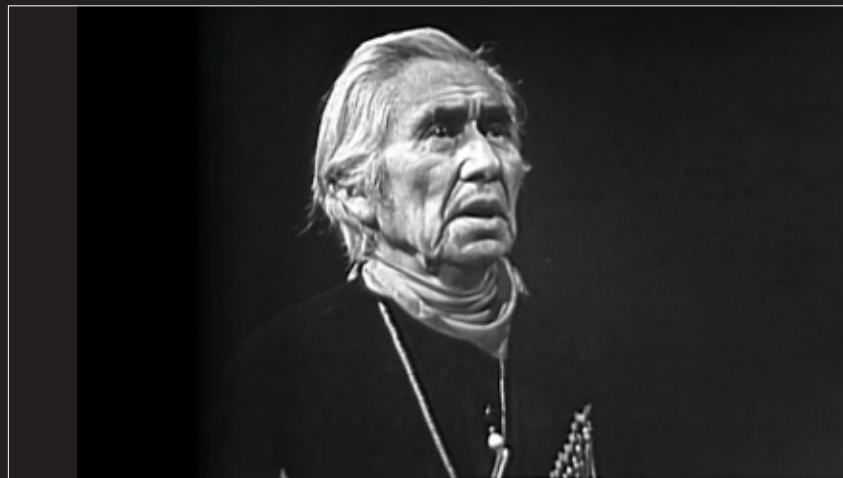


We have never ceded or surrendered title to our lands, rights to our resources or the power to make decisions within our *territory*.





View the words of Chief Dan George of the Tsleil-Waututh Nation in his *Lament for Confederation*, spoken as a plea during Canada's centennial year in 1967.



View the words of Ta'ah, Amy George, Matriarch, Tsleil-Waututh Nation, speaking her father's words fifty years later during Canada's bi-centennial year presented at the Drum is Calling Festival in Vancouver in 2017.



View Nancy Bleck's *Frames of Resilience*, video (CVAG production), containing 151 recent documentary photographs of protest and resistance including the opposition to the Kinder Morgan pipeline expansion and Standing Rock and Sacred Stone Camp in North Dakota.

COMMUNITY MAKE ART PROJECT WORKSHOP – RETURN
facilitated by exhibiting artists Nancy Bleck + Eileen Leier



16 APRIL - 12 MAY 2018

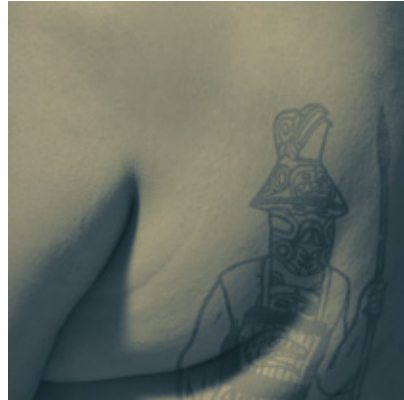
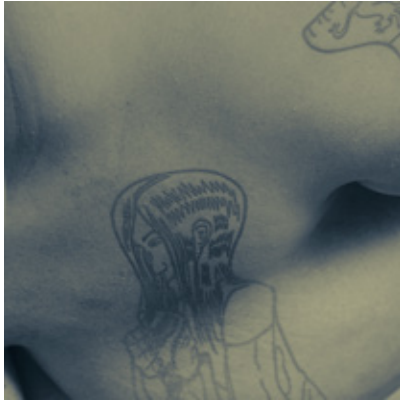
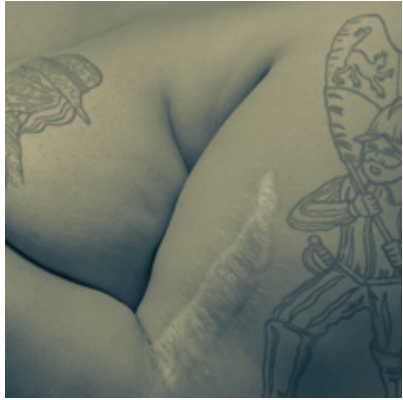
Touch Me skeena reece

TOUCH ME by interdisciplinary artist Skeena Reece
(Tsimshian / Gitksan / Cree / Meti)

April 6 - May 12 2018

What an honour this is to speak to you. Creator, guide my words so that I am clear in my intention and that my message is received in this good way. – Skeena Reece

Touch Me is a solo exhibition of work from 2004 to present. The title is from the video *Touch Me* released in 2013 for the *Witnesses: Art from Canada's Residential Schools* show at the Morris and Helen Belkin Gallery. This is one of the seven pieces exhibited at the Comox Valley Art Gallery April 6 – May 12, 2018. This exhibition featured the works of other artist contributors including Sandra Semchuk, Bracken Hanuse Corlett, Collin Elder, Nathalie Paolinelli, and Gord Hill. Most of the works have travelled together from Montreal (Oboro Gallery 2017) to Winnipeg (Plug In-Institute of Contemporary Art 2018) and then to the Comox Valley Art Gallery.

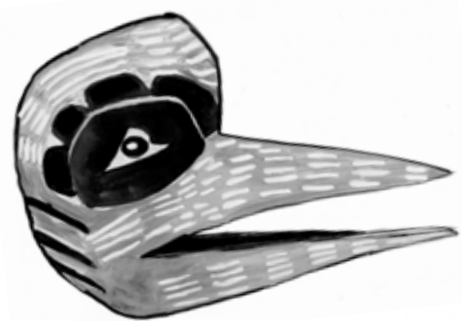


Skeena: "...Forgiveness. This is what is needed. Regaining the sight of seeing each other as human beings. Vulnerable. In need of intimacy and trust... There is no performance. It's a gesture. I pray we can surrender and show love..."

Sandra: "...How did you learn, as an artist, how to create a space where you can be open and vulnerable and so present? It does pull the audience into a place of belonging and longing at the same time. A kind of contradiction that makes sense..."

Skeena: "...Everything is as it should be. Let's just be in the moment and trust the simple sincerity..."





TOUCH ME: ART OPENING / PERFORMANCE April 6 2018







ARTIST TALK + MAKE ART PROJECT: STORIES STONES

Stories stones. I've seen them around. Images all random. You pick them up one at a time. Feel their weight. Feel their rough or smooth surfaces. Each stone has an image. An image painted or drawn; a house, a cat...scissors. One by one we tell a story. With these stones. You can make one. You can tell a story. Or witness. Let's see what we can do.

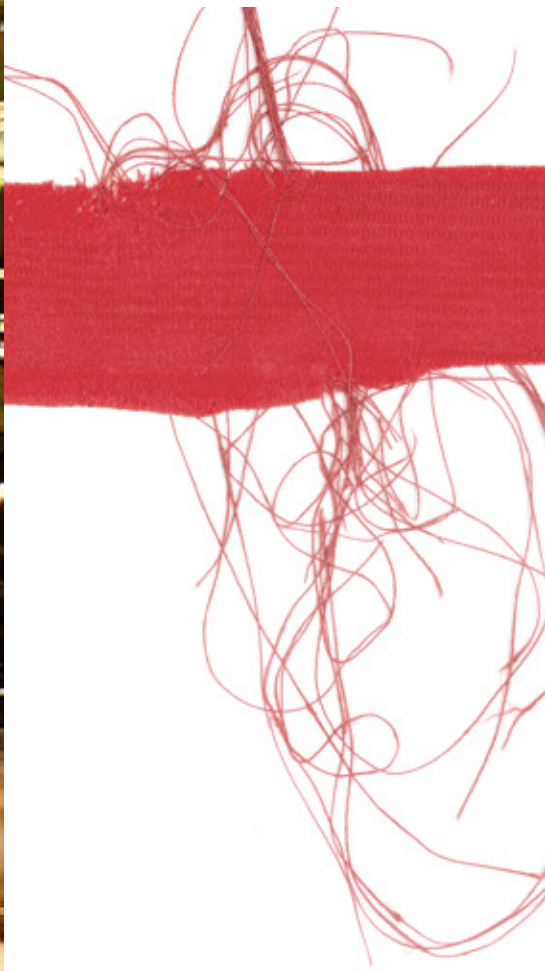
In this workshop participants were invited to share their stories. How can we ever expect to understand or value one another in a world that values independence and shuns inter-dependence? The work is in the gesture. Skeena led an artist talk. Sandra Semchuk witnessed and shared her invaluable experiences of the act of telling story and reflected on their collaborations.

April 7 2018





May 18 - June 29 2018



TOUCHING EARTH BODIES

artists Lindsay Katsitsakatste Delaronde and Valerie Salez

guest curator Toby Lawrence

TOUCHING EARTH BODIES looked at collaborative art practice through three bodies of work (*Touching Earth Bodies*, *In Defiance*, and *In the Shadow of our own Dust*) by Victoria-based artists Lindsay Katsitsakatste Delaronde and Valerie Salez. This multi-media program explored the power of self-representation, ceremony, and engaging bodies in the land. Three interrelated bodies of work shared the dynamics of interconnection through installation, photography, performance, a creative residency, and experiential learning with a public make/art activity, creating cornhusk dolls.

May 18 - June 29 2018







POTLATCH 67-67

— THE POTLATCH BAN —

THEN AND NOW

CONVERGENT PROGRAM: Potlatch 67-67: The Potlatch Ban – Then and Now July 20 - October 4 2018

art exhibition Hiitsista'am (The Copper Will Be Fixed) / creative residency / community engagement through traditional ceremony and knowledge-sharing / performance / film screening / sharing circles / Blanket Exercise workshops / documentation practices / dedicated website / e-publication

Potlatch 67-67: The Potlatch Ban – Then and Now examines the impact of the attempted cultural genocide through the potlatch ban and the resilience of Indigenous people in maintaining and reclaiming traditional cultural practices and in creating new forms of cultural expression. 2018 marks the 67th year since the Canadian government's Potlatch Ban was lifted, after it was imposed on Indigenous people for 67 years. Nagezdi, Rob Everson Hereditary Chief of the Gigalgam Walas Kwagwł, recognized that many Canadians do not understand the history of Indigenous peoples. He envisioned an Indigenous art exhibition and cultural program that would powerfully engage the local community and fellow Canadians, both Indigenous and settler, about this shared history and the impact. With organizers, community partners, artists, and a clear vision, the creators of Potlatch 67-67 present this convergent thematic program.

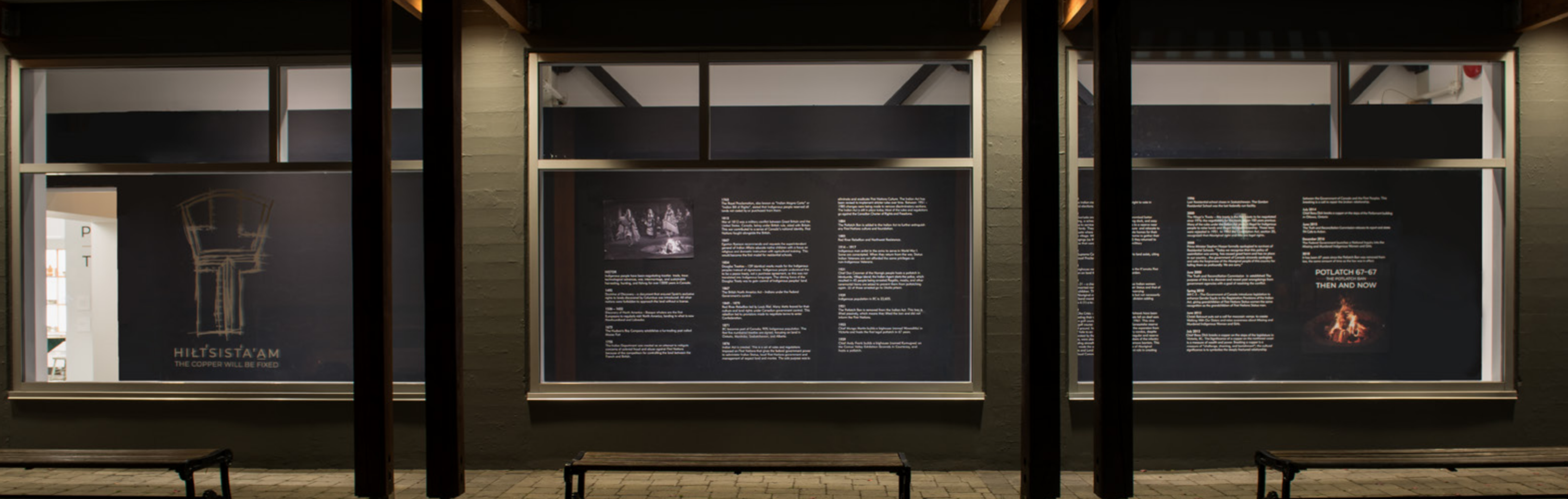


WELCOMING / ART OPENING / CEREMONY / ART TALKS
July 20 2018 / Comox Valley Art Gallery / 580 Duncan Ave Courtenay



POTLATCH 67-67
— THE POTLATCH BAN —
THEN AND NOW





HIŁT'SIST'A'AM (THE COPPER WILL BE FIXED) was an exhibition of diverse work, created by Indigenous artists and cultural carriers, living on the west coast and Vancouver Island. The participants responded to the impact of the Potlatch Ban and its reinstatement on their lives, families, communities, art-making and cultural practices. This exhibition was part of the convergent program *Potlatch 67–67: The Potlatch Ban – Then And Now*, produced by the Kumugwe Cultural Society, led by Cultural Carrier Nagezdi, Rob Everson Hereditary Chief of the Gigalgam Walas Kwagwł and Guest Curator Lee Everson, in collaboration with the Comox Valley Art Gallery.

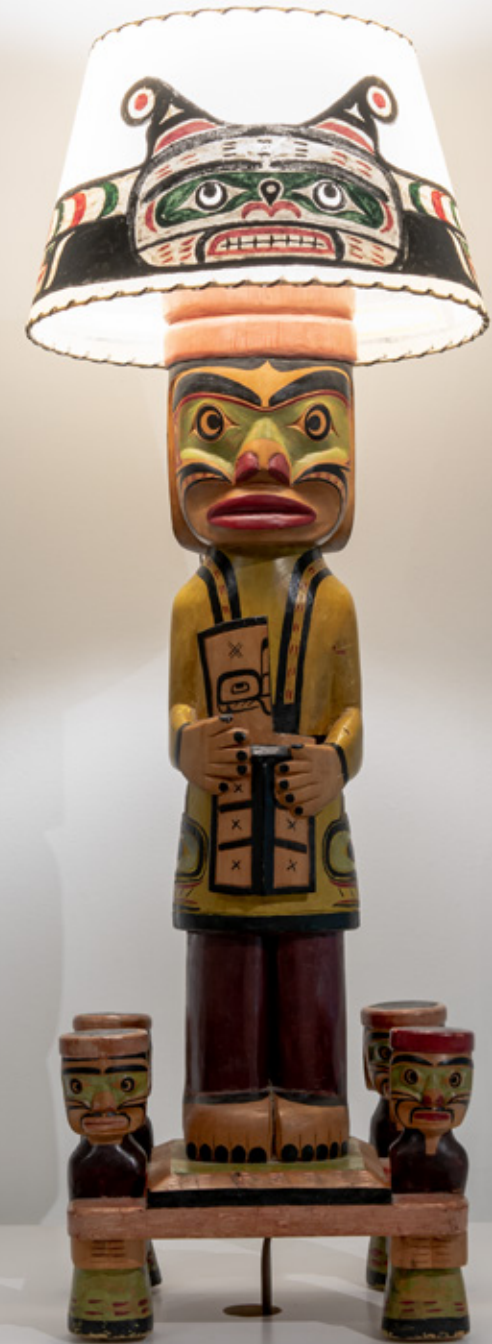
ARTISTS: Jesse Brillon, Corey Bulpitt, Liz Carter, Rande Cook, Donna Cranmer, Andy Everson, Karver Everson, Shawn Hunt, George Littlechild, Marianne Nicolson, John Powell, Steve Smith, Connie Watts

OUR ANCESTORS GUIDE US: Beau Dick, Sam Henderson, Tony Hunt, Mungo Martin

HIŁT'SIST'A'AM (THE COPPER WILL BE FIXED)

exhibition is part of the *Potlatch 67-67: The Potlatch Ban - Then and Now* program.

July 20 2018 - October 4 2018





The Indian act of 1885 banned the Sacred Sundance and made it illegal to practise these ancient ceremonies. It wasn't until 1951 that the Department of Indian Affairs made amendments to the Indian act, which no longer prohibited the celebration of the Sundance. Colonization and its effects had a firm grip on the people, with the enforced Reserve systems and Residential schools, which took their toll on the Plains First Nations tribes and communities. Erasing for many their cultural collective ties and their connection to the Sacred teaching of the Ancestors. Many were products of these forced bans and suffered Cultural genocide, as their way of life that had been practised for generations had been severed. Feasts, gatherings, prayer ceremonies and Sun dances were no longer practised and were clouded over by Christianity, brought by the Black Robes. The department of Indian Affairs became our caretakers, controlling our daily lives, and prison became a reality for those who disobeyed their laws. I pray for those who suffered and who died as a result of these laws and institutions. I also thank the Ancestors and the Creator for surviving a very harsh / sad time in our shared history as Indigenous people. We are a proud people and my people are the Nehiyawak, Plains Cree, of Maskwacis!





I WILL POTLATCH

I WILL CELEBRATE MY CHILD

I WILL DANCE



I will celebrate my Culture, I will speak my Language
I will not feel shame, I will sing my songs
I will honor my children, I will not feel shame.
I will Potlatch, I will celebrate my family.
I will dance my dances, I will pass on my teachings
I will not feel shame, I will dance, I will sing, I will be proud!

ELDERS: CHIEF WEDLIDI SPECK / ELDER MARY EVERSON / DR. EVELYN VOYAGUR
CULTURAL CARRIER: CHIEF ROB EVERSON / CURATOR: LEE EVERSON



The path to true reconciliation will be realized only when the quality of life of Indigenous peoples across the country are equal to other Canadians, when culture and language are preserved and practiced for future generations.

– Chief Rob Everson



COMMUNITY ENGAGEMENT / CULTURAL EVENT: HIŁT'SIST'A'AM (THE COPPER WILL BE FIXED)

July 21 2018 / Kumugwe Bighouse / 3240 Comox Road, Courtenay

A cultural sharing celebration rooted in Potlatch 67–67: The Potlatch Ban – Then and Now thematic program and the exhibition Hiłt'sist'a'am (The Copper Will Be Fixed). This Cultural Sharing celebration was open to the public to be witness to another level of Indigenous teachings in a traditional setting. Participants learned about cultural practices, honoured those that have made this event possible and celebrated the vibrant and rich Indigenous Peoples through songs and dances - The very foundation of Potlatch 67-67.







CONVERGENT PROGRAM: IN THIS PLACE

In This Place reaches into the past to root us in this place and time. Remembering and honouring the ancestors, upholding the land, and creating a place of welcoming, gathering and healing are the foundation of this convergent program.

EXHIBITION

Nump Ma Noch Gyai Yoo Lahss / We All Come From One Root

October 16 - November 20 2018

PUBLIC PLACE : SACRED SPACE

Honouring: Speaking to Memory / Project of Heart

September 17 2018 - December 7 2018

The North Island Hospital Art Project
ongoing

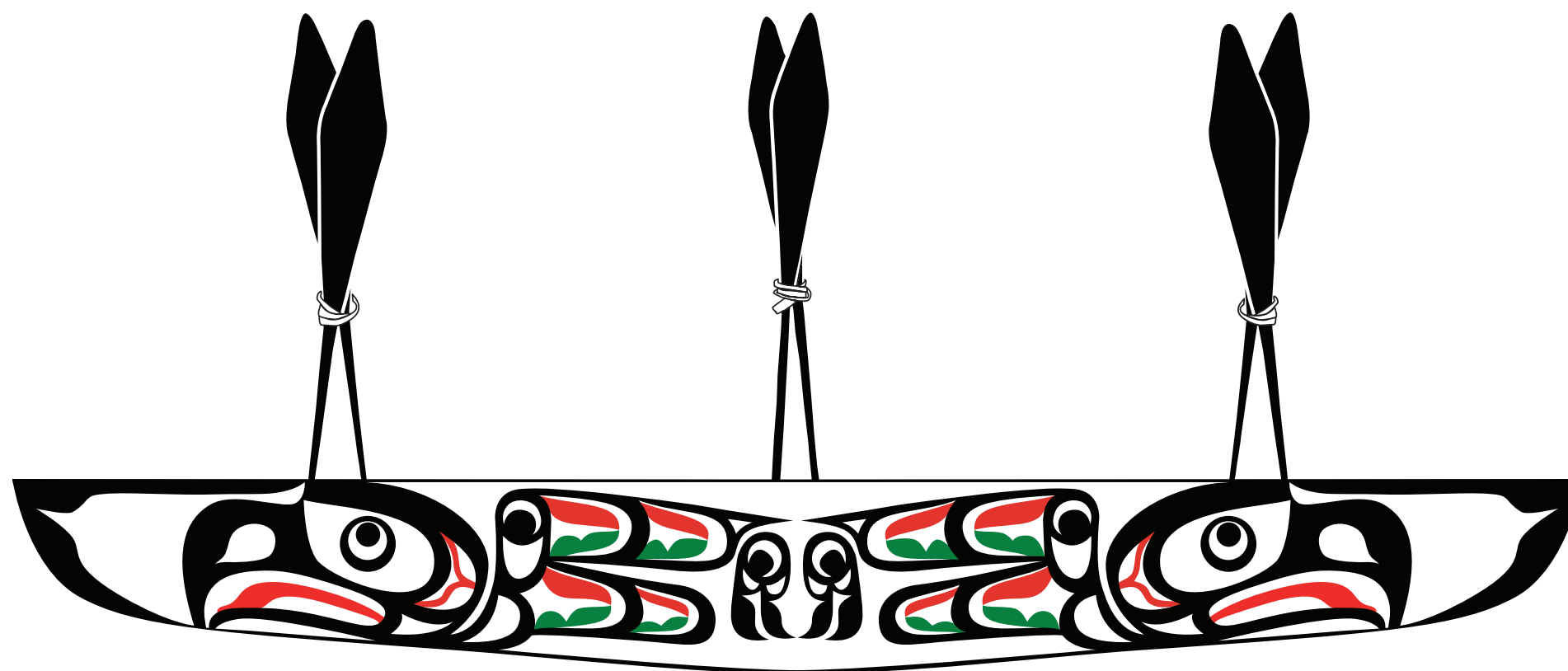
WELCOMING & UNVEILING CEREMONY

PUBLIC PLACE : SACRED SPACE

October 27 2018

WELCOMING / ART OPENING / ARTIST TALK / MAKE:SPACE
NUMP MA NOCH GYAI YOO LAHSS / WE ALL COME FROM
ONE ROOT

October 16 2018



HONOURING

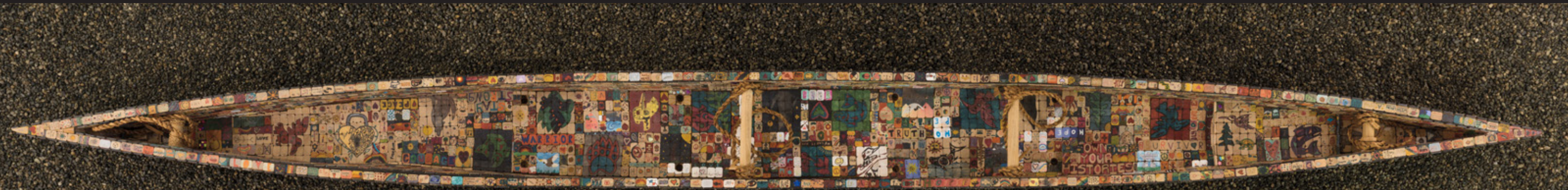
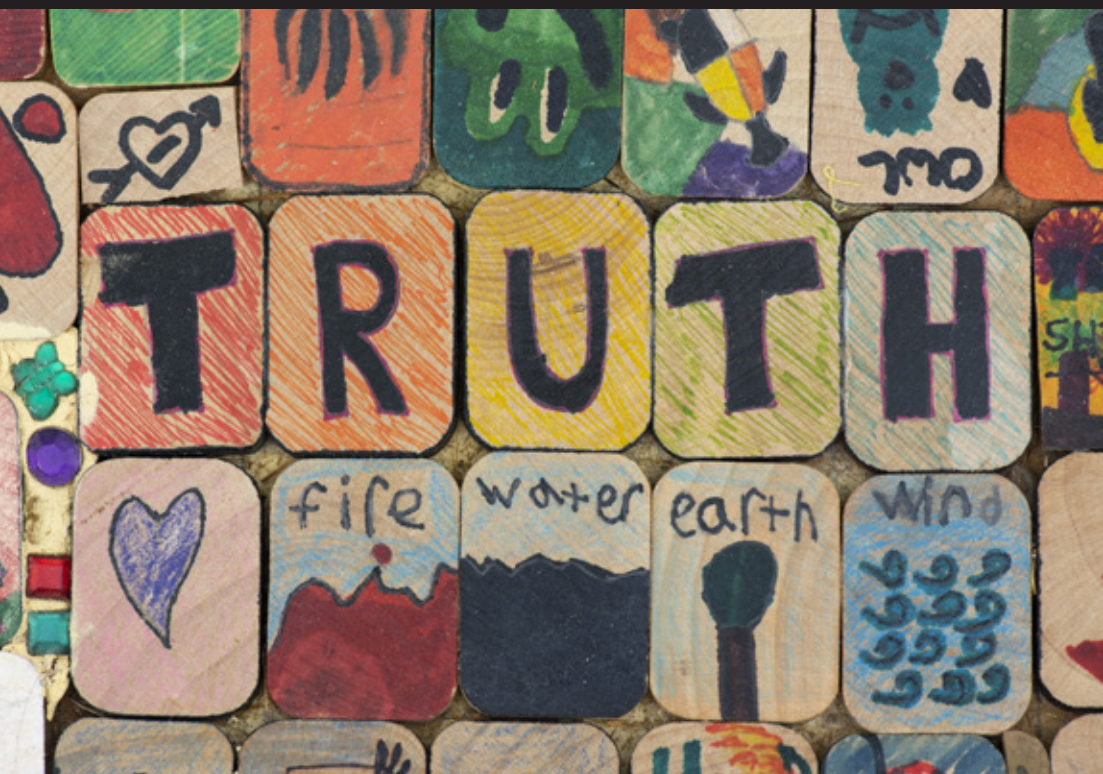
PROJECT OF HEART / SPEAKING TO MEMORY

HONOURING: PROJECT OF HEART / SPEAKING TO MEMORY was an arts-based collaboration developed by CVAG together with School District 71 Indigenous Education Services. This responsive legacy project honoured the intent to promote reconciliation and healing embedded in two projects; *Speaking to Memory: Images and Voices from St. Michael's Indian Residential School* and *Project of Heart: Illuminating the Hidden History of Indian Residential Schools in BC*.

September 17 - December 7 2018



PROJECT OF HEART
VIDEO INSTALLATION / COMMEMORATIVE
CANOE
(DURATRAN + LIGHTBOX)






SPEAKING TO MEMORY IMAGES AND VOICES FROM ST. MICHAEL'S INDIAN RESIDENTIAL SCHOOL VIDEO INSTALLATION

During the late 1930's and early 1940's, Beverly Brown used a small camera to capture images of her friends and classmates while they were students at St Michael's Indian Residential School. Developed by the University of British Columbia Museum of Anthropology (MOA) with the U'mista Cultural Centre (UCC) in Alert Bay, the original exhibition was based on Brown's photographs.





PUBLIC PLACE : SACRED SPACE WELCOMING & UNVEILING CEREMONY

A partnership between the Comox Valley Art Gallery (CVAG), K'omoks First Nations community and the City of Courtenay. The project initiated by the CVAG, was seen as a step toward reconciliation and recognition of the historic relationship the K'omoks peoples have had with this Valley for thousands of years.

Two new Puntledge-designed Welcome Poles were created by the artists Karver Everson and Randy Frank. They worked under the mentorship of Master Carver Calvin Hunt, and were advised by K'omoks elders in design and technique. The poles were placed downtown Courtenay – on the Centre for the Arts plaza outside the Art Gallery. We also celebrated the development of a full season Indigenous garden – created in partnership with Barb Whyte a traditional knowledge keeper & Elder from the K'omoks First Nation.

October 27 2018

TRADITIONAL INDIGENOUS FULL CIRCLE TEA GARDEN

Planting the gardens on the plaza, under the guidance of Elder and Traditional Knowledge Carrier Barb Whyte and City of Courtenay Horticultural Supervisor Tyler Johns took place on Tuesday October 23 2018.



POLE DEVELOPMENT

The beginning of the two Puntledge-designed Welcome Poles, made by Karver Everson, and Randy Frank. They worked under the mentorship of Master Carver Calvin Hunt, and have been advised by K'omoks elders in design and technique.



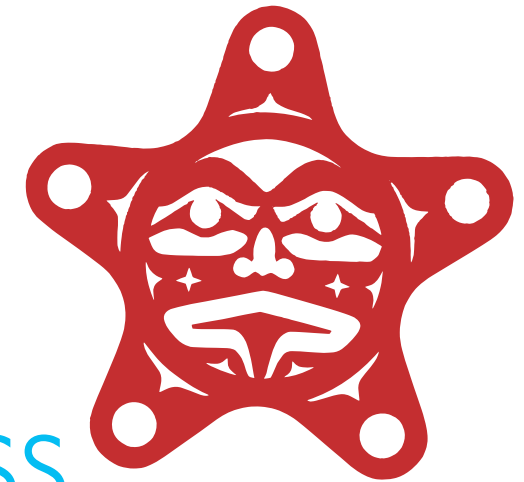
PUBLIC PLACE : SACRED SPACE
WELCOMING & UNVEILING CEREMONY





JOHN POWELL /WINIDI
NUMP MA NOCH GYAI YOO LAHSS

WE ALL COME FROM ONE ROOT
OCTOBER 16 – NOVEMBER 17 2018



A multi-media exhibition created by Kwakwaka'wakw artist John Powell was comprised of an extensive body of work that articulated the powerful interconnectedness of First Nations identities embedded within art and cultural practices, diversity, ceremony, and the everyday. Recognizing the impact of colonization on First Nations identity, the artist/archivist/witness welcomes, gathered and transforms stories, names, places and experiences as a means of creating space for healing traditional lands and people.



OOP MAH GYAH LEES



Maggie Frank

Married Andy Frank of K'ómoks in 1940's

Fort Rupert 1897 – 1997

Lived in K'ómoks until her passing at 100 years less twenty three days.

WELCOMING / ART OPENING / ARTIST TALK / MAKE ART STATION
NUNP MA NOCH GYAI YOO LAHSS / WE ALL COME FROM ONE ROOT
October 20 2018





MAKE:SPACE – ONE ROOT (CVAG PLAZA)
COMMUNITY / DROP-IN / ALL AGES

MAKE: SPACE was an art making station as part of the concurrent exhibition Nump Ma Noch Gyai Yoo Lahss / We All Come From One Root.

Inspired by the WEST Coast form-line and the vibrant colour palette found in John Powell's portrait series, participants created their own portrait with a variety of materials provided by the gallery.



COMOX VALLEY ART GALLERY



MAKE ART PROJECT – POP-UP PRINT MAKING

October 19 – October 20 2018



MAKE ART PROJECT – Halloween

October 31 / Comox Valley Art Gallery Plaza / 580 Duncan Ave Courtenay



Project Room Studio: NADINE BARITEAU / RESTRUCTURE

Artist Nadine Bariteau took up residence in CVAG's GATHER:PLACE to conduct research. "Inspired by the junction that exists between the natural environment and that fabricated by the human hand, my practice proposes a subtle dialogue that lies somewhere between poetry and social awareness and strives to highlight various ways in which we connect with our surroundings. ... my intention will be to cut, print and weave plastic in an attempt to research the best way to create a shelter." Visit the Restructure on the CVAG events page to learn more about Nadine's Project Room Studio creative residency. December 7 – 15 2018



NATIONAL DAY OF REMEMBRANCE VIGIL

December 6 2018

The Comox Valley Transition Society partnered with Honouring Our Sisters - Comox Valley to host a vigil in honour of the National Day of Remembrance and action on Violence Against Women. The vigil was beautiful and included the traditional laying of roses, songs and speakers.



PUBLICATIONS

CVAG publications focus on the production, dissemination and dialogue emerging out of artist and gallery-initiated publications in all media. The publications are conceived of as small open printed editions and/or as e-publications, and are democratically available in a digital format, with an emphasis on circulation and sharing. The editions are produced as stand alone projects and as extensions of exhibitions and events. Printed books can be purchased through the gallery and digital versions can be downloaded by following the links on our website.



POTLATCH 67-67
— THE POTLATCH BAN —
THEN AND NOW



OUR CULTURAL CARRIERS GUIDE US

POTLATCH 67-67:
THE POTLATCH BAN – THEN AND NOW
Cultural Carriers gathered around the fire in the Kumugwe Bighouse to share memories of the Potlatch Ban and its lifting. Their responses to questions and stories were recorded and filmed. A set of archival videos were created for inclusion in the exhibition and on the internet and as a legacy for future generations.

**POTLATCH 67-67 VIDEO INTERVIEW LINKS
WITH KUMUGWE HONOURED
CULTURAL KEEPERS AND ELDERS
VIDEOS BY ZAC WHYTE**

OUR ANCESTORS POTLATCHED IN SECRET
CHIEF WEDLIDI SPECK
ELDER MARY EVERSON
DR. EVELYN VOYAGEUR
DISCUSSION WITH ELDERS

CHIEF WEDLIDI SPECK

Our cultural ways open a path to a greater personal experience of life, to a deeper collective knowing and greater community relationship with sacred truth. The culture give us a sense of place and belonging.

Wedlidi Speck is a member of the Namiq First Nation in Alert Bay, BC. His cultural connections are to the Kwakwaka'wakw, Nauchanulth and Island K'omoks. Wedlidi is the head chief of the Gixsaam namima (clan) of the Kwagw'ul tribe. He has a "seat" amongst the Naichokalamloth of the Mowachat, the Nuremasoqalis clan of the Tla'ithis and is the speaker for his uncle George & E'ksaan K'omoks. As a chief and spiritual leader, Wedlidi is recognized for his knowledge on traditional protocols and indigenous relational practices. He is a story keeper and name-keeper for his families. His cross cultural experiences have included jurying and selecting artworks for the BC Arts Council and BC Arts Festivals. He has provided art talks, moderated panels and hosted art shows and supported the refresh of UBC museum collection.

MARY EVERSON (U'MAGALIS)

We all have a life story and the history of our loved ones that guided us to this time and space!

Elder Mary Everson nee Frank, "U'magalis", is Kwakwaka'wakw, K'omoks and Tlingit, and comes from the K'omoks First Nation. She was raised in the old way by her mother and father, Margaret and Andy Frank, and their teachings have impacted how she lives her life today. Mary has also served on the board of directors for Aboriginal Women's Council of BC and Yukon, the BC Native Courtworkers, and was one of the founders of the Upper Island Women of Native Ancestry as well as the Kumugwe Cultural Society where she is President. Additionally, she has served on many councils and committees over the years. Currently, she is working with School District 71 as an Elder adviser. She was a foster mom for over forty-five years, and is, most importantly, mom to eight children from nine to fifty-three.

Make choices to make life better for each and everyone who are lost and hurt! Culture is not only when you wear regalia and dance, it is a way of life that our ancestors can see! He em

DR. EVELYN VOYAGEUR

Let us all, walk hand in hand now, to a better future.

Dr. Evelyn Voyageur is a Registered Nurse and holds a PhD in Psychology. Evelyn has extensive experience in health care in the community, hospital and in nursing education.

Evelyn worked with the Indian Residential School Society for four years from 1999, where her work concentrated on isolated villages and support for former students healing from the trauma of residential schools. Evelyn was invited to join the North Island College's Nursing Program to support changes to its curriculum to help bring cultural awareness to their programming after hearing her present on "the effects of the residential school on the health of the First Nations." In 2005, Evelyn received an award in nursing from Health Canada for making a difference in working with the First Nations people. Evelyn was the first Native nurse to receive this award of excellence.

Evelyn has been active in the Aboriginal Nurses Association of Canada since 1980, serving as the BC representative, vice president and as president (2010 to 2012) and is still active in the association. Evelyn founded the Native and Inuit Nurses Association of BC (NINA) in the early 1980s to help educate those who work with the First Nations communities.

POTLATCH 67-67 — THE POTLATCH BAN — THEN AND NOW

Potlatch 67-67: The Potlatch Ban – Then and Now examines the impact of the attempted cultural genocide through the potlatch ban and the resilience of Indigenous peoples in maintaining and reclaiming traditional cultural practices and in creating new forms of cultural expression. 2018 marks the 67th year since the Canadian government's Potlatch Ban was lifted, after it was imposed on Indigenous people for 67 years. Nageedl, Rob Everson Hereditary Chief of the Gigalgom Welas Kwagwut, recognized many Canadians do not understand the history of Indigenous peoples. He envisioned an Indigenous art exhibition and cultural program that would powerfully engage the local community and fellow Canadians, both Indigenous and settler, about this shared history and the impact. In essence this project provides the community with an artistic, metaphorical and cultural tour through artist stories that will echo the call for Hítłístł'g'm – understanding that will lead to restorative work in our families and communities.

The Potlatch 67-67 exhibition Hítłístł'g'm (*The Copper Will Be Fixed*) is comprised of diverse artworks created by Indigenous artists and cultural carriers living on the West Coast and Vancouver Island, who were invited to respond, through their creative practice, to the impact of the Potlatch Ban and its re-insatatement within their lives, families, communities and cultural practices.

For the Potlatch 67-67 cultural program and art exhibition, the curators consulted with Elders to decide upon a name that would encompass the works and the history that the Potlatch Ban relates to. A broken copper being repaired and fixed was settled on.

The Tlatwa (a copper shield) is commonly referred to as a "copper." It is an important symbol of wealth among the Kwakwaka'wakw. The copper always had a life, a spirit, a name and a purpose. A copper enabled a chief to potlatch and distribute property. They were often included as part of a dowry. One ancestor put a copper under a rock and claimed the site as his village. Historically, a chief may break a piece of a copper and give the broken piece to another chief to settle a dispute. This gesture was reciprocal and the two chiefs would break pieces of the coppers until the only part left was the "T" and, until the dispute was resolved. The life of the copper is the "T" and this could be restored by replacing the broken parts. This was a historical practice. When not in use a copper is "wrapped in a blanket to keep it warm."

The Potlatch 67-67 copper of the Hítłístł'g'm (*The Copper Will Be Fixed*) exhibition, is not a Potlatch copper. It has no name, no commerce value and does not belong to a family. Created by Yvon Savoie, it is a symbol being used for educational purposes only and to invite people to consider the concept of Hítłístł'g'm as a way forward for healing in our communities.

The path to true reconciliation will be realized only when the quality of life of Indigenous peoples across the country are equal to other Canadians, when culture and language are preserved and practiced for future generations. — Chief Rob Everson

Potlatch 67-67: The Potlatch Ban – Then and Now would not be possible without the support of our community partner the Comox Valley Art Gallery and all our generous contributors. Because of the committed dedication, passion, and creative collaborations, the message of Potlatch 67-67 is being shared with diverse communities. Through this art and cultural convergent program a thought-provoking learning opportunity is available to students, families, and community members of the Comox Valley and beyond. The Kumugwe Cultural Society and its members are humbled and honoured by the support of this program.

— Cultural Carrier Chief Rob Everson
Guest Curator Lee Everson





HONOURING: Project of Heart / Speaking to Memory

A COLLABORATION BETWEEN INDIGENOUS EDUCATION SCHOOL DISTRICT 71 AND THE COMOX VALLEY ART GALLERY

The path to reconciliation can be a rough trail for some when we first become aware of the history of residential Schools in Canada. These exhibits touch our hearts and teaches our minds to educate future generations in knowing this history and will help them to ensure this history is never repeated. – Anonymous

This responsive legacy project that honours the intent of two originating projects: *Speaking to Memory: Images and Voices from St. Michael's Indian Residential School* and *Project of Heart: Illuminating the hidden history of Indian Residential Schools in BC*. These arts-based presentations examine the history and legacy of Indian Residential Schools in British Columbia.

Speaking to Memory: Images and Voices from St. Michael's Indian Residential School was developed by University of British Columbia Museum Of Anthropology curator Bill McLennan with Anna Pappalardo and Pam Brown, and in cooperation with the Umista Cultural Centre (UCC), 'Namgis First Nation at Alert Bay, director Sarah Hellen and curator Jaunita Johnston. The exhibition provides the unique perspective of Beverly Brown, who used a small camera to take photographs of her classmates while they were residents of St Michael's Indian Residential School in Alert Bay.

Project of Heart was originally created, by educator Sylvia Smith and coordinated by Charlene Bearhead in Ottawa, Ontario in 2011, to instigate truth and reconciliation through arts-based education. In response of the Truth and Reconciliation Commission's work, the British Columbia Teacher's Federation created *Project of Heart: Illuminating the hidden history of Indian Residential Schools in BC* out of the originating project. In 2012, Aboriginal artists Derrick George and Una Ann Moyer worked with students from participating schools to create the *Project of Heart Commemoration Canoe* as a way to foster reconciliation and healing.

Indigenous Educational SD 71 and the Comox Valley Art Gallery developed *HONOURING: Project of Heart / Speaking to Memory*, a multimedia installation. Housed within the Comox Valley Art Gallery's Gather Place learning centre, the installation facilitates deeper learning opportunities for educators, students and families of School District 71, over an extended run of two months. All components of the installation have been digitized and are accessible through CVAG's website. The intention is to tour the project within the district and beyond.

Multimedia Installation Elements – *HONOURING: Project of Heart / Speaking to Memory*

The original Commemoration Canoe is translated into sculptural lightbox work comprised of a large scale illuminated image of the canoe housed within a fifteen foot fabricated cedar sculpture, fabricated by Alan Macounally and Werner Karsten. A single channel HD video component, comprised of five hundred+ images of the canoe tiles, runs as a continuous loop, illustrating the extensive contributions of the participating children.

A Single channel HD video projection – *Speaking to Memory*, contains Beverly Brown's photographs and handwritten overlays by St Michael's Indian Residential School survivors. These overlays identify students in the pictures to capture the essence of the original project.

Emerging artist Jesse Everson created the graphics that have been silkscreened onto cushions for seating during sharing circles and facilitated engagement with the project.

The Kwikw, or Eagle is seen as an animal that is wise and can guide others. The Eagle is placed on the canoe to help make a path, a path for reconciliation. Reconciliation is something that is helping allow Indigenous and Non-Indigenous peoples across Canada to better understand the events that happened from 1884 to 1951. In that span of time, The Government of Canada had set in place 'The Potlatch Ban'. The Potlatch Ban was made to assimilate Indigenous culture across Canada. This includes, Language, songs and dances. Also, with The Potlatch Ban. The Indian Residential School system was put into action. Indian Residential Schools operated from about 1870 to 1996. The schools were designed to 'take the Indian out' of young indigenous children. They were run by the church, in order to Christianize the children. If the adults were to practice their culture, they would be thrown into jail. Their masks and regalia were taken away. The Canoe design represents The journey that everyone Canadian should take to better understand Canada's dark past. – Jesse Everson

The e-publication and the printed publication of *HONOURING: Project of Heart / Speaking to Memory* hold content and images which trace and honour the original projects.



HONOURING (installation view), Comox Valley Art Gallery, 2018.

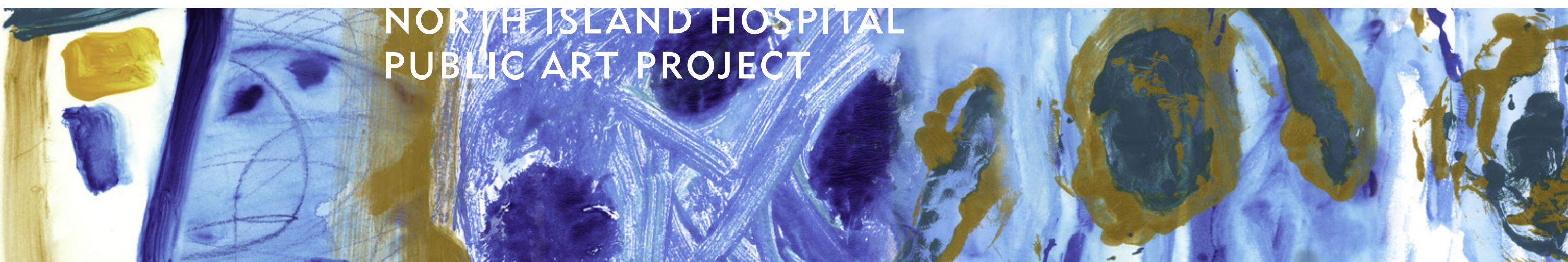
PUBLICATION – EXCERPT



IN THIS PLACE



NORTH ISLAND HOSPITAL
PUBLIC ART PROJECT



Area 1: Gathering Place Wall / main floor



The artwork created for the Welcome Wall honours the traditional territory, medicine plants and cultural healing practices of the K'omoks First Nation people, both Salish and Kwakwaka'wakw. The work invites contemplation and rooting to the land in which we live and receive health care.

I give thanks to the Creator, Creator of our planets and our stars. I honor Mother Earth for all that she gives us, the oceans, rivers, mountains, and plains. I give thanks to the trees and the plants for supporting the physical, emotional, and spiritual well being of our elders, mothers and fathers, and our children that walk upon her with respect for ourselves and respect for Mother Earth and all of my relations.

– Barb Whyte

ARTISTS / PARTICIPANTS

Elder Barb Whyte, born Barbara Billy – Consultation and Knowledge Sharing
Alun Macanulty – Photographer

Area 2: Central Registration / main floor

Main Entrance | Segmented Wall - 3 Panel Sections



Three large panels offer a reflection of the local landscape and the cultural history that is embedded within it. The imagery offers a welcoming invitation through scenes that embrace the forest and sea comprising the Comox Valley.

The series of photographs communicates a sense of comfort and safety for individuals visiting the hospital.

ARTISTS / PARTICIPANTS

K'umugwe Cultural Society – Dance and Song

K'ómoks First Nation – Consultation

Alun Macanulty – Photographer

Calvin Hunt, Karver Everson, Randy Frank – Carvers

With arms outstretched and our songs clinging to the wind, the K'ómoks First Nation welcomes visitors into our unceded traditional territory. Since time immemorial, the ancestors of the K'ómoks people have been the caretakers of this land — living off the wealth and abundance that this region has to offer. From the cool rivers teeming with salmon to the mountains and forests that surround us, the environment has always looked after our people. We welcome you to share in the abundance that this region has to offer...with the expectation that you give back as much as you take.

- Andy Everson (K'ómoks/Kwakwaka'wakw First Nations)

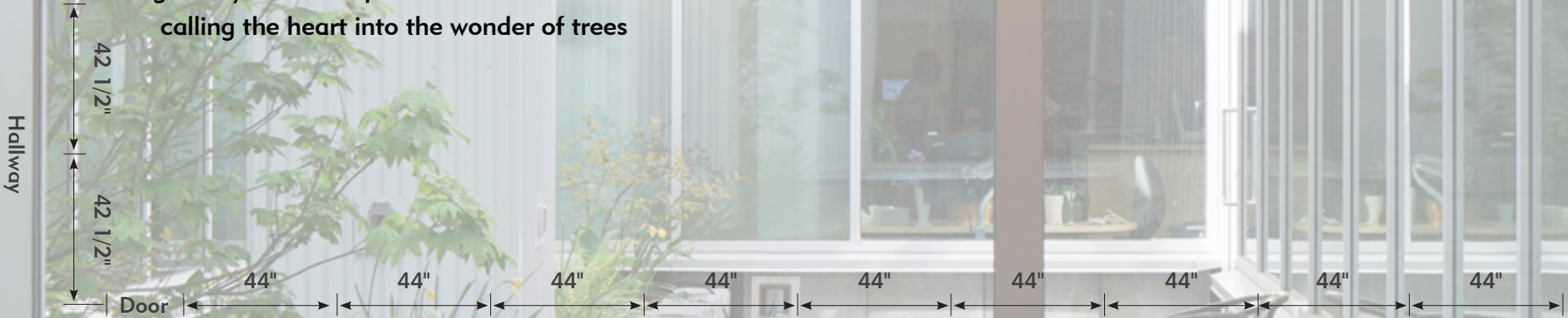
Area 4: Wellness Center – Cancer Care / main floor

FOREST REPRIEVE 2017 –18

Trees are an integral presence in our communities. Inspired by the importance of the natural world in our lives, the artists created a transitional image matrix that laces together a relational conversation between the surrounding forests and the interior hospital space.

there is a sweetness in recalling a place of gentle holding
the whisper of rustling leaves soft bird songs
the fragrance of the earth
of standing in the forest cool air looking up
at the blue gem of sky
between the dancing green

A canopy of leaves, bathed in sunlight, weaves around the windows
calling the eye to look up and out to blue skies
calling the heart into the wonder of trees



ARTISTS / PARTICIPANTS

Alun Macanulty – Photographer, Creative Collaborator
Krista McAllister – Illustrator, Creative Collaborator
Angela Somerset + Denise Lawson – Concept

SCALE

Image Sizes: 44" wide x 25" tall
Total Size: 40' wide x 25" tall



Area 5: Psychiatric Inpatient Unit / 4th floor

DREAMING TOGETHER 2017–18

Artists are dreamers are birds dream-speaking together.

Birds can do anything. They are dream walker speakers.

Inspired by birds and light refraction, this translucent mural mediates the spaces and experiences between inside and outside, calling in and calling out the imagination in the space between. The prism, like the bird, is a carrier of imagination, holding the space of possibilities.

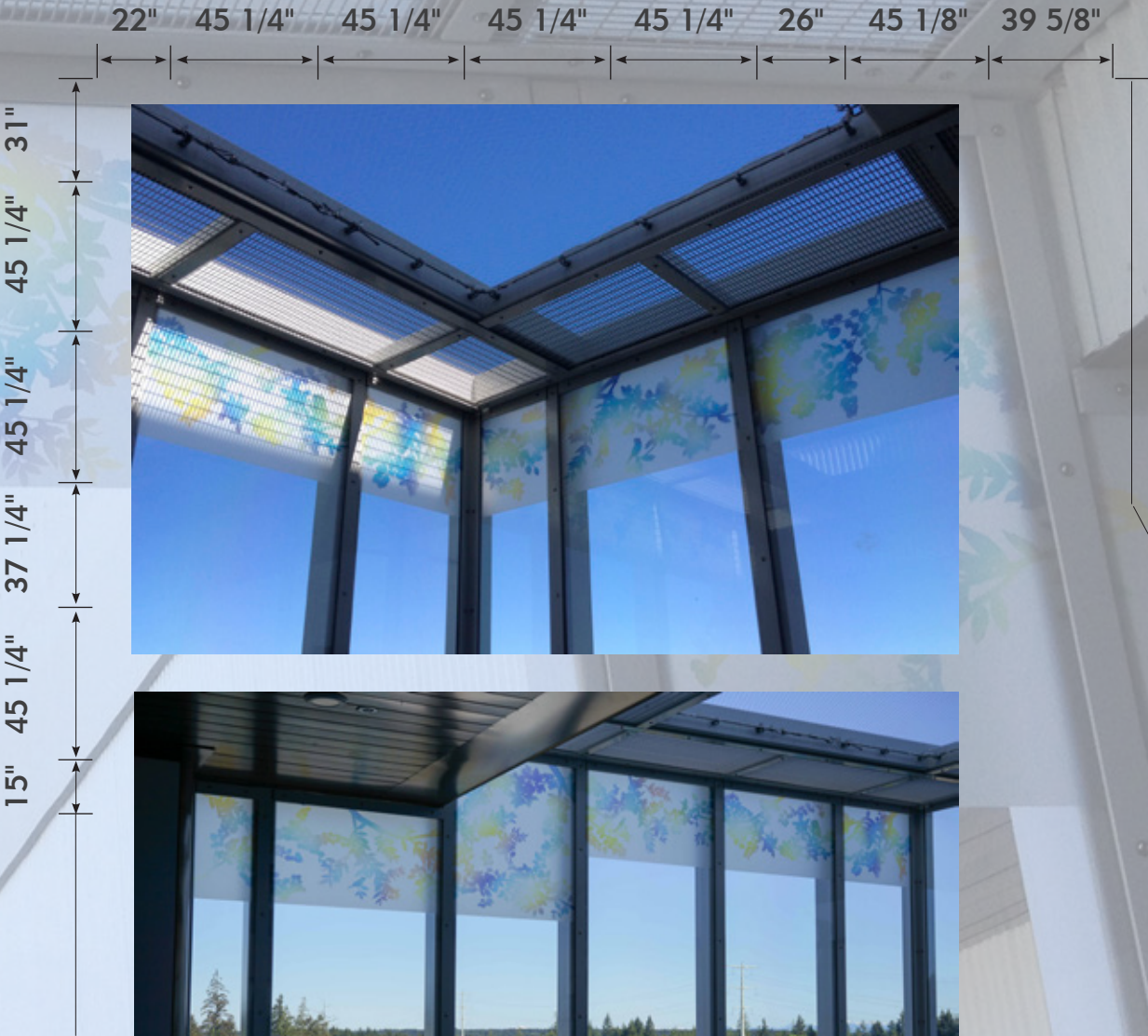
The collaborative practice between Ed, Nicole and Krista was a knowledge exchange and exploration of the universal beauty of a place and the natural workings that comprise this place. In changing relationship configurations, in trust, there is sweetness between individuals, the colour canopy and the birds.

The prism effect of sunlight through crystals in a matrix of images is wrapped around the atrium windows to offer a sense of comfort and delight to those using the space.

Language comes last.

ARTISTS / PARTICIPANTS

- Ed Odgaard – Photographer, Artist Collaborator
- Nicole Crouch – Consultant, Illustrator and Artist Collaborator
- Krista McAllister – Photographer, Illustrator and Artist Collaborator



SCALE

Image Sizes: various widths x 25" tall
Total Size: 44.5' wide x 44" tall

YOUTH MEDIA PROJECT

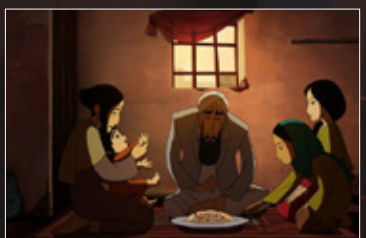
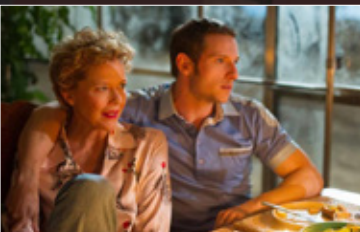
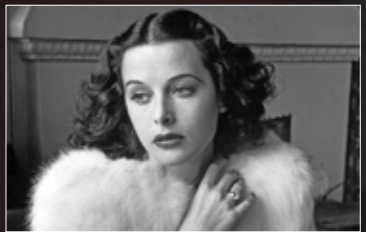
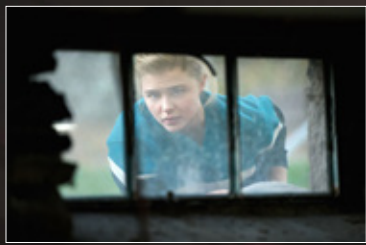
Film For Thought

A public screening featuring a collection of short films from participants in the program

Friday April 13, 2018

The Youth Media Project provides intensive hands-on training in video production and more to young people between 16 and 30 who face barriers to employment. CVAG recruits nine participants per 13-week session. They are paid to attend workshops, make videos, and take job placements where they work with an employer.





TIFF CIRCUIT - CVAG FILM SERIES 2018

The Comox Valley Art Gallery Film Series is a selection of titles from the Toronto International Film Festival Film Circuit. We present two Film Series each year – one in winter/spring and one in the fall. CVAG staff and volunteers organize the film series, and proceeds go towards our artistic programming. All screenings are at the Rialto Theatre, 2665 Cliffe Ave, Courtenay at 5pm

January 14 – THE BREADWINNER

January 28 – BOMBSHELL: THE HEDY LAMARR STORY

February 11 – FILM STARS DON'T DIE IN LIVERPOOL

February 25 – THE DIVINE ORDER

March 11 – BACK TO BURGUNDY

March 25 – THE LEISURE SEEKER

September 16 – UNARMED VERSES

September 30 – MARY GOES ROUND

October 14 – ANTHROPOCENE

October 21 – THE MISEDUCATION OF CAMERON POST

October 28 – MARY SHELLEY

November 4 – CARDINALS

November 18 – THREE IDENTICAL STRANGERS

CVAG
VISION • ART • CULTURE
FILM SERIES



(JUST) BEFORE RENO



(START OF) RENO –HUB



(1ST STAGE) RENO



COMPLETED RENO SHOP: MADE



RECEPTION



HUB

STAFF TEAM / STUDENTS / INTERNS / VOLUNTEERS 2018





gilakasla / thank you