

Maps and Dreams

Exhibition Map, Annotated Bibliography and
Artist Biographies

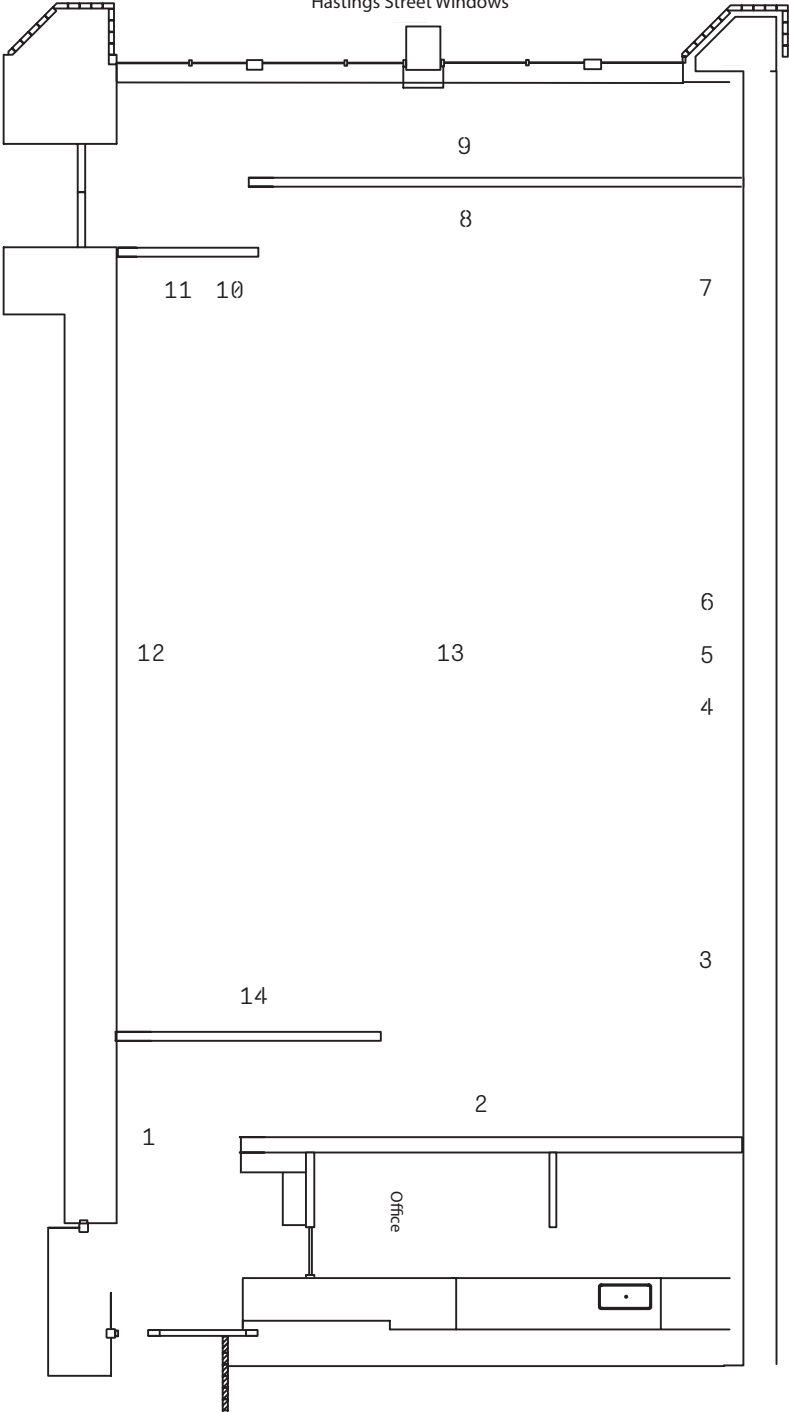
JUN 1 - JUL 29, 2017

AUDAIN GALLERY

Exhibition Map

1. Karl Mattson, *Plan / Response*, 2016. Oil and gas compiled plan map, Marlin 45/70, Winchester 30/30. Courtesy the artist.
2. Brenda Draney, *Tent*, 2013. Oil on canvas. Courtesy Walter Phillips Gallery, Banff Centre Collection.
3. Brenda Draney, *Tent City*, 2011. Oil on canvas. Courtesy the artist.
4. Brenda Draney, *Peter's Place*, 2014. Oil on canvas. Courtesy the artist.
5. Peter von Tiesenhausen, Documents from Alberta Energy and Utilities Board Hearing, 2002; Conoco Phillips Agreement, 2003; Alliance Pipeline Correspondence, 1997. Paper. Courtesy the artist.
6. Peter von Tiesenhausen. *Copyright*, 2015. Kite mapping, digital images. Courtesy the artist. Image credit: Ann Chen.
7. Jennifer Bowes. *In Silence*, 2017. Photographic documentation of a performance. Courtesy the artist.
8. Jennifer Bowes, *In Silence*, 2010. Paper, thread. Courtesy the artist.
9. Brittney and Richelle Bear Hat, *Little Cree Women (Sisters, Secrets & Stories)*, 2016. Mixed media. Courtesy the artists.
10. Karl Mattson, *Notification / Well Site / Response*, 2015. Oil and gas consultation/notification map, Marlin 45/70, Winchester 30/30. Courtesy the artist.
11. Karl Mattson, *Notification / Gas Plant / Response*, 2015. Oil and gas consultation/notification map, Marlin 45/70, Smith & Wesson 44, Winchester 30/30. Courtesy the artist.
12. Jack Askoty, *Untitled*, n.d. Photographs. Courtesy the artist.
13. Emilie Mattson, *The Placenta Canoe*, 2006. Willow, cow placenta, fiberglass, wire. Courtesy the artist (Dean and Karl Mattson, construction assistants).
14. Garry Oker, *Spirit Hammers*, 2014-15. Mixed media. Courtesy the artist.

Hastings Street Windows



↓ SFU Lobby

Books on the Treaty 8 Region and Related Issues

Gordon E. Bowes, ed., *Peace River Chronicles (eighty-one eye-witness accounts from the first exploration in 1793 of the Peace River Region of British Columbia including the Finlay and the Parsnip River Basins)* (Vancouver: Prescott Publishing Company, 1963)

Using first-hand accounts of explorers, travelers and settlers in the Peace River region, Bowes' collected narratives tell a story about the development of the region from 1793 to 1962. Sections focus on fur traders, gold-seekers, missionaries, surveyors, settlers, and mid-twentieth century developers.

Hugh Brody, *Maps and Dreams: Indians and the British Columbia Frontier* (Vancouver/Toronto: Douglas & MacIntyre, 1981)

Brody's anthropological study describes his first-hand experience of the Dane-zaa's daily lives and dreams of hunting trails and heaven, alternating with historical, political and social accounts of the conditions of Northeastern BC. This accordian-like structure reveals conflicts between the Dane-zaa's land-use maps, which demonstrate the vibrancy of their traditional culture and economy, and settler culture's vision to exploit the land as a resource. A critical source of knowledge for artist Brian Jungen's understanding of his own culture, the book provides the conceptual framework for the exhibition.

Hugh Brody, *The Other Side of Eden: Hunters, Farmers and the Shaping of the World* (Vancouver: Douglas & McIntyre, 2000)

Examining the distinct attitudes toward the land and its occupants held by hunter-gatherer and agrarian societies, Brody's book articulates that the former's world view offers key lessons for our future. Hunter-gatherers have egalitarian cultures and leave nature intact, but have been oppressed by agriculturalist societies who view the land as a resource to be exploited. Looking to our precarious social and environmental future, this history of what has shaped us as human beings draws on the work that Brody undertook in *Maps and Dreams* and brings it into a broader context.

C.A. Dawson, *The Settlement of the Peace River Country: A Study of a Pioneer Area* (Toronto: MacMillan Company, 1934)

This publication is the sixth in a series of nine volumes entitled *Canadian Frontiers of Settlement*, that looks at agricultural development in the Peace River Region, particularly around Rolla and Pouce Coupe.

Vine Deloria Jr., *God is Red: A Native View of Religion*. Golden (Colorado: Fulcrum Publishing, 1972/1994)

Deloria's work looks at sacred spaces and approaches humans as an integral and inseparable part of nature. He posits a distinction between Indigenous world views and the views of Hebrew, Islamic and Christian religions, which are anthropocentric and see the planet as a resource for human exploitation. He links North American economic philosophies to increased environmental degradation.

René Fumoleau, *As Long as This Land Shall Last: A History of Treaty 8 and Treaty 11, 1870–1939* (Toronto: McClelland and Stewart, Ltd., 1973)

An historian and priest, Fumoleau used church and government sources to paint a picture of the negotiation of Treaties 8 and 11 between 1870–1939. On the basis of those treaties, contested in the Mackenzie Pipeline debate, European fur-traders, trappers and corporations gave themselves privileges of ownership, with no regard to Indigenous claims, or to the promise that they could live and hunt on their lands “as long as the sun rises, as long as the river flows, as long as this land shall last.”

Lynda Jessup, Erin Morton, Kirsty Robertson, eds., *Negotiations in a Vacant Lot: Studying the Visual in Canada* (Montreal and Kingston: McGill-Queen's Press, 2014)

Several chapters in this collection—“Visualizing the ‘New’ North American Landscape” by Sarah E.K. Smith; “The Vacant Lot: Who's Buying It?” by Richard William Hill; “The Aesthetics of the Territory-Nation-State and the ‘Canadian Problematique’” by Rob Shields; “Considering Sovereignty and Neoliberalism within Indeterminate States and Self-Determined Spaces” by Peter Conlin—consider how visual art can enter into discourses and politics on post-national landscapes, land use, Indigenous sovereignty, and representation.

Dan Murray and Bruce Ramsey, *The Big Dam Country: A Pictorial Record of the Development of the Peace River Country* (North Vancouver: In Focus Publications, 1969)

The foreword by G.M. Shrum, chairman of BC Hydro and the Power Authority, outlines the publication's efforts to tell a story of BC's colonial development, and the intertwining activities of settlers in the Peace Country with the rest of BC. Shrum was involved with the Peace River hydro project and the W.A.C. Bennett Dam, which created the third largest artificial lake in North America. He was also involved in establishing Simon Fraser University and was its first chancellor 1963-1968.

Robin Ridington, *Swan People: A Study of the Dunne-za Prophet Dance* (Ottawa: National Museum of Canada/National Museum of Man Mercury Series, 1978)

This study focuses on the prophet dance and the notion of dreaming as a complex network of beliefs and practices among the Dane-zaa. It includes an anthropological description of the tradition's development post-contact, and oratorical texts collected between 1964-1971. The text is accompanied by images of dream maps.

Robin Ridington and Jillian Ridington (in collaboration with Elders of the Dane-zaa First Nations), *Where Happiness Dwells: A History of the Dane-Zaa First Nations* (Vancouver: UBC Press, 2013)

This history is written through oral stories collected during a half-century of fieldwork by the Ridingtons. Not only focusing on the past, the publication includes a chapter entitled "Today and Tomorrow" that examines how the Dane-zaa are responding and engaging with contemporary developments in employment, industry, politics, and cultural representation. The chapter includes specific examples and highlights Garry Oker, Jack Askoty and Brian Jungen's teaching and art projects.

Keith D. Smith, ed., *Strange Visitor: Documents in Indigenous-Settler Relations in Canada from 1876* (Toronto: University of Toronto Press, 2014)

Covering topics such as the Indian Act, the High Arctic relocation of 1953, and the conflict at Ipperwash, this publication draws on a diverse selection of documents including letters, testimonies, speeches, transcripts, newspaper articles, and government records. See Chapter 2 in particular: "No More Fighting Between Anyone: The Numbered Treaties." In his introduction, Smith provides guidance on the unique challenges of dealing with Indigenous primary sources by highlighting the skill of reading critically or reading against the grain.

Media on the Treaty 8 Region and Related Issues

“Charlie Lake Cave,” *A Journey to a New Land*, accessed May 24, 2017, http://www.sfu.museum/journey/an-en/postsecondaire-postsecondary/grotte_du_lac_charlie-charlie_lake_cave

“Dane Wajich: Dane-zaa Stories & Songs: Dreamers of the Land,” *Virtual Museum of Canada*, accessed May 24, 2017, <http://www.virtualmuseum.ca/sgc-cms/expositions-exhibitions/danewajich/english/project/drfn.php>.

“Fractured Land,” directed by Damien Gillis and Fiona Rayher (Vancouver: Gen Why Media, 2015), DVD

“Living Landscapes: Peace River-Northern Rockies,” *Royal BC Museum Online Exhibitions*, accessed May 24, 2017. <http://royalbcmuseum.bc.ca/exhibits/living-landscapes/prnr/introduction.html>

Muskwa-Kechika Management Area, accessed May 24, 2017, <http://www.muskwa-kechika.com>

Treaty 8 Tribal Association, accessed May 24, 2017, <http://treaty8.bc.ca>.

“Trouble in the Peace: The Invasion of Big Oil and Gas,” directed by Julian T. Plender (Toronto: Deliberate Films, 2013), DVD

“Wiebo’s War,” directed by David York (Toronto: National Film Board, 52 Media Inc., 2011), DVD

Books, Articles and Media on the Artists

Jack Askoty

“Jack Askoty: Model Canoe,” Museum of Anthropology Collection Online, accessed May 24, 2017. <http://collection-online.moa.ubc.ca/search/item?person%5B0%5D=156&row=0>

Betsy Trumpener, “First Nations land occupation aims to stop Site C,” *CBC News*, January 5, 2016. <http://www.cbc.ca/news/canada/british-columbia/first-nations-land-occupation-aims-to-stop-site-c-1.3391051>

Brittney and Richelle Bear Hat

Angela Marie Schenstead, *Brittney Bear Hat & Richelle Bear Hat: Little Cree Women (Sisters, Secrets & Stories)*, ed. Catherine Crowston (Edmonton: Art Gallery of Alberta, 2016)

Jennifer Bowes

Catherine Crowston and Sylvie Gilbert, eds. *Living Utopia and Disaster: 2007 Alberta Biennial of Contemporary Art* (Edmonton: Art Gallery of Alberta; Calgary: Art Gallery of Calgary; Banff: Banff Centre, 2007): 22-23.

Margaret Price, “Recognition Through Repetition,” *Art of the Peace*, Issue 21 Fall 2013. <http://www.artofthepeace.ca/issue-17/recognition-through-repetition>

Brenda Draney

Naomi Potter, ed. *Wonder and Resonance: Fiction/Non-fiction* (Calgary: Esker Foundation, 2015)

Ben Reeves, “Less and More: The Painting of Brenda Draney,” *Brenda Draney: Hold Still* (Edmonton: Latitude 53, 2010)

Kristy Trinier, *Brenda Draney: Suspend* (Edmonton: Art Gallery of Alberta, 2013)

Emilie Mattson

Andrea Johannson, “The Mattsons: Three Visual Journeys – One Bloodline,” *Art of the Peace*, Issue 27 Fall 2016. <http://www.artofthepeace.ca/issue-24/the-mattsons>

Jonny Wakefield, "Sculpture to recognize Alaska Highway's 75th anniversary," *Alaska Highway News*, December 22 2015. <http://www.alaskahighwaynews.ca/regional-news/sculpture-to-recognize-alaska-highway-s-75th-anniversary-1.2138288>

Karl Mattson

Borderviews, "David and Goliath," *Border Crossings*, Issue 137 March 2016. <http://bordercrossingsmag.com/article/david-and-goliath>

Michelle Taylor, "Karl Mattson: Getting 'Lost' in his art," *The Mirror*, October 18, 2014. <http://www.dawsoncreekmirror.ca/karl-mattson-getting-lost-in-his-art-1.1430952>

Stacy Thomas, "Rolla artist brings South Peace activism to Winnipeg," *Northeast News*, January 26, 2016. <http://www.northeastnews.ca/rolla-artist-brings-south-peace-activism-to-winnipeg/>

Garry Oker

Garry Oker, *Dreamland* (Independent Music CD, 2016)

Garry Oker, *Ride* (Independent Music CD, 2016)

Garry Oker, *Dane-zaa Dreamer's Melodies* (Independent Music CD, 2016)

"Garry Oker's 'Power of the Land' Exhibit'," *Shaw TV Northern BC*, November 6, 2012. <https://www.youtube.com/watch?v=4fgEHIDaBVU>

Matt Prepost, "Local art and culture accents new hotel," *Alaska Highway News*, February 22, 2017. <http://www.alaskahighwaynews.ca/business/local-art-and-culture-accents-new-hotel-1.9711600>

Peter von Tiesenhausen

George Harris, *Requiem: Peter von Tiesenhausen* (Prince George: Two Rivers Gallery, 2005)

Stephen Keefe, "This Canadian Artist Halted Pipeline Development by Copyrighting His Land as a Work of Art," *Vice*, November 5, 2014. https://www.vice.com/en_ca/article/this-canadian-artist-halted-pipeline-development-by-copyrighting-his-land-as-a-work-of-art-983

Joanna Moen and Jim Stokes, "A winter's conversation with Peter von Tiesenhausen," *Art of the Peace*, Issue 26 2016. <http://www.artofthepeace.ca/issue-26/winters-conversation-peter-von-tiesenhausen>

Artist and Curator Biographies

Jack Askoty is an artist who lives on the Doig River First Nation north of Fort St. John, BC. His photographic and sculptural work draws both from Dane-zaa traditions and contemporary visual culture. It is held in public collections such as UBC's Museum of Anthropology. His skills as a hunter and trapper are also the subject of several documentaries and films.

Brittney Bear Hat and Richelle Bear Hat live and work in Calgary, AB and are of Blackfoot and Cree heritage. Both are graduates of Alberta College of Art & Design and their work has been shown largely in Western Canada. Using family archives, stories and personal effects, Brittney's work considers belonging and memory to pose questions regarding Native identity. Richelle's practice considers how knowledge is passed through familial relationships, and how memory is transferred through the mediums of photography and video.

Jennifer Bowes lives and works outside Pouce Coupe, BC. She has a BFA and MFA from University of Alberta and her work has been shown in BC and Alberta. With an interest in labour, she combines methods of textile work with ideas investigating the act of drawing, repetition and manipulation of surfaces. She explores experiences of time, between an active moment, an extended period and its documentation.

Brenda Draney lives and works in Edmonton, AB and is Cree from Sawridge First Nation. She holds a BFA from the University of Alberta and an MFA from Emily Carr University. In 2009 she won the RBC Canadian Painting Competition, and in 2016 was short-listed for the Sobey Art Award. Her drawing and painting practice is based on her experiences and the relationships formed between her current hometown and the northern community of Slave Lake where she was raised.

Emilie Mattson lives and works outside of Rolla, BC. She has ranched for 45 years and developed her own visual language using materials at hand. Her three-dimensional works are comprised of fired clay, leather and found farm materials such as scrap metal, cow placenta, glass, and scrap wood from old buildings. Her work has been included in exhibitions in Western Canada.

Karl Mattson lives and works outside of Rolla, BC. He was raised as a fifth-generation farmer and is a multi-media artist and activist. His sculptural and photographic work often relies on scavenging materials from his farm and community, an area being enveloped by the oil and gas industry. His work often protests the environmental issues that plague his community, and has been included in exhibitions in Western Canada.

Garry Oker lives and works in Fort St. John, BC. Dane-zaa and former Chief of the Doig River First Nation, he is an artist, musician, filmmaker, designer, facilitator, community leader, elder, and descendant of prophet dreamers. In all of his work, he integrates traditional knowledge within the contemporary context, and honours the wisdom of the past to enrich the lives of Indigenous and non-Indigenous peoples.

Peter von Tiesenhausen lives and works in Demitt, AB. A recognized artist and self-described “reluctant activist”, his multidisciplinary work has shown nationally and internationally as well as being site-specific to his land. His practice has garnered wide attention for his 1996 “land as art” copyright claim which thwarted a gas pipeline from crossing his property.

Brian Jungen was born in Fort St. John, BC and raised in the Peace Country with Swiss and Dane-zaa ancestry. He lives and works in the North Okanagan and has shown nationally and internationally in major solo and group exhibitions including the Montreal Biennale, Documenta 13 and the Sydney Biennial. Solo exhibitions include Catriona Jeffries, Vancouver; Casey Kaplan, New York; Hannover Kunstverein; Art Gallery of Alberta, Edmonton; Art Gallery of Ontario, Toronto; National Museum of the American Indian, Washington DC; Le Frac des Pays de la Loire, Carquefou; Museum Villa Stuck, Munich; Tate Modern, London; Vancouver Art Gallery; and New Museum, New York.

Melanie O'Brian is SFU Galleries Director/Curator. Previously she was the Curator and Head of Programs at the Power Plant, Toronto; Director/Curator of Artspeak, Vancouver; and Assistant Curator at the Vancouver Art Gallery.

Public Programs

Artists Talk

WED, MAY 3 / 4 – 5PM

Curators with Brittney and Richelle Bear Hat, Jennifer Bowes, Brenda Draney,
Emilie Mattson, Karl Mattson, Garry Oker

Audain Gallery

Opening Reception

WED, MAY 31 / 7 – 9PM

Audain Gallery

Talk: Hugh Brody on *Maps and Dreams*

WED, JUL 5 / 7PM

Djavad Mowafaghian World Art Centre

Walk: Jordan Wilson with Musqueam

SAT, JUL 8 / 2PM

Location TBD

Reading Group: Kate Hennessy on *Maps and Dreams*

SAT, JUL 15 / 2PM

Audain Gallery



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AUDAIN GALLERY

SFU Goldcorp Centre
for the Arts
149 West Hastings Street
Vancouver BC, V6B 1H4

778.782.9102
sfugalleries.ca
audaingallery@sfu.ca
TUE, WED, SAT / 12 – 5PM
THU, FRI / 12 – 8PM