Maps and Dreams

Exhibition Map, Annotated Bibliography and Artist Biographies

JUN 1 - JUL 29, 2017

AUDAIN GALLERY
Exhibition Map


Books on the Treaty 8 Region and Related Issues


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.


Brody's anthropological study describes his first-hand experience of the Danezaa's daily lives and dreams of hunting trails and heaven, alternating with historical, political and social accounts of the conditions of Northeastern BC. This accordion-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.


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.


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.
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.


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.”


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.

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.


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**


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


“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


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


Brenda Draney


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

Emilie Mattson


Karl Mattson


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)


Peter von Tiesenhausen

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


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 farmed 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’Brien 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