

Tšēmā Igharas:  
Hughadēsīēl — give it all away

Support Material

SEP 24 - DEC 10, 2022

S=U GALLERY



## *T̥ēmā Igharas: Hughadēsłēł — give it all away*

*Hughadēsłēł — give it all away* gestures towards concepts of value within T̥ēmā's ongoing practice, which is concerned with land, embodiment, sustainability, and industrial extraction. Her preparation for this project ranged from harvesting and processing berries, teas, and salmon in her home Tahltan territory to the development of sculpture with materials connected to mine sites. In the exhibition, T̥ēmā undertakes a series of approaches in art-making and display that invites the participation of the viewer.

T̥ēmā Igharas is an award-winning interdisciplinary artist, mentor, mentee and descendant of Tāltān Matriarchy. Using strategies of care and resistance, T̥ēmā creates work that connects materials to mine sites and bodies to the land. This practice cites her Indigenous mentorships, Potlatch, studies in visual culture, and time in the mountains. She has studied at K'saan, Emily Carr University of Art and Design, and earned an Interdisciplinary Masters of Art Media and Design from OCADu. T̥ēmā has exhibited and performed on Turtle Island, and beyond.

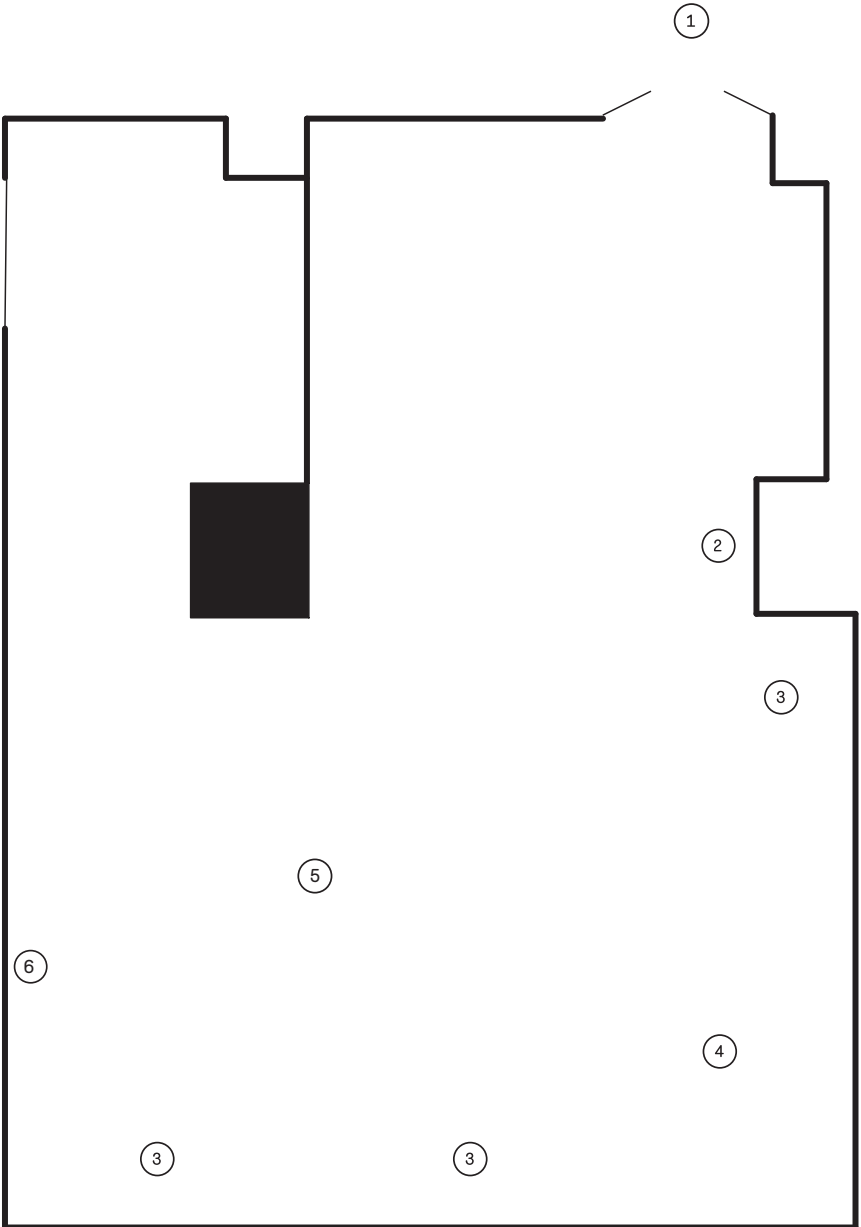
Tanya Lukin Linklater's performances, works for camera, installations, and writings centre Indigenous peoples' lived experience, (home)lands, and structures of sustenance. Her performances in relation to objects in exhibition, scores, and ancestral belongings generate what she has come to call felt structures. Tanya's work has been shown at the Aichi Triennial, Toronto Biennial of Art, New Museum Triennial, San Francisco Museum of Modern Art, Chicago Architecture Biennial, Art Gallery of Ontario, and elsewhere. In 2021 she received the Herb Alpert Award in the Arts for Visual Art. Tanya Lukin Linklater is represented by Catriona Jeffries, Vancouver. Her Alutiiq/Sugpiaq homelands are in southwestern Alaska, and she lives and works in northern Ontario.

Organized by SFU Galleries with Tanya Lukin Linklater

## List of Works

1. *swirling unimaginable abundance, divine*, 2022, willow harvested in Wet'suwet'en Territory, rope, photographs on vellum
2. *Untitled*, 2022, dried plants, flagging tape
3. *when clothes smell like smoke and vinegar... when fingers rake debris from berries... when skin is stained blue—I know I am rich*, 2022, Jarred Stikine River (Tū dese chō) Sockeye Salmon (Dēk'āne), Jarred Soapberry (Ishghohje) juice, Jarred huckleberry (Echishchō) jam
4. *waterkeeper*, 2022, birch harvested in Wet'suwet'en Territory, copper, rope, thermal wire, jade (borrowed family collections)
5. *this mountain exhales sustenance; and shrouds my body to rise again*, 2022, willow, cotton, wool, copper pennies (collected from 2015–2022), rope, pulleys, jade (borrowed family collections)
6. *white > sockeye > dewberry*, wall painting, 2022

# Exhibition Map



## Events

Opening Reception

SAT, SEP 24 / 2:30 - 5PM

SFU Gallery

The Bernard Reading Circle:

led by SFU Galleries Curator Kristy Trinier

THU, NOV 3 / 12 - 1:30PM

SFU Gallery

*The Bernard Reader* contains text excerpts and print ephemera pertinent to exhibition and engagement programs at SFU Galleries. The purpose of the *Reader*, which was inspired by a renegade bookseller who sold books in SFU's Academic Quadrangle during the 70s, is to share critical dialogue and stimulate conversation. Distributed for educational purposes, it will be available to participants of *The Bernard Reading Circle*, an open platform for discourse.

Printed by Publication Studio Vancouver/66B

## Bibliography

C Magazine 152, *Extraction*, Autumn 2022

Sara Florence Davidson and Robert Davidson, *Potlatch as Pedagogy: Learning Through Ceremony* (Winnipeg: Portage & Main Press, 2018)

*Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada* (2015; repr., Vancouver: Publication Studio)

Candice Hopkins, Manuela Well-Off-Man, and Mindy N. Besaw, *Art for a New Understanding: Native Voices, 1950s to Now* (Arkansas: University of Arkansas Press, 2018)

Ralph Lemon and Triple Canopy, *On Value* (New York: Triple Canopy, 2015)

Julie Nagam, Carly Lane, and Megan Tamati-Quennell, *Becoming Our Future: Global Indigeneous Curatorial Practice* (Winnipeg: Arbeiter Ring Publishing, 2020)

Several books on display are kindly supplied by SFU Library

SFU Galleries is generously supported by Simon Fraser University, the Canada Council for the Arts, and the British Columbia Arts Council, along with numerous foundations, community partners, donors, and volunteers. We are especially grateful for the visionary support of the Marianne and Edward Gibson Trust.



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