

Unsettled Sites:
Marian Penner Bancroft
Wanda Nanibush
Tania Willard

MAY 10 - JUL 29, 2016

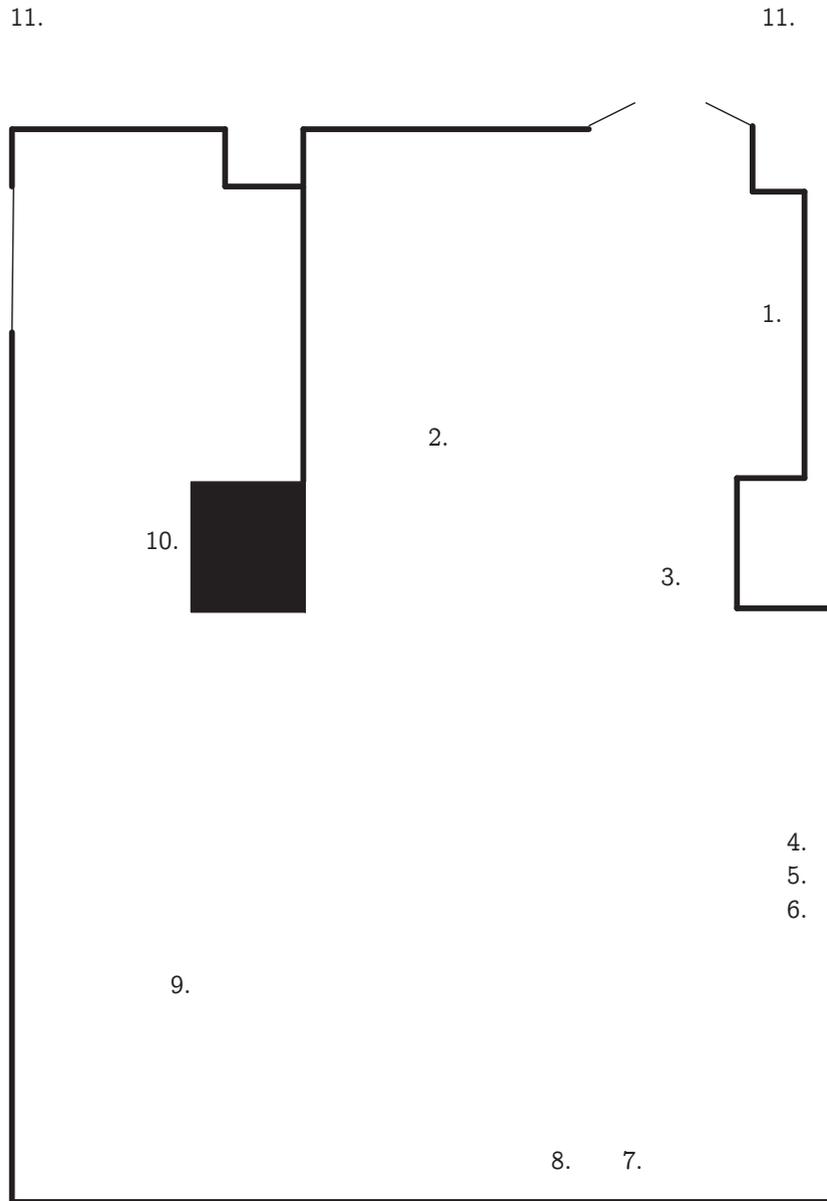
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WORKS IN THE EXHIBITION



1.
Tania Willard
Listening (from the series
#haunted_hunted), 2014
iPhone video
Courtesy of Jeneen Frei Njootli
and BUSH Gallery

2.
Tania Willard
Ancestral Remains (from the
series *#haunted_hunted*), 2016
laser etched plywood table
Courtesy of the artist

3.
Tania Willard
To shadows and delusions here
(from the series *#haunted_hunted*), 2016
fleece blanket, ribbon,
photograph by Aaron Leon
Courtesy of the artist

4.
Marian Penner Bancroft
Untitled (from the series *VISIT*),
2000
collage
Courtesy of the artist and
Republic Gallery

5.
*Excerpts from Marion Abra,
A View of the Birdtail: A
history of the municipality
of Birtle, 1878-1974 (History
Committee of the Municipality of
Birtle, 1974)*
Courtesy of the artist and
Republic Gallery

6.
Marian Penner Bancroft
*VISIT: Site of Former Indian
Residential School, Birtle,
Manitoba*, 2000
six Giclée prints
Courtesy of the artist and
Republic Gallery

7.
Tania Willard
This might be a sacred object
(from the series *#haunted_hunted*), 2016
fir bark, copper leaf, survey tape
Courtesy of the artist

8.
Tania Willard
Protocol Anxiety (IBG) (from the
series *#haunted_hunted*), 2016
laser etched acrylic, LED lights,
found wood frame
Courtesy of the artist

9.
Wanda Nanibush
Carrying, 2010-2016
live video feed, sensor, audio
Courtesy of the artist

10.
Tania Willard featuring Peter
Morin
IBG (from the series *#haunted_hunted*), 2014
digital video
Courtesy of the artist

Outside the gallery on hoarding

11.
Tania Willard
Indian Hill (from the series
#haunted_hunted), 2016
posters
Courtesy of the artist

ANNOTATED BIBLIOGRAPHY

Gabrielle L'Hirondelle Hill and Sophie McCall, eds., *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation in Canada* (Winnipeg: ARP, 2015)

Edited by L'Hirondelle Hill, a Métis artist from Vancouver who studied English and Visual Arts at SFU and McCall, an Associate Professor of English at SFU, this collection of essays approaches the politics of reconciliation "as an ongoing site of struggle, disrupting teleological constructions that insist on 'moving on' from conflict created by a colonial event safely located in the past."

Glen Sean Coulthard, *Red Skin White Masks: Rejecting the Colonial Politics of Recognition* (Minnesota: University of Minnesota Press, 2014)

This book by Coulthard, an assistant professor of First Nations and Indigenous Studies at UBC, critically assesses the politics and rhetorics of "recognition" within Indigenous-state relations.

David Garneau, "Migration as Territory: Performing Domain with a Non-colonial Aesthetic Attitude," *voz-à-voz* (Toronto: eFAGIA, 2015)

Garneau is a Métis artist, writer and Professor of Visual Arts at the University of Regina. In this short text, Garneau proposes a number of performance works by artists such as Cheryl L'Hirondelle, Rebecca Belmore, Peter Morin and Ayumi Goto that are either migratory or assume space in particular ways, as "performing domain."

Eve Tuck and C. Ree, "A Glossary of Haunting," *Handbook of Autoethnography*, edited by Stacey Holman Jones, Tony E. Adams, and Carolyn Ellis (Walnut Creek, CA: Left Coast Press, 2013)

For scholar Tuck and artist Ree "haunting [...] is the relentless remembering and reminding that will not be appeased by settler society's assurances of innocence and reconciliation." Correlating ideas from film, fiction and an installation work by Ree, the authors suggest that acts of "erasure and defacement concoct ghosts" and that "haunting is [...] the price paid for violence [and] genocide."

Eve Tuck and K. Wayne Yang, "Decolonization is not a metaphor," *Decolonization: Indigeneity, Education & Society*, vol. 1, no. 1, 2012

This article by Tuck, an Associate Professor at the University of Toronto, and Yang, an Assistant Professor at the University of California San Diego, is a critical analysis of the ways in which discourses of decolonization have been taken up in the humanities. "Reconciliation," they argue, "is about rescuing settler normalcy, about rescuing a settler future." Tuck and Yang argue instead for "an ethics of incommensurability, [to] guide moves to unsettle innocence."

Leanne Simpson, *Dancing on Our Turtle's Back* (Winnipeg: ARP, 2011)

In this collection of texts, Mississauga Nishnaabeg activist, writer and educator Simpson develops a framework for reconciliation that encompasses "the regeneration of Indigenous languages, oral cultures, and traditions of governance." Drawing on the ideas of Gerald Taiaiake Alfred, Simpson articulates Indigenous "resurgence" as "refocusing our work from transform[ing] the colonial outside" and instead "reclaim[ing] Indigenous contexts: knowledge, interpretations, values, ethics and processes."

Leanne Simpson, "Land as pedagogy: Nishnaabeg intelligence as rebellious transformation," *Decolonization: Indigeneity, Education & Society*, vol. 3, no. 3, 2014

Simpson uses Nishnaabeg stories to advocate for the reclamation of the land as pedagogy and as context for Nishnaabeg intelligence. Simpson assesses the formulation of "theory" as not purely intellectual but interwoven with "kinetics, spiritual presence and emotion," and refined through "embodied practice [within] families, communities and generations of people." Simpson's articulation of the social practice of visiting as a critical process of sharing, learning and understanding—she describes visiting as "the core" of Nishnaabeg political systems, mobilization, and intelligence for example—is particularly relevant to concepts and ethics of visitation explored in *Unsettled Sites*.

ANNOTATED BIBLIOGRAPHY

Marian Penner Bancroft

Grant Arnold, *Spiritlands: t/Here: Marian Penner Bancroft, Selected Photo Works 1975-2000* (Vancouver: Vancouver Art Gallery, 2012)

This catalogue accompanied a survey of significant works by Bancroft presented at the Vancouver Art Gallery in 2012. Of particular relevance to *Unsettled Sites* are two projects: *Xà:ytem (formerly HOLDING (property))* (1991), a body of photographs and graphite rubbings of a historic Stó:lo site, and *Lost Streams of Kitsilano* (1995), a series of photos and public interventions marking the locations of streams “lost” to industry and urban development.

Claudia Beck, “Two Places at Once: Marian Penner Bancroft,” *Vanguard*, vol. 17, no. 6, December 1988/January 1989

In this article Beck assesses a number of works by Bancroft, including *Two Places at Once*, a 1986 bookwork which presented “re-found” and rephotographed sites. Beck points to correspondences between respective “absences” within the personal and cultural histories that Bancroft engages: “I, the viewer, am in two places at once; [...] I must face places of marginality in modernism in Canada, Indigenous people, and women. But what might be minor notes in urbane art talk are active currents that continue to surface and refuse to be dissimulated.”

Robert Desbiens, ed., *Trouble en vue/Trouble in view* (Paris: Centre culturel canadien, 2002)

With texts by Catherine Bédard and Martha Langford, this catalogue accompanied a 2002 retrospective exhibition. Of Bancroft’s engagement of landscape, Langford writes “Bancroft underscores the implications of her implantation: she possesses her place and she is frankly possessed by it [...] she creates crises of positionality, redrawing the maps of British Columbia [...] as choreographic memories—traces, rubbings and inscriptions that she continues to lace together.”

Karen Henry, ed., *By Land and Sea (Prospect and Refuge): Marian Penner Bancroft* (Vancouver: Presentation House Gallery, 1999)

This catalogue accompanied a 1999 exhibition at Presentation House Gallery. Tracking the artist’s journey to her ancestors’ homes in the UK and Europe, Henry writes that in *By Land and Sea* Bancroft “contemplates the significance of landscape as an artist and as an individual, of claims to space and how they are prescribed by personal histories, nationalisms, economic interests, and gendered and cultural ways of seeing.”

Wanda Nanibush

Erica Commanda, “Braids of Resistance: Community Creation,” *Muskrat Magazine*, August 19, 2015

This text describes “Braids of Resistance,” a series of public workshops and a performance organized by Ombaasin, an Indigenous art collective comprised of Wanda Nanibush, Elwood Jimmy, and Brian Norton. The collaborative events, involving teaching, music and storytelling, honoured the resistance of two-spirited people and women from violence and colonization.

Sky Gooden, “A Rebuttal, Not a Conversation: Discussing Ombaasin’s AGO Intervention, ‘Land Rights Now,’” *Momus*, June 23, 2013

In this interview, Nanibush discusses the Ombaasin collective’s curatorial response to the 2015 AGO exhibition *Picturing the Americas*. Featuring artists such as Lori Blondeau, Adrian Stimson and Francisco-Fernando Granados, Nanibush described Ombaasin’s response, “Land Rights Now,” as a rebuttal and an intervention designed to “start a different conversation.”

Wanda Nanibush, “Love and Other Resistances: Responding to Kahnesatà:ke Through Artistic Practice,” *This is an Honour Song: Twenty Years Since the Blockades, An Anthology of Writing on the “Oka crisis,”* edited by Leanne Simpson and Kiera L. Ladner (Winnipeg: ARP, 2010)

In this text Nanibush reviews works by artists such as Ellen Gabriel, Jane Ash Poitras, Joanne Cardinal Schubert, Rebecca Belmore, Greg Hill, David Neel and Gerald McMaster, as well important exhibitions such as *Indigena* (1992) at the Canadian Museum of Civilization, that were either made in direct response to, or following the critical 1990 standoff. “The blockade at Oka” she writes, “opened up [a] discussion by claiming that what is at stake in the resistance is a different perspective on history.”

Wanda Nanibush, “The Earliest Adapters: Survivance in Indigenous Media Arts,” *voz-à-voz* (Toronto: efagia, 2015)

This article by Nanibush considers the works of a number of Indigenous artists such as Victor Masayesva, Mike MacDonald, Archer Pechawis, Ahasiw Maskegon-Iskwew, Rebecca Belmore and Cheryl L’Hirondelle, and their use of media to explore “non-linear narrative, visual abstractions of historic events, [...] and to challenge stereotypes and molar identifications.”

Tania Willard

Annette Hurtig, ed., *Tania Willard: Claiming Space* (Kamloops: Kamloops Art Gallery, 2009)

This monograph accompanied a 2009 solo exhibition of work by Willard at the Kamloops Art Gallery which included paintings, large-scale graphite drawings, and a mural depicting the 1926 relocation of a petroglyph to Stanley Park. Essayist Jordan Strom elaborates on Willard's evocation of narrative and sensibilities of displacement and dislocation.

Martine J. Reid and Peter Morin, eds., *Carrying on "Irregardless": Humour in Contemporary Northwest Coast Art* (Vancouver: Bill Reid Gallery of Northwest Coast Art, 2012)

Willard was among twenty-four artists included in this 2012 group exhibition at the Bill Reid Gallery that considered the significance of humour in Northwest Coast Art. Willard's contribution, *Disparity* (2012), a mixed media work presenting the familiar forms of a fast food meal reworked in bark, was a playful gesture juxtaposing traditional and contemporary habits of consumption.

Ryan Rice, ed., *Lore: Duane Linklater, Tania Willard, Jason Lujan* (Lennoxville, QC and Ottawa, ON: Foreman Art Gallery of Bishop's University and Gallery 101, 2008)

This catalogue accompanied *Lore*, a three-person exhibition featuring Duane Linklater, Tania Willard and Jason Lujan. The exhibition included paintings, prints and an artist's book by Willard which were described as "oppos[ing] Indigenous and colonizing cultures in search of balance and a resistance to colonialism."

Kathleen Ritter and Tania Willard, eds., *Beat Nation: Art, Hip Hop and Aboriginal Culture* (Vancouver: Vancouver Art Gallery, 2012)

Beat Nation was a project exploring the connections between Aboriginal cultures, hip hop and visual art, that was first curated by Tania Willard and presented at grunt gallery in 2008 and later developed with co-curator Kathleen Ritter as a larger exhibition that was presented at the Vancouver Art Gallery in 2012, and subsequently toured across Canada.