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Among all these tundras [Exhibition catalogue]
Igloliorte, Heather, Dickson, Amy and von Harringa, Charissa

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Joar Nango
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Taqralik Partridge
ᐱᐅᓕ ᐸᑐ
Barry Pottle
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Inuuteq Storch
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Couzyn van Heuvelen
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Allison Akootchook
Warden
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ᐃᒡᓗᓕᐅᖅᑎ, ᐋᐃᒥ ᑎᒃᓯᓐ,
ᐊᒻᒪᓗ ᓴᕆᓴ ᐹᓐ ᕼᐃᐅᓕᒐ
Curated by: Heather
Igloliorte,
Amy Dickson and
Charissa von Harringa

09.18.19 - 12.7.19

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Among All These Tundras is produced and
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Gallery, Concordia University, Montreal.

This publication accompanies the exhibition
Among All These Tundras, presented at Onsite Gallery, OCAD University, Toronto.

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University: Sayeda Akbary, Renzi Guarin, Natalie Pavlenko, Ryan Rice; and of course the curators: Heather Igloliorte, Amy Dickson and Charissa von Harringa; and all the artists.

Onsite Gallery Advisory Board of Directors: Patrick Burke,
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Installation Technician: Garth Johnson

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Cover image: Marja Helander, Dolastallat (To have a campfire), 2016. Video still. Video, colour, sound, 5 min. 48 sec. Courtesy of the artist.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

“ᐊᖕᖏᕋᑦᑎᓐᓂ ᓄᓇᒥ ᐃᓂᖃᖅᐳᒍᑦ”:
ᖃᓪᓗᓈᑎᑑᓐᖏᑦᑐᖅ ᐱᓕᕆᖃᑦᑎᒌᖕᓂᖅ ᓄᓇᕐᔪᐊᑉ
ᑲᔾᔨᐊᓂ ᐅᑭᐅᖅᑕᖅᑐᒥ”

“At Home We Belong”:
Decolonial Engagements in the
Circumpolar Arctic

Hᐃᑐ ᐃᒡᓗᓕᐅᖅᑎ, ᐋᐃᒥ ᑎᒃᓯᓐ, ᐊᒻᒪᓗ ᓴᕆᓴ ᐹᓐ ᕼᐃᐅᓕᒐ

Heather Igloliorte, Amy Dickson and Charissa von Harringa

ᑕᒪᐅᓐᓇ ᓴᓇᓯᒪᔭᒥᒍᑦ ᑕᐃᒎᓯᑦ “ᐆᒪᑎᒐ ᐊᖕᖏᕐᕋᓃᑦᑐᖅ,”1 ᖃᐅᔨᒪᔭᐅᑦᑎᐊᖅᑐᖅ ᓵᒥ ᓂᐅᔅ-ᐊᔅᓚᒃ ᕚᑭᐊᐹ —
ᐊᐃᓗᕼᐋᔅ, ᓵᒥᐅᑎᑐᑦ — ᖃᐅᔨᒪᑦᑎᐊᖅᑐᖅ ᑎᒍᒥᐊᖅᑕᖓ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔫᒐᒥ ᐃᓅᓯᕐᒥᓂ, ᐊᐃᕙᐅᑎᓕᒃ ᑕᒪᐃᓐᓂᒃ ᓵᒥᒃᑯᑦ ᐱᔪᓐᓇᐅᑎᒃᓴᖏᓐᓂᒃ ᐊᒻᒪᓗ ᓵᒥ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓄᑦ ᐊᒻᒪᓗ ᑕᒪᐃᑕ ᐱᔭᒃᓴᖏᑦ ᓄᓇᒧᑦ ᐊᒻᒪᓗ ᐃᒪᕐᒧᑦ. ᑕᐃᒪᓐᓇᐅᓪᓗᓂ, ᐊᐃᓗᕼᐋᔅ, ᐊᒥᓱᒻᒪᕆᐋᓗᒃᑎᑐᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓂ ᑎᑎᕋᖅᑎᐅᔪᖅ ᓇᓂᑐᐃᓐᓇᖅ ᓄᓇᕐᔪᐊᒥ, ᑎᑎᕋᖅᐹ
ᐃᐱᕗᑕ ᐃᓂᖓ ᑕᐃᒎᓯᕐᑎᒍᑦ, ᐅᖃᐅᓯᕐᒥᒍᑦ, ᑎᕋᖅᖢᒍ,
ᐊᒻᒪᓗ ᑕᐃᒎᓯᓕᐊᕆᓯᒪᓪᓗᒍ ᓄᓇᖁᑎᒋᔭᒥ ᑭᓱᖏᒃ ᖃᓪᓗᓇᐃᖓᔪᓐᓃᖅᑎᓯᒪᓪᓗᒋᑦ — ᒪᓕᒍᒪᓐᖏᑦᑐᑦ ᐊᒻᒪᓗ ᐅᑎᖅᑎᑦᑎᓂᖅ ᐱᔪᓐᓇᕐᓂᕐᒥᖕᓂᒃ ᑖᒃᑯᓇᖓᑦ ᖃᓪᓗᓈᓂ ᑕᒪᐅᓐᓇ ᐊᐅᓚᑦᑎᒃᑯᑦ, ᐱᐅᓯᑐᖃᕐᓃᑲᓗᐊᕈᑎ, ᓂᕈᐊᖅᑕᐅᓯᒪᒐᓗᐊᕈᑎ, ᐃᓱᒪᓕᕆᔨᐅᒐᓗᐊᕈᑎ, ᑮᓇᐅᔭᑎᒍᑦ ᐱᕙᓪᓕᐊᑎᑦᑎᓕᐅᒐᓗᐊᕈᓂ, ᒪᓕᒐᓕᕆᓂᐅᒐᓗᐊᕈᓂ, ᐅᒡᕙᓘᓐᓃᑦ ᐃᓱᒪᓕᐅᕆᔨᐅᒐᓗᐊᕈᓂ.

Allison Akootchook
Warden, we glow
the way we choose
to glow, 2018. 3D
printed figurines in
glow-in-the-dark
filament. Installation
view (detail), Leonard
& Bina Ellen Art
Gallery, Concordia
University, Montreal,
2018. Photo credit:
Paul Litherland.

1. ᓵᒥ ᓂᐅᔅ-ᐊᔅᓚᒃ ᕚᑭᐊᐹ, “ᐊᖕᖏᕋᕋ ᐆᒻᒪᑎᒐ” (1985), ᑕᐃᑲᓂ ᐅᓘᑯ ᕙᐃᒪᔅ [ᐃᓂᖏᑦ ᐊᓄᕆᐅᑉ] (ᓄᕕᐄ: ᑕᑦ, ᑲᐅᑐᑮᓗ, 1994). Nils-Aslak Valkeapää, “My Home Is in My Heart” (1985), in Ruoktu Váimmus [Trekways of the Wind] (Norway: DAT, Kautokeino, 1994).

Throughout his illustrated poem, “My Home Is in My Heart”1

, famed Sámi poet Nils-Aslak Valkeapää—Áillo-
haš, in Sámi—ardently upholds the integrity of In-digenous life, arguing for both Sámi rights and Sámi personal and collective responsibility to the land and water. In so doing, Áillohaš, like countless Indigenous literary figures around the world, underscores the pivotal role of words, language, writing, and poetry as sovereign resources of decolonization—acts of resistance and reclamation against colonially inher-ited forms of domination, be they cultural, political, psychological, economic, legal, or ideological.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Taqralik Partridge, Tusarsauvungaa, 2018 - . Series of nine elements. Cotton, polyester, wool, silk, glass beads, metal beads, Canadian sealskin, reindeer leather, reindeer antler, thermal emergency blanket, plastic packaging, cardboard, Pixee lures, plastic tarp, Canadian coins, laundry tokens, United Kingdom coin, tamarack tree cones, dental floss, artificial sinew, goose feather and river grass. Installation view (detail), Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, 2018. Photo credit: Paul Litherland.

ᐅᑯᐊ ᓴᕿᔮᖅᑐᑦ ᐊᕙᑖᓂᑦ ᑕᒪᒃᑯᐊ ᓄᓇᑐᐃᓐᓇᐃᑦ, ᐊᑎᖃᖅᑐᖅ ᐋᕿᒃᑕᖓ ᑖᑉᓱᒪ ᐊᐃᓗᕼᐋᔅ, ᓴᕿᔮᖅᑐᑦ ᒫᓐᓇᐅᔪᖅ ᓴᓇᖕᖑᐊᖅᑕᐅᓯᒪᔪᑦ 12 ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᒃ ᓴᓇᖕᖑᐊᖅᑎᑦ ᓇᑭᑐᐃᓐᓇᖅ ᓄᓇᕐᔪᐊᑉ ᑲᔾᔨᐊᓂ ᐅᑭᐅᖅᑕᖅᑐᓂᑦ. ᐅᑯᐊ ᐊᕕᒃᑐᖅᓯᒪᔪᑦ ᐅᑯᐊ ᐊᐱᕙᒃᑐᑦ — ᑕᒪᐃᓐᓂ ᐃᓄᐃᑦ ᓄᓇᖏᓐᓂ ᐊᒻᒪᓗ ᓵᑉᒥ — ᐅᓂᒃᑳᖅᐸᒃᑐᑦ ᖃᓪᓗᓈᓂᒃ ᐊᒻᒪᓗ ᐊᑐᖅᓯᔪᑦ ᐳᐃᒍᓇᓐᖏᑦᑐᓂᒃ ᐃᓅᓯᕐᒥᖕᓂ ᐅᓪᓗᒥᒧᑦ. ᐅᑯᐊ ᓄᓇᐃᑦ

ᑲᑎᖓᔪᑦᑕᐅᖅ ᐱᐊᓚᔪᒻᒪᕆᐋᓗᒃᑯᑦ ᓄᒃᑕᖅᖢᑎᒃ ᐱᐅᓯᑐᖃᕐᓂᒃ ᖃᐅᔨᕙᓪᓕᐊᔪᒪᔪᑦ ᐊᒻᒪᓗ ᓇᖕᒥᓂᖅ ᐊᐅᓚᑦᑎᔪᓐᓇᓕᕐᓂᖅ, ᐅᑯᐊᓗ ᐅᖃᐅᓯᐅᔪᑦ ᑕᒪᐅᓐᓇ ᐅᖃᐅᓯᓕᕆᓂᒃᑯᑦ, ᓴᓇᖕᖑᐊᖅᓯᒪᔪᓕᕆᓂᒃᑯᑦ, ᐊᒻᒪᓗ ᑕᒪᓐᓇᑦᑕᐅᖅ ᓄᓇᑎᒍᑦ, ᐅᖃᖅᑕᐅᔪᑦ ᑖᒃᑯᐊᑦᑕᐃᓐᓇᐃᑦ ᓇᐅᒃᑯᑐᓐᐃᓐᓇᖅ ᐅᑭᐅᖅᑕᖅᑐᒥ.

The exhibition Among All These Tundras, its title drawn from this same poem by Áillohaš, features contemporary art by twelve Indigenous artists from around the circumpolar world. The regions from which they hail—throughout Inuit Nunaat and Sáp

-

mi—share histories of colonialism and experience its ongoing legacies today. These lands are also connected by rapid movements of cultural resur

-

gence and self-determination, which, expressed via language, art, and even the land itself, reverberate throughout the Arctic.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᐊᒥᓱᑦ ᓴᓇᖕᖑᐊᖅᑎᑦ ᓴᕿᔮᖅᑎᑦᑎᖃᑕᐅᔪᑦ ᑕᒪᑐᒪᓂ ᐊᕙᑖᓂᑦ ᑕᒪᒃᑯᐊ ᓄᓇᑐᐃᓐᓇᐃᑦ, ᓄᒃᑕᐅᓚᐅᖅᑐᑦ ᐊᑯᓚᐃᑦᑐᒥᒃ ᐊᕙᑖᓂ
ᓄᓇᒥ, ᓄᓇᖅᐸᐅᔭᓂ ᐃᑲᔪᕐᕕᐅᔪᓂ, ᐊᒻᒪᓗ ᐊᓯᖏᓐᓂ ᓄᓇᕐᔪᐊ ᑲᔾᔨᐊᓂ ᓄᓇᓕᖕᓂ, ᐅᒡᕙᓘᓐᓃᑦ ᐊᐅᓪᓚᖃᑦᑕᓚᐅᖅᑐᑦ ᓄᓇᕐᔪᐊᒥ ᓴᕿᔮᖅᑎᑕᐅᓂᐊᖅᖢᑎᒃ ᐊᒻᒪᓗ ᐃᓕᓐᓂᐊᕈᑕᐅᓪᓗᑎᒃ. ᐅᑯᐊ
ᐃᓚᖃᖅᑐᑦ, ᑲᓇᑕᒥ: ᐊᓯᓐᓇᔭᖅ (ᐃᓄᒃᔪᐊᖅ/ᒪᓐᑐᕆᐊ), ᖃᑉᓗᓯᐊᖅ (ᔭᓗᓇᐃ /ᑳᑯᓕ) ᑰᔨᓐ ᕚᓐ ᕼᐃᐅᕕᓕᓐ (ᐃᖃᓗᐃᑦ/ᑐᓛᓐᑐ), ᑕᕐᕋᓕᒃ ᐸᑐᓕᑦᔅ (ᑰᒡᔪᐊᖅ/ᓴᑉᐱ) ᐱᐅᓕ ᐹᑐ(ᐅᓕᒍᓕᑦ/ᐋᑐᕚ), ᐊᒻᒪᓗ ᓛᑯᓗᒃ ᒍᓕᐃᒻᓴᓐ ᐸᑦᑐᐊᕆ [ᑲᓛᑦᖡᑦ] (ᐃᖃᓗᐃᑦ/ᐆᒪᓐᕕᐅ); ᑲᓛᑦᖠᑦ ᓄᓇᖓᓂᑦ: ᐃᓅᑎᖅ ᓯᑐᐊᑦᔅ (ᓯᓯᒥᐅᑦ/ ᑯᐸᓐᕼᐃᑲᓐ, ᑎᓐᒫᒃ); ᑕᐅᕙᖓᑦ ᓵᐱ ᓄᓇᖓᓐᓂᑦ: ᑳᕈᓚ ᒍᓛᓐ (ᔮᒃᒪᒃ, ᓱᕖᑕᓐ/ᓅ ᔪᐊᒃ ᓯᑎ), ᒫᔾᔭ ᕼᐃᓚᓐᑐ (ᕼᐃᐅᓯᓂᒃ), ᐊᒻᒪᓗ ᔪᐊ ᓇᓐᒍ (ᐊᐃᐳᑕ/ᓄᕕᐄ); ᐊᒻᒪᓗ ᐅᐊᖕᓇᖓᓂ ᐊᓛᔅᑲ: ᐊᓕᓴᓐ ᐊᑰᑦᓲᒃ ᒍᐊᑕᓐ (ᑲᒃᑐᕕᒃ/ᕕᐅᐸᖕᔅ/ᐊᓐᑯᓕᑦᔅ) ᐊᒻᒪᓗ ᓵᓐᔭ-ᑭᓕᕼᐅ ᑰᒻᔅ (ᓄᒻ/ᐊᓐᑯᓕᑦᔅ).

Many of the artists featured in Among All These Tundras find themselves moving frequently between their homelands, urban centres, other circumpolar communities, or travelling for international exhibi-tions and residencies. They include, from Canada: asinnajaq (Inukjuak | Montreal), Kablusiak (Yellow-knife | Calgary), Couzyn van Heuvelen (Iqaluit | Bow-manville), Taqralik Partridge (Kuujjuaq | Kautokeino, Norway), Barry Pottle (Rigolet | Ottawa), and Laak-kuluk Williamson Bathory (Maniitsoq | Iqaluit); from Greenland: Inuuteq Storch (Sisimiut | Copenhagen, Denmark); from the Sápmi regions: Carola Grahn (Kittelfjäll | Malmö, Sweden), Marja Helander (Utsjok | Helsinki, Finland), and Joar Nango (Alta | Tromso, Norway); and from northern Alaska: Allison Akoo-tchook Warden (Kaktovik | Anchorage) and Sonya Kelliher-Combs (Nome | Anchorage). This mobility of-ten reflects the demands and opportunities of the art world, despite the acknowledgement that for many, the heart remains always in the home(land).

Image left: Kablusiak, Cigarettes and Lighter, 2017. From the series Uyarak/Stone. Soapstone and tung oil. Photo: Brittany Lucas. Courtesy of the Crown-Indigenous Relations and Northern Affairs Canada.
Above image: Kablusiak, Tampax® tampon, 2017. From the series Uyarak/Stone. Soapstone and tung oil. Photo: Brittany Lucas. Courtesy of the artist and the Crown-Indigenous Relations and Northern Affairs Canada.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᑎᑎᕋᖅᓯᒪᔪᑦ ᑕᒪᕐᒥᒃ ᖃᓄᕆᑦᑐᑐᐃᓐᓇᐃᑦ ᓴᓇᖕᖑᐊᖅᑕᐅᓯᒪᔪᑦ ᐃᓚᒋᔭᐅᓪᓗᑎᒃ ᑕᕐᕆᔭᐅᓯᐊᖑᓯᒪᔪᑦ, ᑕᕐᕆᔭᒐᒃᓴᑦ, ᐊᔾᔨᓕᐅᖅᓯᒪᔪᑦ, ᓴᓇᖕᖑᐊᒐᐃᑦ; ᑎᑎᖃᓂᒃ ᐃᓚᓯᓯᒪᔪᑦ ᓴᓇᓯᒪᔪᓂ, ᒧᒥᕐᓂᖅ ᑎᑕᖕᓂᖅ ᐃᖕᓂᕐᓂᖅ, ᐊᒻᒪᓗ ᐊᓯᖏᑦ ᑲᑎᖓᔪᑦ ᑐᓴᐅᑎᓕᕆᔾᔪᑕᐅᔪᑎᒎᖅᓯᒪᔪᑦ, ᐅᑯᐊ ᓴᓇᔭᐅᔪᑦ
ᓴᕿᑕᐅᔪᑦ ᑐᓂᔭᐅᔪᑦ ᑕᒪᐅᓐᓇ ᐊᕙᑖᓂᑦ ᑕᒪᒃᑯᐊ ᓄᓇᑐᐃᓐᓇᓕᒫᑦ ᐃᓚᐅᑎᑦᑎᓯᒪᕗᑦ ᐊᑯᓂᐅᔪᒥᒃ ᐃᓚᒌᑦ ᐊᕙᑖᓂᑦ ᑎᒍᔭᒃᓴᐅᔪᑦ ᐊᒻᒪᓗ ᑭᓱᑐᐃᓐᓇᐃᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᖃᐅᔨᒪᔭᖏᑦ, ᑎᔅᓯᓇᖅᑐᑦ ᐊᒻᒪᓗ ᐊᓐᓇᒍᓐᓇᕐᓂᖅ, ᓄᓇᖁᑎᑎᒍᑦ ᓴᖕᖏᓂᖅ ᐊᒻᒪᓗ ᐃᒻᒥᖕᓂᒃ ᒐᕙᒪᖃᕈᓐᓇᖅᑐᑦ, ᐊᒻᒪᓗ ᑲᑐᑎᔭᐅᔪᑦ ᐱᔭᒃᓴᑎᒃ ᐅᑭᐅᖅᑕᖅᑐᒥ ᐃᓅᓯᕐᒧᑦ ᐊᒻᒪᓗ ᓄᓇᒧᑦ.

Drawing together a diverse range of artistic prac

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tices including film, video, photography, sculpture, text installation, performance, and mixed media, the works presented in Among All These Tundras invite viewers to contemplate relationships between textual and embodied Indigenous knowledge, hu

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mour and resilience, sovereignty and self-determi

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nation, and the collective responsibility to Arctic life and land.

Images: Inuuteq Storch, Untitled, 2010-2015. From the series At Home We Belong. Digital inkjet print on archival paper. Courtesy of the artist.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᐅᖃᐅᓯᖅ

Language

“ᐃᓱᒪᔪᖓ ᐅᖃᓕᒫᒐᑦ ᐊᑐᖅᖢᒋᑦ
ᕿᒪᒍᑎᔪᓐᓇᓐᖏᑦᑐᒍ ᖃᓄᑐᐃᓐᓇᖅ
ᑎᑎᕋᖅᑕᑦᑎᓐᓂᑦ.”

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— ᑕᕐᕋᓕᒃ ᐹᑐᔨ

“I don’t think literature is confined to whatever is put down with a pen.”

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—Taqralik Partridge

ᐃᓱᑉᓱᒪᓂ ᓱᑲᓕᔪᒥᒃ ᖃᓪᓗᓈᑎᑐᑦ ᐃᓕᖁᓯᖃᓕᖅᑎᑕᐅᕗᑦ ᑕᐃᑲᓂ

1700-ᓂᑦ 1800ᔾᓂᓗ ᑎᑭᒻᒪᑕ ᐃᒡᓯᕋᕐᔪᐊᑦ (ᐊᒻᒪᓗ ᖃᐅᔨᓴᖅᑎᑦ, ᕿᓂᖅᑎᑦ, ᐃᑕᕐᓂᑕᓕᕆᔨᑦ, ᐊᕐᕕᒐᓱᒃᑎᑦ, ᐅᓇᑕᖅᑐᒃᓴᐃᑦ ᐃᖅᑲᓇᐃᔭᖅᑎᖏᑦ, ᐊᓯᖏᓪᓗ) ᐊᕕᒃᑐᖅᓯᒪᔪᓄᑦ ᓇᓂᑐᐃᓐᓇᖅ

ᓄᓇᕐᔪᐊᖅ ᑲᔾᔨᐊᓄᑦ ᐅᑭᐅᖅᑕᖅᑐᒧᑦ. ᑕᒪᕐᒥᒃ ᑎᑭᑉᐸᓪᓕᐊᔪᑦ ᐱᒋᐊᕐᑎᑦᑎᓪᓗᑎᒃ ᐅᖃᓕᒫᒐᓂᒃ ᐊᒻᒪᓗ ᑎᑎᕋᖅᓯᒪᔪᑦ ᐅᖃᐅᓯᕐᒥᒍᑦ, ᐊᑖᒍᑦ ᓴᕿᔮᖅᑐᑦ “ᐃᓕᓐᓂᐊᕐᑎᑦᑎᓂᖅ” ᐱᐅᓯᑐᖃᓂᒃ ᐅᑯᐊᓗ ᐃᑦᑕᕐᓂᑕᐃᑦ, ᑭᒃᑯᓄᑦ, ᐊᒻᒪᓗ ᖃᐅᔨᒪᓂᖅ ᑲᔪᓯᑎᑕᐅᔪᖅ ᑕᒪᐅᓐᓇ ᐅᓂᒃᑳᖅᑐᐊᑎᒍᑦ ᐊᒻᒪᓗ ᑎᑎᕋᖅᓯᒪᔪᑎᒍᑦ ᐊᒻᒪᓗ ᐊᑐᖅᓯᔪᖅ ᐱᓕᕆᔾᔪᓯᖏᓐᓂᒃ.

The period of rapid colonization from the sev

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enteenth to the nineteenth centuries brought

missionaries (as well as scientists, explorers, an

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thropologists, whalers, military personnel, etc.) to regions throughout the circumpolar North. All these newcomers introduced texts and written language, under the guise of “education,” to cultures whose histories, identities, and knowledge domains were transmitted primarily through oral storytelling and material and embodied practices.

ᐱᕙᓪᓕᐊᓕᖅᐳᖅ ᓄᓇᒥᒃ ᐊᓯᕈᖅᑎᑦᑎᕗᑦ, ᑲᑎᓪᖢᒋᑦ ᑲᑕᒃᓴᐃᕗᑦ ᐊᒻᒪᓗ ᐲᖅᓯᓇᓱᐊᖅᑐᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᐅᑭᐅᖅᑕᖅᑐᒥ ᐅᖃᐅᓯᖏᓐᓂᒃ, ᐅᓂᑲᐅᓯᖏᓐᓂᒃ, ᐊᒻᒪᓗ ᐊᑐᖅᐸᒃᑕᑐᖃᖏᓐᓂᒃ ᐊᒻᒪᓗ ᐃᓅᓯᕆᔭᖏᓐᓂᒃ — ᐱᓕᕆ-ᔪᓯᖏᑦ ᐊᒻᒪᓗ ᖃᓄᐃᓕᖓᓂ

ᑕᑯᔭᐅᔪᑦ ᑕᐃᒫᒃ, ᑖᒃᑯᓇᖓᑦ “ᐅᒃᐱᓗᐊᓐᖏᑦᑐᓂᑦ,” ᐅᓗᕆᐊᓇᖅᑑᓂᖓᓂᒃ ᖃᓪᓗᓈᑦ “ᐱᕙᓪᓕᐊᔪᑦ” — ᐃᑲᔪᖅᑐᑦ ᐊᖏᓂᖅᓴᕈᖅᑎᓪᓗᒋᑦ ᖃᓪᓗᓇᐃᖓᓕᖅᑎᑦᑎᓂᑎᒃ ᑕᐃᒪᓗ ᓂᕈᐊᖅᑕᐅᓗᑎᒃ ᐃᓱᒪᓕᐊᕆᓂᐊᕋᒥᒃ ᑎᐅᓕᑐᐊᓕᒃᑯᑦ ᐊᒻᒪᓗ ᐃᓱᒪᓕᐅᕈᓯᖏᑦᑎᒍᑦ ᐊᐅᓚᑕᐅᓗᓂ ᐅᑭᐅᖅᑕᖅᑐᖅ ᑕᒪᐅᓐᓇ ᐊᓯᕈᖅᑎᑕᐅᓂᖏᑦᑎᒍᑦ ᓇᐅᒃᑯᑐᐃᓐᓇᖅ ᐅᒃᐱᖅᑐᓂᑦ ᐊᒻᒪᓗ ᐊᖅᓵᖅᓯᔪᑦ ᐃᓅᓯᕐᓂᒃ ᑖᒃᑯᐊ ᖃᓪᓗᓇᑦ.

Processes of geographic displacement, together with attempts to suppress and altogether eliminate Indigenous northern languages, oral histories, and customary practices and ways of living—practices and ways viewed as “heathen,” a threat to Western European notions of “progress”—supported broader efforts by colonial nations to legitimize territorial and ideological control of the North through conversion to various forms of Christianity and assimilation with

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in Western European socio-cultural norms.

2. ᑭᕕ ᒫᑎᓐ ᐊᒻᒪᓗ ᑕᕐᕋᓕᒃ ᐸᑐᓕᑦᔅ, “ᖃᓄᖅ ᐃᓄᐃᑦ ᐃᓱᒪᓂᐊᖅᐸᑦ: ᑭᕕ ᒫᑎᓐ ᐊᒻᒪᓗ ᑕᕐᕋᓕᒃ ᐸᑐᓕᑦᔅ ᐅᖃᐅᓯᖃᖅᑐᑦ ᐃᓄᐃᑦ ᐅᖃᓕᒫᒐᖏᓐᓂᒃ,” ᑕᐃᑲᓂ ᓯᓐᑎᐊ ᓱᑯᔅ, ᐃᓕᓐᓂᐊᕈᑎᑦ, ᐊᓯᕗᖅ ᐃᓕᓐᓂᐊᕈᑎᖏᑦ ᑲᓇᑕᒥ ᐅᖃᓕᒫᒐᕐᓄᑦ (ᐊᒃᓯᕗᑦ ᐃᓕᓐᓂᐊᕐᕕᒃᔪᐊᖓᑕ ᑐᓴᒐᒃᓴᖃᕐᕕᖓ, 2015), 196. Keavy Martin and Taqralik Partridge, “What Inuit Will Think: Keavy Martin and Taqralik Partridge Talk Inuit Literature,” in Cynthia Sugars, ed., Oxford Handbook of Canadian Literature (Oxford University Press, 2015), 196.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᐅᖃᐅᓯᖅ, ᑕᐃᒪᓗ ᒋᓕᕗᑦ ᑕᒻᒪᒋᑦᑎᐊᖅᖢᓂ ᐃᒪᓐᓇ ᐅᖃᖅᓯᒪᕗᖅ, ᐅᓇ ᓴᓇᕐᕈᑎᑐᐃᓐᓇᖅ ᑐᓴᐅᒪᔪᒪᔭᒧᑦ, ᑭᓯᐊᓂ ᑕᒪᒃᑭᖅᓯᓯᒪᑦᑎᐊᖅᑐᖅ ᐊᑑᑎᖃᖅᑐᖅ “ᐱᐅᓯᑐᖃᖃᕐᓂᕐᒥᒍᑦ”3;
ᐅᖃᖅᑕᖓ ᐃᓇᖏᖅᑕᐅᓚᐅᖅᓯᒫᔮᓐᖏᑦᑐᖅ ᐅᖃᐅᓯᑐᐃᓐᓇᕐᓂᑦ,
ᑐᑭᓕᐅᕆᔨᓂᑦ, ᐊᑐᖅᑕᐅᔪᓂᒃ ᐱᐅᓯᑐᖃᕐᒥᒍᑦ, ᐅᓂᒃᑳᓂᑦ, ᐊᒻᒪᓗ
ᐃᓚᒌᒍᓯᕐᒥᑦ. ᐅᓇ ᐃᒃᐱᒍᓱᑦᑎᐊᕐᓂᖅ ᐊᑐᖅᑕᐅᖏᓐᓇᖅᑐᖅ ᒫᓐᓇᓗ ᐅᑎᖅᑎᑕᐅᔪᖅ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓂ ᐅᑭᐅᖅᑕᖅᑐᒥ ᐅᖃᐅᓯᖏᓐᓂ — ᑎᒍᒥᐊᖅᑎᐅᔪᑦ ᖃᐅᔨᒪᓂᕐᒥᒃ ᐊᒻᒪᓗ ᐱᒻᒪᕆᐅᔪᖅ ᒪᒥᓴᐅᑕᐅᖕᒪᑦ — ᐅᖓᑖᓄᑦ ᒫᓐᓇᐅᓕᖅᑐᖅ ᓴᓇᖕᖑᐊᖅᑐᓕᕆᓂᕐᒥ ᓄᓇᕐᔪᐊᓂ ᐃᓱᒫᓘᑕᐅᔪᓂᑦ, ᐅᓇ ᑕᐃᒪᐃᒻᒪᑦ

ᑎᑭᐅᑎᓯᒪᑎᒋᔪᖅ ᓄᓇᕐᔪᐊᒥ ᑲᔾᔨᖏᓐᓂ ᐅᑭᐅᖅᑕᖅᑐᖏᓐᓂ ᓴᓇᖕᖑᐊᖅᑎᑦ ᐊᒻᒪᓗ ᑕᑯᔭᒐᖃᕐᕕᖕᒥ ᑲᒪᔨᑦ, ᐊᒻᒪᓗ ᒪᓕᒐᓕᐅᖅᑎᑦ, ᓯᕗᓕᐅᖅᑎᑦ, ᐃᓕᓴᐃᔨᑦ, ᐱᐅᓯᑐᖃᓕᕆᔨᑦ, ᐊᒻᒪᓗ ᓄᓇᓖᑦ.

Language, as Clifford Geertz so aptly puts it, is not merely a tool of communication, but a complete “cultural system”3; its irreplaceable words, vocab-ularies, and grammatical structures both embody and transmit knowledge of the environment, living traditions, stories, and relations. The care inherent in the current revival of the Indigenous northern languages—carriers of knowledge and an essen-tial resource for healing—beyond contemporary art world concerns, is therefore paramount to circum-polar artists and curators, as well as lawyers, lead-ers, educators, cultural workers, and communities.

ᐅᓇ ᓂᕈᐊᖅᑕᐅᓯᒪᔪᓕᕆᓂᖓᓂᑦ ᐊᒻᒪᓗ ᐱᐅᓯᑐᖃᓕᕆᓂᖓᓂᒃ ᐅᑎᖅᑎᑕᐅᔪᓐᓇᖅᑐᖅ ᐅᖃᐅᓯᖅ ᑕᒪᐅᓇ ᓴᕿᔮᖅᑎᓪᓗᒋᑦ ᐱᓗᐊᖅᑐᒥᒃ ᐊᖕᖏᔪᑦ ᑲᓇᑕᒥ ᐱᓯᒪᓪᓗᑎᒃ. ᐅᑯᐊ ᐱᐅᓯᑐᖃᖏᑦ ᓄᖑᑎᖅᑕᐅᓯᒪᔪᑦ ᐃᓕᓐᓂᐊᕆᐊᖅᑎᑕᐅᖃᑦᑕᖅᖢᑎᒃ
ᑕᐃᑲᖓᑦ 1874 ᑎᑭᓪᖢᒍ 1996 ᑎᑭᐅᑎᓯᒪᔪᖅ ᐊᓯᐅᔨᓪᓗᑎᒃ ᐅᖃᐅᓯᕐᒥᖕᓂᒃ ᑕᒪᐅᓐᓇ ᕿᑐᕐᖓᖏᑦ ᐱᔭᐅᓪᓗᑎᒃ

ᐊᖓᔪᖅᑳᖏᓐᓂᑦ, ᓄᓇᓕᖕᓂᑦ, ᐊᒻᒪᓗ ᐱᐅᓯᑐᖃᖏᓐᓂᒃ, ᐊᒻᒪᓗ ᐊᑐᖃᑦᑕᕆᐊᖃᕋᑎᒃ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓇᖕᒥᓂᖅ ᐅᖃᐅᓯᕐᒥᖕᓂᒃ ᐃᓕᓐᓂᐊᕐᕕᑦ ᐃᓗᐊᓂ. ᐅᓇ ᐱᓕᕆᖁᔨᓕᕐᓂᖅ ᑎᑎᕋᖅᑕᐅᓯᒪᔪᖅ

ᐅᖃᓕᒫᒐᖑᖅᖢᓂ ᑖᒃᑯᓇᖓᑦ ᑭᒡᓕᓯᓐᓂᐊᖅᑎᒃᑯᓂᑦ ᑲᓇᑕᒥ

ᐱᔭᕐᓂᓚᐅᓐᖏᑦᑐᖅ ᒐᕙᒪᒃᑯᑦ ᐃᓕᓴᖅᓯᑎᑕᐅᓇᓱᒃᑎᓪᓗᒋᑦ ᐅᖃᐅᓯᕐᓂᒃ ᐱᔪᓐᓇᕐᓂᖃᕐᒪᑕ ᐊᕕᒍᓐᓇᓐᖏᑦᑐᑦ
ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᐱᔪᓐᓇᕐᓂᖏᓐᓄᑦ.4

ᐅᓇ ᐱᔭᕐᓂᓐᖏᓂᖓ
ᐅᖃᐅᓯᐅᑲᓐᓂᖅᓯᒪᔪᖅ ᔪᓇᐃᑎᑦ ᓇᐃᓴᓐ ᐃᓅᓯᕐᒥ ᐱᔪᓐᓇᕐᓂᖃᖅᑐᓕᕆᓂᕐᒧᑦ ᑲᑎᒪᔨᖏ, ᐅᑯᐊᓗ ᓇᓗᓇᐃᖅᓯᒪᔪᑦ ᑐᐊᕕᕐᓇᕐᓂᖓᓂ ᑕᒪᓐᓇ ᐱᔭᒃᓴᖅ ᐱᓪᓗᒍ “ᐊᑦᑕᕐᓇᕐᓂᖓᓂ ᐊᓯᐅᓕᕐᓂᖓᓂ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᐅᖃᐅᓯᖏ.”5

3. ᑭᓕᕗᑦ ᔨᐅᑎᔅ, ᑐᑭᖏ ᐱᐅᓯᑐᖃᑦ (ᓄ ᔪᐊᒃ: ᐅᖃᓕᒫᒐᑐᐃᓐᓇᐃᑦ, 1973. Clifford Geertz, The Interpreta-tion of Cultures (New York: Basic Books, 1973).

4. ᑭᒡᓕᓯᓐᓂᐊᖅᑎᒃᑯᑦ ᑲᓇᑕ, ᐃᒃᐱᒋᑦᑎᐊᖅᕗᒍ ᑕᒪᓐᓇ ᓱᓕᓂᖓ, ᓴᐃᒻᒪᖃᑎᒌᖕᓂᖅ ᓯᕗᓂᒃᓴᒧᑦ: ᓇᐃᓈᖅᓯᒪᔪᑦ ᑭᖑᓪᓕᖅᐹᖅᓯᐅᑎ ᐅᓂᒃᑳᖓ ᑭᒡᓕᓯᓐᓂᐊᖅᑎᒃᑯᑦ ᑲᑎᒪᔨᖏᑦ ᑲᓇᑕᒥ (ᕕᓂᐲᒃ: ᓱᓕᔪᖅᓯᐅᕐᓂᖅ ᑭᒡᓕᓯᓐᓂᐊᖅᑎᒃᑯᑦ ᑲᓇᑕᒥ, 2015), 2. Truth and Reconciliation Canada, Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada (Winnipeg: Truth and Reconciliation Commission of Canada, 2015), 2.
5. ᒪᓕᒡᖢᒋᑦ “ᖃᓄᐃᓕᖓᓕᖅᑐᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᑲᓇᑕᒥ,” ᐅᓂᒃᑳᖓ ᔭᐃᒻᔅ ᐊᓇᔭ, UNHRC ᐊᐅᓚᑦᓯᔨᓄᑦ ᐅᖃᖅᑎᒋᔭᐅᔪᖅ ᐱᔪᓐᓇᐅᑎᖃᕐᓂᖏᓐᓄᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ, “ᖃᓂᒋᔮᓂ 90 ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᐅᖃᐅᓯᖏᑦ ᐅᖃᓪᓚᐅᓯᖏᑦ ᑲᓇᑕᒥ. ᑕᒪᒃᑭᑲᓴᓗᐊᖅᑐᑦ ᐅᑯᐊ ᐅᖃᐅᓯᑦ ᐊᓯᐅᓕᖅᑐᑦ, ᐊᒥᓱᑦ ᐊᓯᐅᔨᔭᐅᑦᑎᐊᖅᑐᑦ ᐅᒡᕙᓘᓐᓃᑦ ᐊᓯᐅᕕᖕᓂᐊᓕᖅᑐᑦ ᐅᖃᐅᓯᖏᑦ, ᐱᔾᔪᑎᒋᓪᓗᒍ ᐊᖕᓂᖅᐹᒥᒃ ᑲᑕᒃᓴᔭᕗᑦ ᓄᖑᑦᑎᓇᓱᒃᑐᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᐅᖃᐅᓯᖏᓐᓂᒃ ᑕᐃᑲᓂ ᐃᓕᓐᓂᐊᕆᐊᖅᑎᑕᐅᓯᒪᓪᓗᑎᒃ.” https://www.ohchr.org/Documents/Issues/Ipeoples/SR/A.HRC.27.52.Add.2-MissionCanada_AUV.pdf (ᐱᔭᐅᔪᖅ ᔪᓚᐃ 10, 2018). Accord-ing to “The Situation of Indigenous Peoples in Canada,” a report by James Anaya, UNHRC Special Rapporteur on the rights of Indigenous peoples, “there are approximately 90 aboriginal languages spoken in Canada. Two-thirds of these languages are endangered, severely endangered or critically endangered, due in no small part to the intentional suppression of indigenous languages during the Indian [and Inuit] residential school era.” https://www.ohchr.org/Documents/Issues/Ipeoples/SR/A.HRC.27.52.Add.2-MissionCana-da_AUV.pdf (accessed July 10, 2018).

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Laakkuluk Williamson Bathory, Timiga Nunalu Sikulu (My Body, the Land and the ice),
2016. Video still. Video, colour, sound, 6 min. 28 sec. Courtesy of the artist.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

The political and cultural recuperation of language in this exhibition is especially significant in the Canadian context. The cultural genocide enacted by the residential school system from 1874 to 1996 led to a loss of language by separating children from their parents, communities, and culture, as well as by banning the use of Indigenous languag-es in schools. The Calls to Action published by the Truth and Reconciliation Commission of Canada challenge the government to recognize language rights as inseparable from Indigenous rights4. This challenge was echoed by the United Nations Human Rights Commission, which noted the urgency of this task in the context of “the risk of disappearance of Indigenous languages.”5

ᓵᒥ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᐅᖃᐅᓯᖏᑦ ᐃᔅᓴᒃᑕᐅᓯᒪᔪᑦ ᐊᑐᖅᑕᐅᓗᐊᕐᓂᖏᓐᓄᑦ “ᒫᓐᓇ ᐅᖃᐅᓯᖅ”, ᓲᕐᓗ ᕕᓂᔅ, ᓄᐊᕖᔭᓐ, ᓱᕖᑕᔅ, ᐊᒻᒪᓗ ᐅᓚᓯᐊᓐ — ᐅᑯᐊ ᐅᖃᐅᓯᑦ ᐃᓕᓐᓂᐊᕐᕕᖕᓂ,

ᑐᑭᒧᐊᒃᑎᑦᓯᔨᓂᑦ ᐊᒻᒪᓗ ᐊᑐᖅᑕᐅᓂᖅᓴᐅᔪᒪᔪᑦ ᐊᒻᒪᓗ

ᑐᓴᒐᒃᓴᓕᕆᔨᒃᑯᑎᒍᑦ. ᐱᓗᐊᖅᑐᒥᒃ, ᐋᕿᒃᓱᖅᓯᒪᓕᖅᑐᑦ ᑎᑎᕋᖅᓯᒪᔪᓕ “ᓚᑉᔅ” ᑖᒃᑯᐊ ᓵᒥ ᑎᑎᕋᐅᓯᑐᖃᖏᑦᑎᒍᑦ ᓇᖕᒥᓂᖅ ᑕᐃᒪᓐᓇᐅᓂᐊᓚᐅᕋᒥᒃ ᐃᒻᒪᑲᓪᓚᓂᒃ ᖃᐅᔨᒪᔪᑦ

ᐊᒻᒪᓗ ᐱᐅᓯᑐᖃᖏᑦ ᐊᔾᔨᖑᐊᓂᑦ ᐊᒻᒪᓗ ᑕᐃᒎᓯᕐᓂᑦ.6 ᐅᓪᓗᒥ, ᑕᐃᒪᓐᓇᐅᒐᓗᐊᖅᑎᓪᓗᒍ, ᓄᑖᖑᕆᐊᖅᓯᒪᔪᖅ ᖁᔭᓐᓇᒦᒃ ᓵᒥ ᐅᖃᐅᓯᖏᑦ, ᑕᐃᓱᒪᓂᑦᑕᐅᖅ ᓄᖑᑲᓴᓚᐅᖅᓯᒪᔪᖅ ᐅᖃᐅᓯᖓᑦ, ᑕᐃᒪᓗ ᐅᑎᖅᑎᓇᓱᒃᑲᒥ ᐅᑎᕐᒪᑦ.7

ᐅᓇ ᐊᑑᑎᖃᑦᓯᐊᖅᑐᖅ
ᐅᖃᐅᓯᕐᓂᒃ ᐅᑎᑦᑎᓇᓱᐊᖅᖢᓂ ᐊᑐᖅᑕᐅᑲᓐᓂᕈᑎᒋᔪᓐᓇᖅᑐᑦ ᑕᑯᔭᐅᔪᓐᓇᖅᐳᑦ ᐊᑐᖅᑕᐅᔪᑦ ᑲᓛᑦᖠᓱᑦ ᐊᑯᑭᑦᑐᓂ. ᐊᑐᖅᑕᐊᑎᑦᑎᒐᓱᐊᖅᖢᑎᒃ ᐱᐅᓯᕆᑎᑕᐅᓪᓗᑎᒃ ᐅᖃᐅᓯᖅ ᐱᒋᐊᓚᐅᖅᑐᖅ ᑕᐃᑲᓂ 1960-ᓂ, ᐊᒻᒪᓗ ᐅᓪᓗᒥ ᐅᑯᐊ

ᒪᓕᒐᖅᑎᒍᑦ ᐅᖃᐅᓯᖁᑎᒋᔭᐅᔪᑦ ᐊᑯᑭᑦᑐᓂᑦ, ᐅᖃᓪᓚᒍᓐᓇᖅᑐᑦ 88% ᓄᓇᖃᖅᑐᑦ ᐃᓄᒋᐊᖕᓂᖏᑦᑎᒍᑦ, ᐊᒻᒪᓗ
ᐊᑐᖅᑕᐅᕙᓪᓕᐊᔪᖅ ᐃᔾᔪᐊᖅᑕᐅᓪᓗᓂ ᐊᓯᖏᓐᓂᑦ ᐅᑭᐅᖅᑕᖅᑐᒥ ᐅᖃᐅᓯᕐᒥᖕᓂᒃ ᐅᑎᕐᑎᑦᑎᔾᔪᑕᐅᓪᓗᓂ ᐊᑐᖅᑕᐅᑲᓐᓂᓕᕐᑎᑦᑎᓪᓗᑎᒃ ᐃᖏᕐᕋᓯᑎᑦᑎᔾᔪᑎᒋᓪᓗᒍ.8

Sámi Indigenous languages have been primarily subsumed under majority “status” languages, such as Finnish, Norwegian, Swedish, and Russian—the languages of schools, governance, and popular and official media outlets. Moreover, the constructed portrayal of “Lapps” in Sámi literary tradition has its own projective history and tradition in images and vocabulary.6 Today, however, a renewed appreciation of Sámi languages, at one time nearly abolished, has led to a revival.7

A successful model for language
revitalization can be seen in the use of Kalaallisut in Greenland. Efforts to standardize the language be-gan in the 1960s, and today it is the official language of Greenland, spoken by eighty-eight percent of the population, and is becoming a model for other Arctic language revitalization initiatives.8

6. ᓵᒥ ᐅᓇ ᑐᑭᖃᖅᑐᖅ ᓵᒥ ᐅᖃᐅᓯᖏᑦᑎᑐᑦ ᐃᒻᒥᖕᓂᒃ ᓇᓗᓇᐃᕌᖓᒥᒃ ᐅᖃᓲᑦ, ᐊᑐᕐᓇᒍ “ᓚᑉ” ᑐᑭᒋᑎᑕᐅᔪᖅ ᑕᐃᓯᓲᑦ ᑖᒃᑯᓂᖓ ᓯᓚᑖᓂᕐᒥᐅᓂᑦ, ᑕᐃᒪᓐᓇ ᐊᑭᕋᖅᑑᑎᒋᓪᓗᒍ. ᐅᓇ ᓇᓗᓕᕈᑕᐅᓂᐊᓐᖏᓚᖅ ᑐᑭᖓ “ᓚᑉᓛᓐᑐ” ᑐᑭᖃᖅᑐᖅ ᐃᑎᕆᖕᒪᒋᑦ ᕕᓂᔅ ᓄᓇᖓ ᓚᑉᓛᓐᑦ, ᓇᓕᐊᑐᐃᓐᓇᖅ ᓵᒥ ᐅᒡᕙᓘᓐᓃᑦ ᕕᓐ. ᑕᑯᒍᒃ ᕕᓕ-ᐱᒃᑲ
ᓕᕼᐃᑑᓚ, ᐅᑯᐊ ᓵᒥ ᐃᓄᖏᑦ: ᐱᐅᓯᑐᖃᖏᑦ ᑕᓱᖅᐸᓪᓕᐊᔭᖏᑦ, ᑐᑭᖓ ᓕᓐᓇ ᒍᐃᐳ ᐳᓗ-ᒍᐃᓕ (ᕕᐅᐸᖕᔅ: ᐃᓕᓐᓂᐊᕐᕕᒃᔪᐊᖓ ᐊᓛᔅᑲ ᑐᓴᒐᒃᓴᓕᕆᔨᒃᑯᑦ, 2004): 9-ᒥᑦ 17-ᒧᑦ. Sámi (sápmelaš) is the term Sámi people use for themselves, supplanting “Lapp,” a term applied by outsiders, which came to be derogatory. It should not be confused with the term “Laplander,” which refers to residents of the Finnish province of Lapland, whether Sámi or Finn. See Veli-Pekka Lehtola, The Sámi People: Traditions in Transition, trans. Linna Weber Müller-Wille (Fairbanks: University of Alaska Press, 2004): 9–17.
7. ᖁᓛᑕ ᐊᔾᔨᖓ. Ibid.

8. ᑎᕋᕐᕕᖓ ᐅᖃᐅᓯᓕᕆᔨᒃᑯᑦ ᑲᒥᓯᓇ ᓄᓇᕗᒻᒥ, “ᐊᓛᑦᖡᑦ ᐅᖃᐅᓯᖏᑦ ᐊᑐᖅᑕᐅᑦᑎᐊᖅᑐᑦ”, http://langcom. nu.ca/blog-entry/dshadbolt/greenlands-language-success (ᐱᔭᐅᔪᖅ ᔪᓚᐃ 10, 2018). Office of the Languages Commissioner of Nunavut, “Greenland’s Language Success,” http://lang-com.nu.ca/blog-entry/dshadbolt/greenlands-language-success (accessed July 10, 2018).

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᖁᕙᕆᐊᕐᓗᒍ, ᐊᕙᑖᓂᑦ ᑕᒪᒃᑯᐊ ᓄᓇᑐᐃᓐᓇᐃᑦ
ᐃᓚᓕᐅᔾᔨᓯᒪᔪᑦ ᐱᑕᖃᖅᑎᓪᓗᒍ ᐃᓄᒃᑎᑐᑦ9 ᐊᒻᒪᓗ ᓵᒥ ᐅᖃᐅᓯᖏᑦ, ᑕᒪᐃᓐᓂ ᓴᓇᓯᒪᔪᓕᒫᓂ ᓴᕿᔮᑦᓯᐊᓛᖑᓪᓗᑎᒃ
ᐊᒻᒪᓗ ᑐᑭᓯᓇᖅᓯᑎᓯᒪᑦᑎᐊᖅᖢᒋᑦ. ᑎᑎᖃᑦ ᐊᒻᒪᓗ ᑕᐃᒎᓯᓕᕆᔪᑦ ᓴᕿᔮᑦᑎᐊᓕᖅᑐᑦ ᓲᕐᓗ ᐊᑦᑕᑕᖅᓯᒪᔪᑦ
ᐊᒻᒪᓗ ᑕᑯᔪᒥᓇᖅᓯᑎᑦᑎᔾᔪᑏᑦ ᓴᓇᕐᕈᑎᑦ, ᐊᒻᒪᓗ ᓴᓇᔭᒃᓴᑦ ᐱᐅᓯᕚᓪᓕᕐᓂᐊᕐᒪᑕ, ᑐᓴᖅᑎᑕᐅᓗᑎᒃ ᐃᓱᒪᒋᔭᖏᓐᓂᒃ ᐃᓚᒌᒍᓯᖏᓐᓂᒃ ᐊᕙᑖᓂᑦ ᑎᑎᕋᖅᓯᒪᔪᑦ ᐊᒻᒪᓗ ᐊᑐᖅᑐᑦ ᐃᓄᐃᑦ ᖃᐅᔨᒪᔭᑐᖏᓐᓂᑦ.

On one level, Among All These Tundras incor-porates the presence of Inuktitut9 and Sámi lan-guages, which appear throughout the works both conspicuously and in subtly discursive ways. Texts and poetic forms become significant symbolic and rhetorical tools, as well as mediums of intervention, inviting contemplation on relationships between textual and embodied Indigenous knowledges.

ᐃᓄᑉᐱᐊᖅ ᓴᓇᖕᖑᐊᖅᑎ ᐊᓕᓴᓐ ᐊᑰᑦᓲᒃ ᒍᐊᑕᓐ, ᐅᓇ ᐆᒃᑑᑎᒋᓪᓗᒍ, ᐊᑐᖅᑕᖏᑦ ᐅᖃᐅᓯᖅ ᐊᒻᒪᓗ ᑎᑎᕋᖅᓯᒪᔪᑦ ᖃᐅᔨᒪᑎᑦᑎᔾᔪᑎᒋᓪᓗᒋᑦ ᐃᓄᑉᐱᐊᖅ ᐅᖃᐅᓯᖏᑦᑎᑐᑦ, ᐊᑐᖅᑐᖅ ᓯᑯ ᑕᒪᑐᒧᖓ ᑕᑯᔪᒥᓇᖅᓯᑎᓪᓗᒍ ᑕᒪᒃᑯᐊᓗ ᐅᓗᕆᐊᓇᕐᓂᖅᐹᓂᒃ ᐊᒃᑐᐃᔪᑦ ᐊᐅᒃᓯᐅᑎᒥᖕᓄᑦ ᐄᔭᕋᕐᓂᒃ ᐊᑐᖅᑐᑦ ᐅᑭᐅᖅᑕᖅᑐᒥ ᓄᓇᓕᖕᓂ ᐊᒻᒪᓗ ᑕᕐᓂᖏᑦᑎᒍᑦ, ᐃᓅᓯᕐᒥᒃ ᑐᓂᓯᔪᓐᓇᕐᓂᐅᑉ ᓴᖕᖏᓂᖓ ᓯᑰᑉ ᑕᖏᒪᓗ ᐃᓂᒋᖕᒪᔾᔪᒃ ᓄᓇᒥ ᖃᐅᔨᒪᑦᑎᐊᖅᖢᒍ. ᑕᐃᒪᓐᓇᑦᑕᐅᖅ, ᑲᕉᓚ ᒍᓚᕼᐊᓐ ᑎᑎᕋᑦ ᐃᓕᐅᖃᖅᓯᒪᔭᖏᑦ ᐊᓯᐅᔪᓐᓇᕐᓂᖓᓂᒃ ᐅᖃᐅᓯᖅ; ᒪᑐᐃᖓᔪᖅ ᐃᓱᒪᖅᓲᑎᒋᓪᓗᒍ

ᐅᖃᕐᓂᕐᓗᖕᓂᖕᒧᑦ ᑕᐅᓐᓇᐅᔪᓐᓇᕐᒪᖔᑕ ᑕᑯᔪᑦ ᑕᐃᒪᓐᓇ ᐅᖃᖅᓯᒪᔪᐋᓗᖕᓂᒃ, “ᑕᑯᒍᒃ ᐃᖕᓇ ᐅᖃᓪᓚᒃᑐᖅ” ᐊᒻᒪᓗ “ᖃᐅᔨᒪᓐᖏᑦᑎᐊᖅᑐᑎᑦ ᓱᓇᑐᐃᓐᓇᒥᒃᔅ.” ᐅᑯᐊ ᑎᑎᕋᖅᓯᒪᔭᖏᑦ ᓴᐃᒪᖃᑎᒌᖕᓂᕐᒥᒃ ᐱᕕᖃᕐᑎᑦᑎᔪᑦ ᓵᓯᒪᓪᓗᒋᑦ ᓱᓕᓂᖅ ᐊᒻᒪᓗ ᑭᒡᒐᖅᑐᖅᑕᐅᓂᖅ ᐅᑯᐊ ᐃᓗᒦᓐᓂᖅᓴᐅᔪᑦ ᓴᕿᑎᑕᖏᑦ ᐱᓪᓗᒋᑦ ᑕᒫᓃᖃᖅᓯᒪᓂᖏᑦ, ᓄᓇ, ᐱᒋᔭᑎᒃ, ᐊᒻᒪᓗ ᐃᓂᑎᒃ.]

Inupiaq performance artist Allison Akootchook Warden, for example, employs verbal and textu-al expressions in the Inupiaq language, using the metaphor of ice (siku) to invoke simultaneously the devastating effects of methamphetamine use in her northern community as well as the spiritu-al, life-giving power of ice as a site of land-based knowledge. Likewise, Carola Grahn’s text-based installations exploit the porous nature of language; her open-ended provocations challenge viewers with such statements as, “look who’s talking” and “you know nothing”. Her textual mediations are thus an opportunity for challenging claims to truth and representation that enable deeper reflections on indigeneity, land, belonging, and place.

9. “ᐃᓄᒃᑎᑐᑦ” ᐊᑐᖅᑕᐅᔪᖅ ᐊᓯᖓ ᐅᖃᓪᓚᒍᓐᓇᖅᑐᓄᑦ ᐃᓄᒃᑎᑐᑦ ᐊᒻᒪᓗ ᐃᓄᐃᓐᓇᖅᑐᑦ ᐅᖃᓪᓚᒃᑐᓂᒃ ᓇᓂᑐᐃᓐᓇᑦ ᐃᓄᐃᑦ ᓄᓇᖓᓂ. “Inuktut” is the collective name of the official languages of Inukti-tut and Inuinnaqtun spoken across Inuit Nunangat.

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ᓄᓇ

Land

ᐅᑯᐊ ᓴᓇᖕᖑᐊᖅᑎᑦ ᑕᒪᑐᒥ ᓴᕿᔮᖅᑎᑦᑎᔪᑦ ᑲᑎᖓᕗᑦ ᓴᐳᒻᒥᔪᒪᓪᓗᒋ ᐅᑭᐅᖅᑕᖅᑐ ᐆᒪᔪᓕᒫᖏᑦ ᐊᕙᑎᓕᒫᖏᓪᓗ,
ᐅᖃᐅᓯᖏᑦ, ᖃᐅᔨᒪᔭᖏᑦ, ᐊᒻᒪᓗ ᐃᓄᖏᑦ, ᐊᒻᒪᓗ ᐊᖕᖏᖅᓯᒪᓐᖏᓪᓗᒋᑦ ᓄᖑᑎᑦᑎᕙᓪᓕᐊᓂᐊᖅᑐᑦ ᐊᒃᑐᐃᓂᐊᖅᑐᑦ

ᓯᓚᐅᑉ ᐅᖂᓯᕙᓪᓕᐊᓂᖓᑦᑎᒍᑦ, ᐅᔭᕋᖕᓂᐊᒐᒃᓴᓄᓪᓗ ᐊᒻᒪᓗ ᐆᒻᒪᖁᑎᖃᕐᕕᓕᕆᓂᒃᑯᑦ ᐲᔭᐃᔪᓂᑦ, ᐸᒡᕕᔪᑦ ᑲᒻᐸᓂᐅᔪᑦ,
ᐊᒻᒪᓗ ᓇᑭᑐᐃᓐᓇᖅ ᓵᓚᒋᔭᐅᓇᓱᐊᕐᓂᖅ ᓄᓇᖃᑎᒋᓐᖏᑕᓂᑦ. ᑕᐃᒪᓐᓇᐃᓕᐅᖅᖢᓂ, ᑕᐃᒪᓐᓇᓪᓚᑖᖑᓂᕋᐃᕗᑦ ᑲᔮᕆᔭᒥᖕᓂᒃ ᐊᒻᒪᓗ ᐱᐅᓯᑐᖃᒃᑯᑦ ᓄᓇᑎᒃ ᓴᐳᒻᒥᕚᑦ ᐊᒻᒪᓗ ᑲᑎᖓᓂᖓᑦ ᐃᓄᐃᑦ ᑕᐃᔭᖓᓂᒃ ᓄᓇ: ᓄᓇᑐᐃᓐᓇᖅ ᐊᒻᒪᓗ ᐊᕗᖔᓘᖅᑐᖅ ᐃᓄᖃᓐᖏᑦᑐᖅ ᓄᓇ, ᐊᒻᒪᓗᑦᑕᐅᖅ ᐃᒪᐃᑦ ᐊᒻᒪᓗ ᐊᑐᖅᑕᐅᔪᖅ ᑕᕆᐅᖅ ᓯᑯ ᑕᒪᓐᓇᓗ ᐊᒥᓱᓂᑦ ᓄᓇᕐᔪᐊᖅ ᑲᑉᔨᐊᓂᒃ ᐃᓄᐃᑦ ᐊᑐᖅᑕᖏᑦ, ᐊᒻᒪᓗ ᑕᒪᕐᒥᒃ ᐱᕈᖅᑐᑦ ᐊᒻᒪᓗ ᓂᕐᔪᑎᑦ ᑕᒫᓂᕐᒥᐅᑕᐅᔪᑦ ᓄᓇᕐᔪᐊᒥ, ᐅᑯᐊᓗ ᓄᖑᑐᓐᓇᓐᖏᑦᑐᓂᒃ ᓂᕿᖃᕐᑎᑦᑎᔪᑦ, ᐊᓐᓄᕌᖃᕐᑎᑦᑎᔪᑦ, ᐃᒡᓗᖃᕐᑎᑦᑎᔪᑦ, ᐊᒻᒪᓗ ᐅᓗᕆᐊᓇᖅᑐᑰᖅᑐᖃᖁᓇᒍ ᑲᒪᔪᑦ ᐊᒥᓱᒻᒪᕆᐋᓗᖕᓄᑦ ᐅᑭᐅᓄᑦ.

The artists in this exhibition are united in their desire to protect northern ecologies, languages, knowledges, and peoples, and to resist the delete

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rious effects of climate change, mineral and hydro

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carbon resource extraction, encroaching industry, and transnational competition. In so doing, they assert their aesthetic and cultural sovereignty and connections to what Inuit call nuna (land): the tundra and taiga, as well as the waters and landfast

sea ice upon which many circumpolar peoples rely, and all of the plants and animals that populate this world, which have generously provided food, cloth

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ing, shelter, and security for millennia.

ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓄᑦ, ᐅᖃᐅᓯᖅ ᐊᒻᒪᓗ ᐱᐅᓯᑐᖃᖅ ᐊᑕᔪᖅ ᐱᕈᕐᕕᒋᔭᖓ ᓄᓇ. ᖃᐅᔨᒪᓂᖅ ᐊᑐᖅᑕᐅᔪᖅ, ᐊᑕᔪᖅ ᑕᒪᐃᓐᓄᑦ, ᐊᒻᒪᓗ ᓄᓇᕐᔪᐊᕐᒥᐅᖃᑎᒌᓄᑦ. ᐅᓇ ᓄᓇᕐᔪᐊᑎᒍᑦ ᑕᐅᑦᑐᕆᔭᐅᔪᑎᒍᑦ, ᐊᒻᒪᓗ ᓴᓇᖕᖑᐊᕈᓯᖏᑦ ᒪᓕᒃᑐᑦ
ᑕᐃᒪᓐᓇ ᐊᑐᖅᓯᔪᑦ ᑕᐃᑲᖓᑦ, ᑕᐃᒪᓗ ᓂᕈᐊᖅᑕᐅᓯᒪᔪᓂᑦ ᐊᑐᖅᑕᐅᓕᖅᑐᖅ ᑖᒃᑯᓇᖓᑦ ᓄᓇᖃᖅᑐᑐᖃᐅᓐᖏᑦᑐᑦ ᖃᓪᓗᓈᑎᑐᑦ ᐃᓅᓯᓕᖕᓂᑦ, ᐅᑯᐊᓗ ᑖᒃᑯᐊᑦᑕᐃᓐᓇᐃᑦ ᐃᒻᒪᑲᓪᓚᓂᑦ ᐊᒻᒪᓗ ᓱᓕ ᒫᓐᓇ ᑲᔪᓯᔪᒥ ᐊᖅᓵᖅᓯᔪᑦ ᓄᓇᖏᓐᓂᒃ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ. ᖃᓪᓗᓇᐃᓐᓇᓐᖏᑦᑐᓂᒃ ᐃᓱᒪᓖᑦ ᐊᒻᒪᓗ ᑲᔾᔮᕆᔭᓖᑦ, ᑕᐃᒪᐃᒻᒪᑦ, ᑖᓐᓇ ᕿᑎᐊᓃᑎᓚᐅᕐᓚᕗᑦ ᓄᓇᒥ. ᑕᐃᒪᓗ ᔨᐅᓕᑦ ᒫᑎᓇᐅ ᐊᒻᒪᓗ ᐃᐅᓕᒃ ᐅᓕᑦᓯᑮᔅ ᓇᓗᓇᐃᑦᑎᐊᓚᐅᖅᑐᑦ, ᐅᖃᖅᖢᑎᒃ ᐊᓂᔅᓈᐱ ᑕᑯᔭᒐᖃᕐᕕᖕᒥ ᑲᒪᔨ ᒍᐊᓐᑕ ᓇᓂᐳᔅ, ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓴᓇᓯᒪᔭᖏᑦ ᓴᓇᖕᖑᐊᖅᓯᒪᔭᖏᑦ
ᒫᓐᓇ ᐱᓕᕆᐊᖑᔪᑦ ᐊᕕᒍᓐᓇᓐᖏᑦᑐᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓂᑦ ᓂᕈᐊᖅᑕᐅᓯᒪᔪᓕᕆᓂᒃᑯᑦ:

ᖃᓪᓗᓈᑎᑐᑦ ᐃᓕᖁᓯᖃᓕᖅᑎᑕᐅᓂᖅ ᑕᒪᕐᒥᒃ ᐲᕈᓂ, ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓴᓇᖕᖑᐊᕈᓯᖓ ᐃᓂᑖᖅᐳᖅ ᐅᑎᕐᓗᓂ ᐊᒻᒪᓗ ᓄᖑᓱᐃᑦᑐᒥᒃ ᐱᑕᖃᐃᓐᓇᓕᕐᓗᓂ. ᑭᓯᐊᓂ ᑕᒪᓐᓇ ᐱᑕᖃᕐᓂᖓ ᐱᔭᕐᓂᓐᖏᓐᖏᑐᒦᑦᑐᖅ ᑭᓱᕈᖅᑎᑦᑎᔾᔪᑎᒋᔭᖏᑦ ᐃᓚᒌᒍᓯᖏᑦ ᑕᒪᓐᓇ ᓄᖑᔾᔮᓐᖏᑦᑐᖅ ᓄᑕᒪᐅᖓ ᓄᓇᑖᖅᑳᖅᓯᒪᓐᖏᑦᑐᑦ ᖃᓪᓗᓇᐃᖓᔪᕈᕐᑎᑦᑎᕙᓪᓕᐊᓂᖓ, ᐅᑯᐊᓗ ᐅᓗᕆᐊᖅᓵᕆᕗᑦ ᓇᒻᒪᒍᓱᓕᕐᑎᑦᑎᕙᓪᓕᐊᖕᒪᑕ, ᐱᐅᓯᕆᓐᖏᑕᑎᒃ ᐊᑐᓕᖅᑎᑕᐅᓪᓗᑎᒃ ᐊᒻᒪᓗ ᑲᔾᔮᕆᔭᖏᓐᓂᒃ, ᐃᓗᐊᓂ ᐊᖓᔪᖅᑳᖑᔪᑦ ᓂᕈᐊᖅᑕᐅᓯᒪᔪᓪᓗ ᑕᒪᐃᓐᓂᑦ ᓵᓚᖃᖅᖢᑎᒃ.10

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

For Indigenous peoples, language and culture are rooted in the land. Knowledge is place-based, em-bodied, and interrelational. This worldview, and the artistic practices based in it, has become politicized by settler colonialism, which is characterized by a historical and ongoing dispossession of Indigenous peoples from their lands. Decolonial thought and aesthetics, therefore, must also centre on the land. As Jarrett Martineau and Eric Ritskes have ex-plained, quoting Anishinaabe curator Wanda Nani-bush, Indigenous art forms in the present cannot be separated from Indigenous politics:

Against colonial erasure, Indigenous art marks
the space of a returned and enduring presence. But this presence is complicated by its fraught

relationality to the persistence of settler colo-nialism, which always threatens to reappropri-ate, assimilate, subsume/consume and repress Indigenous voicings and visuality, their forms
and aesthetics, within its hegemonic logic of domination.10

10. ᔨᐅᓕᑦ ᒫᑎᓇᐅ ᐊᒻᒪᓗ ᐃᐅᓕᒃ ᐅᓕᑦᓯᑮᔅ, “ᕿᒪᐆᖃᔪᖅ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔫᓂᕐᒥᓂᒃ: ᐅᑎᖅᑎᑎᓂᖅ ᓄᓇᒥᑦ ᐃᓄᓪᓚᓖᑦ ᐊᒃᓱᕈᖅᑐᑦ ᑕᒪᐅᓐᓇ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓴᓇᖕᖑᐊᖃᑦᑕᖅᑐᑦ,” ᑕᐃᑲᓂ ᖃᓪᓗᓇᐃᖓᔪᓐᓃᖅᑎᑕᐅᓂᖅ: ᓄᓇᖃᖅᑳᖅᓯᒪᔫᓂᖅ, ᐃᓕᓐᓂᐊᕐᓂᖅ ᐊᒻᒪᓗ ᓄᓇᖃᑎᒌᑦ, ᐃᔾᔪᔪᖅ 3, ᓈᓴᐅᑖ 1 (2014): II. Jarrett Martin-eau and Eric Ritskes, “Fugitive indigeneity: Reclaiming the terrain of decolonial struggle through Indigenous art,” in Decolonization: Indigeneity, Education and Society, vol. 3, no. 1 (2014): II.

Image: Marja Helander, Night is Falling, 2018. Digital inkjet print on archival paper. Courtesy of the artist.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

The works in this exhibition most often demonstrate their defiance of the ongoing logics of settler co-lonialism via the expression of a profound, endur-ing connection to the land and its peoples evinced through “decolonial love,” which Junot Diaz has de-scribed as “the only kind of love that could liberate [us] from that horrible legacy of colonial violence.”11 Rooted in a politics of place, for example, Inuuteq Storch’s land-based, compelling, and quirky photo-graphs, from his At Home We Belong series (2010-15), challenge and destabilize dominant outsider narratives of Kalaallit by re-storying the land with images of family and familiarity. asinnajaq’s video work Rock Piece (2018)—in which the land appears to breathe, then birth, then re-envelope the artist— is another quiet yet radical act of Indigenous sover-eignty. The work exhibits another facet of decolonial love, reflecting on the potential of the land to heal by drawing an embodied connection between land, self-care, and thus, self-determination.

ᐅᑯᐊ ᓴᓇᓯᒪᔪᑦ ᓴᕿᔮᖅᑎᑕᐅᔪᑦ ᑕᑯᔭᒐᖃᕐᕕᖕᒥ ᐃᓛᓐᓂᒃᑯᑦ ᑕᑯᑎᑦᑎᖃᑦᑕᖅᑐᑦ ᖃᓄᑐᐃᓐᓇᖅ ᒪᑐᐃᖓᒐᒥᒃ ᐃᓱᒪᖅᓱᖅᖢᑎᒃ ᑲᔪᓯᔪᒥᒃ ᐋᕿᒍᑎᓯᒪᔾᔪᑎᖃᖅᖢᑎᒃ ᑎᑭᓐᓂᑯᓂᑦ ᖃᓪᓗᓈᓂᑦ ᐃᓗᑐᔪᖅ, ᑲᔪᓯᔪᖅ ᑲᑎᖓᓂᖓᑦ ᓄᓇᒧᑦ ᐊᒻᒪᓗ ᐃᓄᖏᓐᓄᑦ ᓴᕿᔮᖅᑐᑦ ᑕᒪᐅᓐᓇ “ᖃᓪᓗᓇᐃᖓᔪᓐᓃᖅᑎᑦᑎᓂᖅ ᓇᒡᓕᖕᓇᖅᖢᓂ, ᐅᓇᓗ ᔪᓈᑦ ᑕᐃᔭᔾ ᐅᖃᐅᓯᕆᓯᒪᔭᖓ ᓇᓗᓇᐃᑦᑎᐊᖅᖢᒍ ᐃᒫᒃ “ᑕᒪᓐᓇ ᓇᒡᓕᖕᓂᒃᓴᑐᐊᖓ ᐃᓱᒪᖅᓱᕈᓐᓇᐅᑎᒋᒐᑦᑎᒍᑦ ᑕᒫᖓᑦ ᐱᐅᓐᖏᑦᑐᐊᓗᖕᓂ ᖃᓪᓗᓇᐃᖓᓕᖅᑎᑕᐅᓯᒪᓂᕐᒥᒃ ᓱᑯᓴᖅᑕᐅᓯᒪᓂᖅ.”11 ᐱᒋᐊᖅᓯᒪᔪᖅ ᐱᕈᖅᓯᒪᔪᑦ ᐊᑕᔪᑦ ᓂᕈᐊᖅᑕᐅᓯᒪᔪᓕᕆᓂᕐᒥᑦ

ᐋᕿᑦᑎᐊᖅᓯᒪᔪᓂᑦ, ᐅᓇ ᐆᒃᑑᑎᒋᓗᒍ, ᐃᓅᑎᖅ ᓯᑐᐊᑦᔅ ᓄᓇᒥᒃ, ᑲᒪᓇᖅᑐᑦ, ᐊᒻᒪᓗ ᑎᔅᓯᓇᕈᓐᓇᖅᑐᑦ ᐊᔾᔨᓕᐊᖏᑦ, ᑕᐃᑲᖓᑦ ᐊᖕᖏᕋᒥᓂᑦ ᐊᖏᕐᕋᑦᑎᓂ ᐃᓂᖃᖅᐳᒍᑦ ᐊᒥᓲᔪᑦ (2010-15), ᐱᔭᕐᓂᓐᖏᑦᑐᑰᖅᑐᑦ ᐊᒻᒪᓗ ᓇᓕᖃᕇᓕᖅᑎᑦᑎᒐᓱᐊᕐᓂᖅ ᐊᖕᖏᔪᒻᓚᕆᐋᓗᐃᑦ ᓯᓚᑎᑦᑎᓂᕐᒥᐅᑦ ᓴᕿᑕᐅᓯᒪᔪᖅ ᑭᓛᑦᖡᑦ ᐅᓂᒃᑳᐅᓯᕆᑲᓐᓂᖅᖢᒍ ᓄᓇ ᐊᔾᔨᖑᐊᑎᒍᑦ ᐃᓚᒥᓂᒃ ᐊᒻᒪᓗ ᖃᐅᔨᒪᔭᒥᓂᒃ. ᐊᓯᓐᓇᔭᒃ ᑕᕆᔭᐅᓯᐊᖓ ᐅᔭᖃᓂᑦ (2018)
— ᐅᓇᓗ ᓄᓇ ᐊᓂᖅᓵᖅᑐᖅᑐᖅ, ᑕᐃᒪᓗ ᐃᕐᓂᕗᖅ, ᑕᐃᒪᓗ ᐅᓕᒃᑲᓐᓂᖅᖢᒍ ᓴᓇᖕᖑᐊᖅᑎ — ᐅᓇᑦᑕᐅᖅ ᓂᐱᑭᑦᑑᒐᓗᐊᖅ ᑭᓯᐊᓂ ᐊᓯᑦᔩᔪᖅ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓄᓇᖁᑎᖃᓐᓂᒃ ᓴᖕᖏᓂᖃᕐᕕᖓᓂᑦ. ᐅᓇ ᓴᓇᔭᖓ ᓴᕿᔮᖅᑎᑦᑎᔪᖅ ᓱᓕ ᐊᓯᐊᒎᖓᔪᖅᑕᐅᖅ ᖃᓪᓗᓇᐃᖓᓕᖅᑎᑕᐅᓂᕐᒥᒃ ᓇᒡᓕᒍᓱᒃᑐᑦ, ᑕᑯᓯᒪᔪᖅ ᑭᓲᔪᓐᓇᕐᓂᖓ ᓄᓇ ᒪᒥᓴᕐᕕᐅᓗᓂ ᑎᑎᕋᐅᔭᖅᓯᒪᔪᒃᑯᑦ ᑲᑎᖓᑎᑦᑎᓂᐊᕐᒪᑦ ᐊᕙᑖᓕᑦ ᓄᓇᒥ, ᐃᒻᒥᓂᒃ ᐸᕿᑦᑎᐊᕐᓂᖅ, ᐊᒻᒪᓗ ᑕᐃᒪ, ᓇᖕᒥᓂᖅ-ᒐᕙᒪᖃᕐᓂᖅ.

11. ᐹᓚ ᐃᒻ. ᐃᐅ. ᒧᐃᔭ, “ᕿᓂᖅᑕᐅᓂᖓ ᖃᓪᓗᓇᐃᖓᔪᓂ ᓇᒡᓕᒍᓱᖕᓂᕐᒧᑦ: ᐊᐱᖅᓱᖅᑕᐅᔪᖅ ᔪᓈᑦ ᑕᐃᔮᔅ,” ᐸᓯᑕᓐ ᕿᒥᕐᕈᐊᖅᑐᑦ, ᔫᓐ 26, 2012, http://bostonreview.net/books-ideas/paula-ml-moya-decolo-nial-love-interview-junot-d%C3%ADaz. Paula M.L. Moya, “The Search for Decolonial Love: An Interview with Junot Diaz,” Boston Review, June 26, 2012, http://bostonreview.net/books-ideas/paula-ml-moya-decolonial-love-interview-junot-d%C3%ADaz.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᓄᓇᖁᑎᖃᕐᓂᖅ ᓴᖕᖑᔾᔪᑎᒋᓪᓗᒍ

Sovereignty

ᑕᔅᑲᕈᕋᓐ ᐃᓕᓐᓂᐊᖅᑎᑦ ᔫᓖᑦ ᐅᓕᑯᑦ ᐅᓇ ᓄᓇᖁᑎᖃᕐᓂᖅ ᓴᖕᖏᔾᔪᑎᒋᓪᓗᒍ ᐱᒻᒪᕆᐅᕗᖅ ᖃᓄᑐᐃᓐᓇᖅ ᑐᑭᓯᔾᔪᑎᒋᓗᒍ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓴᓇᖕᖑᐊᖅᓯᒪᔭᖏᓐᓂᒃ ᐊᒻᒪᓗ ᑕᑯᒃᓴᐅᔪᓂᒃ ᐱᐅᓯᑐᖃᖏᑦ ᐅᑯᐊᓗ ᐊᔪᖏᑎᑦᑎᔪᑦ “ᑐᑭᓕᐅᕈᑎᒋᓪᓗᒋᑦ
ᐊᒻᒪᓗ ᑕᑯᒃᓴᐅᑎᓪᓗᒋᑦ ᐱᐅᓯᑐᖃᖏᑦ ᑕᐃᒪᓗ ᐊᔪᖏᑎᑦᑎᕗᑦ ᑕᒪᑐᒧᖓ ᑐᑭᓕᐅᕈᑎᒋᓗᒋᑦ ᑲᑎᖓᖏᓐᓂᖓ ᖃᓪᓗᓇᐃᖓᔪ, ᐋᕿᒃᐸᓪᓕᐊᓂᖓ ᖃᓪᓗᓇᐃᖓᔪᑦ ᐊᔾᖏᑦ ᐅᒡᕙᓘᓐᓃᑦ ᑎᑎᖃᖏᑦ, ᐊᒻᒪᓗ ᑕᒫᓂᑦᑐᑐᖃᐅᒐᒥᒃ ᓄᓇᖅᑲᖅᑳᖅᑐᒐᒥᒃ.”12

ᑕᐃᒪᓗ ᐊᔾᔨᓕᐅᕆᓪᓗᑎᒃ ᓴᓇᓪᓗᒋᑦ ᐃᒪᓐᓇᐅ — ᐊᒻᒪᓗ ᓱᓕ

ᒫᓐᓇ — ᓴᖕᖏᔪᖅ ᓴᓇᖕᐳᑎᒋᔭᖓ ᑎᑭᐸᒃᑐᓄᑦ ᖃᓪᓗᓈᓄᑦ,

ᐅᓇᑕᖅᑐᑦ ᑭᒡᒐᖅᑐᖅᑕᐅᔪᒪᓪᓗᑎᒃ ᐅᓇ ᐊᖕᖏᔪᒥᒃ ᐱᒻᒪᕆᐅᓪᓗᓂ

ᖃᓪᓗᓇᐃᔭᓕᕈᓯᕐᒥ. ᑕᒫᓂ ᓄᐊᑦ ᐊᒥᐊᓕᒐᑦ, ᐃᓄᐃᑦ ᐊᒻᒪᓗ ᐃᓄᑉᐱᐊᑦ ᓴᕿᑎᑕᐅᒐᔪᒃᑐᑦ ᑎᑭᓐᓂᑯᓂᑦ ᑕᒫᓂᕐᒥᐅᑕᐅᓐᖏᑦᑐᓂᑦ ᓴᓇᖕᖑᐊᖅᑎᓂᑦ ᐅᑯᐊᓗ ᐊᔪᖅᑐᑦ, ᓄᑕᖃᑎᑐᑦ ᐱᓲᑦ,
ᐊᒻᒪᓗ ᐊᒃᓱᕈᐃᓐᓇᖅᑐᑦ ᖃᓪᓗᓈᓂᒃ “ᐅᒃᐱᕆᔭᖃᖅᑐᑦ.”

ᑕᐃᒫᒃᑕᐅᖅ, ᐊᑯᓂᐅᓕᖅᑐᖅ ᐱᐅᓯᑐᖃᓕᕆᓂᖅᑕᖏᑦ ᖃᓪᓗᓈᑦ ᓴᓇᖕᖑᐊᖅᓯᒪᔭᖏᑦ ᓴᕿᑎᑦᑎᔭᕌᖓᒥᒃ ᓵᒥ ᑖᒃᑯᐊᖓ ᓂᑭᑦᑖᖅᖢᒋᑦ ᐃᓄᑦᑎᐊᕙᐅᓪᓗᑎᒃ ᑐᑭᖃᓐᖏᑦᑐᐋᓗᐃᑦ ᐊᒻᒪᓗ ᐅᓗᕆᐊᓇᖅᑐᐋᓗᐃᑦ ᐅᒃᐱᓐᖏᑦᑐᐋᓗᐃᑦ. ᒫᓐᓇ ᓴᓇᖕᖑᐊᖅᑎᑦ ᑕᑯᖃᑦᑕᓕᖅᑕᖏᑦ ᐅᑯᐊ ᑕᐃᒪᓐᓇ ᐅᖃᓪᓚᖃᑦᑕᖅᑐᑦ ᑕᐃᒪᓗ ᓴᕿᑦᑎᓪᓗᑎᒃ ᓴᓇᓪᓗᑎᒃ ᑕᒪᒃᑯᓂᖓ ᑕᒻᒪᖅᓯᒪᓂᖏᓐᓂᒃ ᖃᐅᔨᑎᑦᑎᒐᓱᐊᖅᑐᑦ ᐊᒻᒪᓗ ᐲᔭᕐᓗᒋᑦ ᖃᓪᓗᓇᐃᖓᔪᓂᑦ ᑕᖁᑐᑐᐊᐃᓐᓇᖅᑎᓪᓗᒋᑦ ᖃᐅᔨᑎᑦᑎᓪᓗᑎᒃ ᑐᑭᓯᑎᑦᑎᓪᓗᑎᒃ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓂᑦ ᐊᓐᓂᓇᖅᑐᑦ ᐊᑑᑎᖃᖅᑐᑦ
ᐊᒻᒪᓗ ᐱᐅᓯᑐᖃᖏᑦ. ᐅᓕᑯᑦ ᐅᖃᐅᓯᖃᖅᑐᑦ ᑖᒃᑯᐊ

ᓴᓇᖕᖑᐊᖅᓯᒪᑦᑎᐊᖅᑐᑦ ᐱᓕᕆᔾᔪᓯᖏᑦ ᑕᐃᒫᒃ “ᑕᑯᒃᓴᐅᔪᒃᑯᑦ ᓄᓇᖁᑎᕗᑦ ᓴᐳᓐᓂᐊᖅᑕᕗᑦ” ᐊᒻᒪᓗ ᓇᓗᓇᖏᓚᖅ ᓇᐅᒃᑯᑐᐃᓐᓇᖅ ᓴᓇᔭᖏᑦᑎᒍᑦ ᐅᑯᐊ ᐊᓴᕿᔮᖅᑎᑕᖏᑦ.

Tuscaroran scholar Jolene Rickard asserts that sovereignty is essential to any understanding of Indigenous art and visual culture in that it allows for “interpreting the interconnected space of the colo-nial gaze, deconstruction of the colonizing image or text, and Indigeneity.”12 As image-making was—and remains—a powerful tool of settler colonialism, the fight for representation is an extremely vital part of decolonial practice. In North America, Inuit and Inupiaq have been often portrayed by settler artists as naive, childlike, and desperately in need of Eu-ropean “saviours.” Likewise, there is a long tradition in European art of depicting Sámi as alternating between being noble savages and dangerous hea-thens. Contemporary artists counter these narra-tives by creating works that confront and disassem-ble the colonial gaze while articulating Indigenous values and traditions. Rickard refers to these artistic practices as “visual sovereignty,” and it is evident throughout all the works in this exhibition.

12. ᔪᓖᓐ ᐅᓕᑯᑦ, “ᑕᑯᓪᓗᒍ ᓄᓇᖁᑎᕗᑦ ᓴᐳᒻᒥᔭᕆᐊᖃᖅᑕᕗᑦ ᒫᓐᓇ ᑭᓱᑐᐃᓐᓇᓂᒃ ᓇᓂᓯᔪᓐᓇᓕᖅᑎᓪᓗᒋᑦ,” ᓴᐅᑦ ᐊᑦᓛᓐᑎᒃ ᐅᖃᓕᒫᒐᖅ (ᐅᐱᕐᖔᖅ 2011): 471. Jolene Rickard, “Visualizing Sovereignty in the Time of Biometric Sensors,” in South Atlantic Quarterly (spring 2011): 471.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Carola Grahn, Look Who’s Talking, 2016. Video, 3 min. 40 sec. Installation view, Leonard & Bina Ellen Art
Gallery, Concordia University, Montreal, 2018. Photo credit: Paul Litherland.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᑕᐃᑲᓂ ᑎᒥᖓ, ᓄᓇᓗ, ᓯᑯᓗ (2016), ᓛᑯᓗᒃ ᒍᓕᐊᒻᓴᓐ ᐸᑐᕆ

ᐅᖃᐅᓯᖃᖅᓯᒪᔪᖅ ᖃᓪᓗᓈᑦ ᑕᐅᑐᑐᐃᓐᓇᖅᑐᑦ ᐊᑕᐅᑦᓯᒃᑯᓗ ᖁᕕᐊᓱᒍᑎᖃᖅᖢᑎᒃ ᐃᓄᐃᑦ ᐊᕐᓚᐃᑦ ᐃᓐᓇᕈᕐᓂᖏᓐᓂᒃ.
ᐅᓇ ᐊᓐᓄᕋᐃᓐᖔᖅᑐᖅ ᑎᒥᖓ ᓇᓚᔪᖅ ᑕᒫᓂ ᓄᓇᒥ ᓲᕐᓗ ᖃᓪᓗᓛᓐᖔᓐᖏᑦᑐᖅ ᐃᒻᒪᑲᓪᓚᓂᑦ ᓴᓇᖕᖑᐊᕈᓯᖅ ᐅᓇ ᐊᕐᓇᖅ ᐊᓐᓄᕋᐃᖔᖅᑐᖅ; ᑕᐃᒪᓐᓇᐅᒐᓗᐊᖅᑎᓪᓗᒍ, ᐸᑐᕆ

ᑐᓂᓯᓯᒪᓐᖏᑦᑐᖅ ᖃᓪᓗᓈᕗᖅ ᐃᔨᒋᔭᐅᑐᐃᓐᓇᕐᓗᓂ ᑭᓯᐊᓂᓕ

ᓵᓚᒋᔭᒃᓴᐅᖕᒪᖔᑕ. ᐅᓇ ᐊᐃᐸᕇᖕᓂᕐᒥᒃ ᐱᓯᒪᓗᐊᓐᖏᑦᑐᖅ, ᑲᒃᑭᓪᓛᓯᒪᔪᖅ ᑎᒥᖓ ᐊᒻᒪᓗ ᐊᒥᐊᖅᓯᒪᓪᓗᒍ ᑮᓇᓂ, ᕿᓂᑦᑎᐊᖅᑐᒥᒃ ᐊᒻᒪᓗ ᐱᔮᖅᓱᖅᖢᓂ ᑕᐃᔭᐅᔪᖅ ᐅᐊᔾᔨᐅᓂᖅ ᒧᒥᐅᓯᖓ, ᒪᓕᑦᑎᐊᑦᑐᖅ ᐱᔭᓐᖏᑦᑐᓂᒃ ᓴᕿᑎᓐᓇᓱᐊᕋᓗᐊᕐᓗᒍ ᑎᒥᖓ ᐅᒡᕙᓘᓐᓃᑦ ᓄᓇᖓ.

In Timiga, Nunalu, Sikulu (My Body, the Land and the Ice, 2016), Laakkuluk Williamson Bathory ad-dresses the colonial gaze while simultaneously celebrating Inuit womanhood. Her nude body lying upon the tundra seems not unlike European art historical traditions of the female nude; however, Bathory does not submit to the colonial gaze but actively challenges it. Her unromanticized, tattooed body and painted face, pitch-black and distorted in the style of a uaajeerneq dancer, defiantly chal-lenges any attempt to possess her body or land.

ᓄᓇᖁᑎᖃᕐᓂᖅ ᓴᐳᒻᒥᓪᓗᒍ ᐅᓇ ᐃᓱᒫᓘᑎᑑᓐᖏᑦᑐᖅ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓄᑦ ᓴᓇᖕᖑᐊᖅᑎᓄᑦ ᓄᓇᖃᖅᑐᑦ ᓄᓇᑐᖃᕐᒥᖕᓂ. ᐊᒥᓱᑦ ᓄᓇᓕᖅᐸᐅᔭᓂ ᓴᓇᖕᖑᐊᖅᑏᑦ ᓴᕿᑦᑎᕙᒃᑐᑦ ᓴᓇᔭᒥᖕᓂᒃ ᑕᐃᒪᓗ ᖃᐅᔨᒪᓇᕐᒪᑦ ᐱᔪᓐᓇᕐᓂᖃᕋᒥᒃ

ᑕᒪᐃᓐᓄ ᓄᓇᖅᑲᖅᑳᖅᓯᔫᓂᕐᒥ ᐊᒻᒪᓗ ᖃᓪᓗᓈᓂ ᓄᓇᓕᕐᐸᐅᔭᓂ, ᓴᕿᑦᑎᓪᓗᒍ ᒫᓐᓇ ᖃᓄᐃᓕᖓᓕᕐᓂᕗᑦ ᑕᐃᑲᓂᓗ ᐊᒥᓱᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓅᑦᑕᕆᐊᖃᖅᐸᒃᑕᖏᑦ ᓴᓇᔭᖅᑐᕐᓗᑎᒃ ᐊᒻᒪᓗ ᐃᓕᓐᓂᐊᕆᐊᕐᓗᑎᒃ. ᖃᑉᓗᓯᐊᖅ ᐅᖃᐅᓯᕆᔭᖓ
ᖃᓪᓗᓈᑦ ᑲᒪᒋᔭᖓ, ᐅᑯᐊᓗ ᕿᓂᖅᑐᑦ ᐱᖁᓇᒋᑦ ᐃᓅᕕᐊᓗᖕᒥ ᒫᓐᓇᓕᓴᖑᕐᓗᑎᒃ ᐊᒻᒪᓗ ᐃᓕᓯᒪᓗᒋᑦ ᓇᓪᓕᐊᖕᓄᑦ ᖃᓄᖅ ᐊᑯᓂᐅᓂᖃᕆᐊᖃᕐᓂᖏᑦ ᐊᒻᒪᓗ ᐃᓂᖏᑦ. ᖃᑉᓗᓯᐊᖅ ᑐᑭᓕᐅᕆᓯᒪᔪᖅ ᐅᒃᑯᓯᒃᓴᓕᒃ ᓴᓇᖕᖑᐊᖅᓯᒪᔪᖅ ᓯᒡᒐᓕᐊᖑᐊᓂᒃ ᐊᒻᒪᓗ ᐊᐅᓈᖅᑐᓄᑦ ᐊᑐᖅᑕᐅᕙᒃᑐᓂᒃ ᒪᓕᒃᑕᐃᓕᒐᓗᐊᕋᒥ ᓂᐅᕐᕈᓯᕆᓂᖅ ᐱᔭᐅᔪᒪᔪᑦ “ᐃᓄᖕᓂᖔᓪᓚᕿᑐᑦ” ᐱᓯᒪᔪᓂᒃ ᖃᓪᓗᓈᖃᖅᐸᓚᐅᖅᑎᓐᓇᒍ ᑐᑭᓕᐅᕆᓯᒪᔪᓂᒃ ᑕᐃᒪᖓᓂ ᑕᒻᒪᖅᓯᒪᔫᓪᓗᑎᒃ ᑎᑭᓐᓂᑯᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑐᖃᐅᓐᖏᑦᑐᑦ ᐊᑭᓕᖅᓯᔾᔪᑕᐅᔪᒪᕙᒃᑐᑦ ᑕᐃᒫᖑᐊᖑᓂᕋᖅᖢᒋᑦ ᐱᔾᔪᑎᓕᒃ

ᐃᓄᖕᓂᑦ.

Sovereignty is not only a concern for Indigenous artists residing in their traditional territories. Many urban artists are creating works that assert their right to be both Indigenous and cosmopolitan, reflecting the current reality wherein many Indige-nous people must relocate for work and education.

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Kablusiak addresses the colonial gaze, which seeks to deny Inuvialuit their modernity and keep them fixed to a certain time and place. Kablusiak’s del-icate stone carvings of cigarettes and menstrual products refuse to conform to the market demand for “authentic” subject matters of pre-contact life— iconography frequently misappropriated by settlers to fulfill primitivist fantasies about Inuit.

ᔪᐊ ᓇᓐᒍ ᐅᓇᖅᑲᑕᐅᖅ ᕿᓂᖅᑐᖅ ᑐᑭᖏᓐᓂᒃ
ᑕᒪᑐᒪ ᐱᐅᓯᑐᖃᖃᑎᒌᓐᖏᑦᑐᑦ ᑲᑎᖓᓂᖓ ᐊᒻᒪᓗ ᓄᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᒫᓐᓇᐅᓕᖅᑐᖅ. ᐅᓇ ᐱᐅᓯᑐᖃᖓ ᓄᐊᕕᔭᓐ ᑕᒪᒃᑯᐊᖑᒪᑕ ᐅᕕᓂᕈᐃᑦ ᓴᕿᔮᖅᑎᑕᐅᕙᒃᑐᑦ ᐃᓄᖕᓂᑦ ᐊᑐᖅᑕᐅᓪᓗᑎᒃ, ᓄᕕᖅᓴᖅᓯᒪᔪᑦ ᐆᒃᑑᑎᒋᓪᓗᒍ ᒫᓐᓇᓕᓴᐃᑦ ᐃᒡᓗᑦ, ᓴᓇᕙᒃᑕᑐᖃᖏᑦ ᓵᒥ ᐅᑯᐊᓗ ᐅᓪᓗᒥ ᑲᑎᖓᓕᖅᑐᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᓄᑦ ᐊᒻᒪᓗ ᓄᐊᑎᒃ ᐃᒡᓗᓕᐅᕈᓯᖏᓐᓂᒃ ᐃᓚᐅᖅᓯᒪᓪᓗᒋᑦ. ᑕᐃᒪᓐᓇᐅᓪᓗᓂ, ᓇᓐᒍ ᐊᖕᖏᖅᓯᒪᔭᖓ ᓵᒥ ᐱᐅᓯᑐᖃᖓ ᐃᑦᑕᓂᑕᓗᐊᕌᓗᒐ ᑕᐃᒪᓗ ᐃᓗᓐᓂᐊᕈᓐᓇᕐᓂᖏᑦ ᓱᖏᐅᑎᔪᓐᓇᖅᖢᑎᒃ. ᐅᑯᐊ ᑕᒪᔾᔭ ᐱᓪᓚᕆᐅᔪᑦ
ᐊᔪᖏᑎᑦᑎᔪᑦ ᐃᓄᖕᓂ ᐃᓅᓪᓗᑎᑭᒃ ᑕᒪᐃᓐᓂ ᑎᒥᖏᓐᓂᑦ ᐱᔭᐅᔪᓐᓇᓐᖏᑦᑑᒐᓗᐊᓂᒃ ᐊᒻᒪᓗ “ᓄᐊᕕᔭᖑᖅᑎᑕᐅᓯᒪᓕᕋᒥᒃ”
– 100-ᓄᑦ ᐅᑭᐅᓄ ᐊᒃᓱᕈᓐᓇᖅᑐᐋᓗᖕᓂᒃ ᐊᑐᐊᒐᖅᑐᖅ ᓴᕿᑕᐅᓯᒪᔪᑦ ᒐᕙᒪᒃᑯᓂᑦ ᑎᓕᐅᕈᑕᐅᔪᑦ ᐱᐅᓯᑐᖃᖏᑦ ᐊᓯᐅᑎᑕᐅᒐᓱᐊᖅᑐᑦ ᓵᒥ ᐃᓄᖏᑦ.

Joar Nango also explores themes of transculturation and Indigenous contemporaneity. His traditional Norwegian sweaters display real-life, knitted exam-ples of modern lavvu shelters, traditional Sámi build-ings that today blend Indigenous and Nordic archi-tectural elements. In doing so, Nango nods to the Sámi tradition of semi-nomadism while highlighting their capacity for adaptation. It is these qualities that have allowed his people to survive both physical dispossession and “Norwegianization”—centuries of harsh policies enacted by the government to force cultural assimilation on Sámi peoples.

Image: Joar Nango, Sámi Shelters #1 - 5, 2009 -. Hand-knitted wool sweaters in ten different shades of colour. Courtesy of the artist.

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ᐊᕐᖏᕐᕋᖅ (ᓄᓇᑦ)
Home(Lands)

ᐅᓇ ᐅᓄᖅᑑᓕᖓᑎᓪᓗᒍ ᑕᐃᓪᓗᒍ “ᓄᓇᑦ” ᐅᖃᖅᑕᐅᔪᖅ ᐊᐃᓗᕼᐋᖅ ᑕᐃᒎᓯᓕᐊᕆᓯᒪᔭᖓᑕ ᐊᒻᒪᓗ ᓴᕿᔮᖅᑎᑕᐅᑦᑎᐊᖅᑐᖅ ᐊᑎᖓ “ᓄᓇᑐᐃᓐᓇᖅ” ᐅᖃᐅᓯᐅᔪᖅ ᐊᐃᓗᕼᐋᔅ
ᑎᑎᕋᖅᓯᒪᔭᖏᓐᓂ ᐊᒻᒪᓗ ᓴᕿᑦᑎᐊᕋᓱᒃᓯᒪᔭᖓ ᓴᕿᔮᖅᑐᑦ ᐊᑎᖓ, ᐅᓇ ᐃᓱᒪᓇᖅᑐᖅ ᖃᓄᐃᓕᖓᖕᒪᒃᑭᐊᖅ: ᑕᐃᒪᓗ, ᐅᖃᕆᐊᑲᓐᓂᕋᒥ ᑐᑭᖓᒍᑦ “ᐊᖏᕐᕋᖅ” — ᐅᓇᓗ ᐱᒋᐊᕐᕕᐅᔪᖅ ᓇᑉᐸᖅᓯᒪᔪᓂ ᑭᓯᐊᓂ ᒪᓕᒃᑐᖅ ᐅᖃᐅᓯᕐᑎᒍᑦ ᐊᔾᔨᒌᓐᖏᑦᑐᓂᒃ ᑐᑭᓯᓇᖅᓯᑎᑕᐅᓯᒪᔪᖅ ᑭᓇᐅᓂᖏᓐᓂᒃ ᐊᒻᒪᓗ ᓇᕿᖔᕐᓂᖏᓐᓂᒃ — ᐅᖃᐅᓯᕆᓯᓐᓈᖅᖢᒋᑦ ᐅᖃᐅᓯᒃᓴᓕᐊᖑᔪᑦ, ᐃᖃᐅᒪᔭᑎᒃ, ᐊᒻᒪᓗ ᖃᓄᐃᓕᖓᖕᒪᖔ ᐅᖃᕈᒪᔭᑎᒃ ᑕᑎᖓᔪᑦ ᐃᓗᐊᓂ ᐊᑕᔪᑦ ᓄᓇ ᐊᒻᒪᓗ ᐊᕙᑎ. ᐊᑐᓂ ᓄᓇᕐᔪᐊᖅ ᑲᔾᔨᐊᓂ ᓄᓇᖓᑦ ᐊᒻᒪᓗ ᐃᓄᖏᑦ ᑭᒡᒐᖅᑐᖅᑐᑦ ᓇᖕᒥᓂ ᐊᔾᔨᐅᓐᖏᑦᑐᓂᒃ ᐃᒻᒪᑲᓪᓚᒃ ᐊᑐᖅᓯᒪᔪᑦ ᖃᓪᓗᓇᐃᖓᓕᖅᑎᑕᐅᓂᒃᑯᑦ ᐊᒻᒪᓗ ᐊᕕᒃᑎᑕᐅᓪᓗᑎᒃ ᐱᐅᓯᑐᖃᖏᓐᓂᑦ, ᐅᖃᐅᓯᖏᓐᓂᒃ, ᐊᒻᒪᓗ ᓄᓇᖏᓐᓂᑦ;
ᑭᓯᐊᓂ ᑲᑎᖓᔪᑦ ᑕᒪᕐᒥᒃ ᐅᓇᑕᐅᑎᖃᖅᑐᑦ ᓄᓇᒥᖕᓂᒃ
ᐊᒻᒪᓗ ᓇᖕᒥᓂ–ᒐᕙᒪᖃᕐᓂᖅ, ᐊᒻᒪᓗ ᓇᒡᓕᒋᓪᓗᒍ ᓄᓇᑎᒃ.
ᐊᒥᓱᑦ ᓴᓇᔭᖏᑦ ᐱᑎᖃᖅᑎᑦᑎᔪᑦ ᑕᒪᐃᓐᓂᒃ ᐃᓱᒫᓘᑕᐅᔪᓂᒃ ᐊᔪᖏᖁᓪᓗᖏᑦ ᐅᑭᐅᖅᑕᖅᑐᒥᐅᑦ ᓄᓇᖅᑲᖅᑳᖅᓯᒪᔪᑦ ᓄᖑᐸᓪᓕᐊᖏᑦᑐᓂᒃ ᑲᔪᓯᑦᑎᐊᖅᑐᓂᒃ ᐃᓅᓯᑐᖃᑐᐃᓐᓇᒥᖕᓂᕐ ᑕᒪᑉᓐᓄᑦ ᑕᐅᕙᓂ ᓄᓇᖃᖅᑐᑦ ᐊᒻᒪᓗ ᐃᓅᓐᖏᑦᑐᑦ ᓇᖕᒥᓂᕆᔭᖏᑦ

ᐅᑭᐅᑕᖅᑐᖅ ᓵᑦᑎᓯᒪᓕᕐᒪᑦ ᓱᑲᓕᔪᒻᒪᕆᐋᓗᖕᒥᒃ, ᐃᒻᒪᖄᓗ

ᐃᓂᑐᖃᖓᓄᑦ ᐅᑎᕈᓐᓇᕐᓂᐊᕈᓐᓃᖅᑐᑦ. ᐃᓚᖏᑦ ᓴᓇᔭᐅᔪᑦ

ᓴᕿᑎᑦᑎᔪᑦ ᐃᓕᕋᓱᓐᖏᑦᑎᐊᖅᖢᑎᒃ ᐋᒃᑳᖅᓯᒪᔪᑦ ᑲᒪᑐᒧᖓ

ᐊᕕᑎᑦᑎᓇᓱᐊᕐᓂᖅ ᑲᑎᖓᑎᑦᑎᓇᓱᖏᑦᑐᑦ. ᐊᓯᖏᑦᑕ

ᒥᑕᐅᑎᒋᕙᒃᑕᖏᑦ, ᑕᑯᓪᓗᒍ ᑐᑭᖃᕈᓐᓃᕐᒪᑦ ᒫᓐᓇᐅᔪᖅ ᖃᓄᐃᓕᖓᓕᖅᐳᑦ. ᐃᓚᖏᑦ ᓂᐱᑭᓵᕋᓗᐊᕋᒥᒃ ᓵᑎᑦᑎᕙᓪᓕᐊᔪᑦ ᓱᓇᓄᑦ ᓈᓚᒋᐊᖃᓛᕆᔭᑦᑎᓄᑦ ᐅᑯᐊᓗ ᐱᑦᑎᐊᓕᔭᕆᐊᓕᒻᒪᕇᑦ.

The plural “tundras,” expressed in Áillohaš’s poem and emphasized in the exhibition title, is a curi-ous proposition: at once, it expands a definition of “home”—one that denotes a rooted structure but also a dependence on language to express complex articulations of identity and belonging—while also expressing subjectivities, memories, and impres-sions linked integrally to the land and the environ-ment. Each circumpolar region and people repre-sented has its own unique history of colonization and separate cultural, linguistic, and geographic attributes; yet they are joined together in a shared fight for autonomy and self-determination, and in love for their homelands. Several works evince a shared concern for the ability of Arctic Indigenous peoples to sustain a millennia-old way of life for the people and non-human entities of the North in the face of fast-approaching, perhaps irrevers-ible change. Some works express a brazen refusal of that attempted disconnection. Others poke fun, reflecting on the absurdity of our current situation. And some quietly draw our attention to the things we need to listen to most carefully.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

ᖃᓄᑐᐃᓐᓇᖅ ᑕᒪᐅᓇᐅᒐᓗᐊᕈᓂ ᑎᒍᔭᒃᓴᐅᔪᑦ ᓴᓇᔭᒃᓴᑦ ᑎᑎᖃᓄᑦ, ᐅᖃᐅᓯᖅ ᐊᑑᑎᖃᓛᖅ (ᐃᑦᑕᓂᑕᖃᕐᕕᖕᒧᐊᖅᑐᑦ, ᑎᑎᕋᐅᔭᖅᑕᐅᔪᑦ,
ᐅᕕᓂᕈᐃᑦ, ᐃᒡᓕᒃᓴᐃᑦ, ᓴᐸᖓ ᓴᓇᓯᒪᔪᑦ, ᐊᒥᖅ), ᐅᒡᕙᓘᓐᓃᑦ
ᖃᓂᒋᓂᖅᐳᑦ ᐊᔾᔨᖑᐊᑎᒍᑦ ᐊᒻᒪᓗ ᑕᕐᕆᔭᒐᒃᓴᑎᒍᑦ, ᓴᓇᔭᐅᓯᒪᔪᑦ ᓴᕿᔮᖅᑐᑦ ᑕᒪᕐᒥᒃ ᓴᕿᑦᑎᓯᒪᔪᑦ ᖃᓄᐃᑦᑐᕕᓂᕐᒥᑦ ᐊᒻᒪᓗ ᐃᓂᖏᑦ ᐃᒻᒥᒎᖅᑐᑦ, ᐃᒻᒪᖄ, ᑖᒃᑯᐊ ᓴᕿᑦᑎᓯᒪᑦᓯᐊᖅᑕᖏᑦ ᐱᐅᓯᑎᓯᒪᓪᓗᒋᑦ ᐊᐃᓗᕼᐊᔅ ᑕᐃᒎᓯᓕᐊᖏᑦᑕ.

Whether through the physical medium of text, the language of materiality (archives, drawings, sweat-ers, pallets, beadwork, hide), or the visual proximity that photo and video afford, the works in this exhi-bition collectively create moments and spaces as intimate, perhaps, as those captured so eloquently in Áillohaš’s poem.

Image below: Couzyn van Heuvelen, Qamutiik, 2014. Industrial found wooden pallets. Courtesy of the artist.
Image right: Sonya Kelliher-Combs, Secret Portraits, 2018. Ink, pencil, beeswax on paper. Installation view (detail), Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, 2018. Photo credit: Paul Litherland.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Biographies

Curators

Heather Igloliorte

Dr. Heather Igloliorte is the University Research Chair in Indigenous Circumpolar Arts at Concordia University in Tiohtiá:ke/Montreal, where she also leads the Inuit Futures in Arts Leadership SSHRC Partnership Grant and Co-Directs the Initiative for Indigenous Futures Cluster in the Milieux Institute for Arts, Culture and Technology with Professor Ja-son Edward Lewis. Igloliorte currently serves as the Co-Chair of the Indigenous Circle for the Winnipeg Art Gallery, working on the development of the new national Inuit Art Centre; on the Board of Directors for North America’s largest Indigenous art historical association, the Native North American Art Stud-ies Association; is Vice-President of the Inuit Art Foundation; and sits on the Faculty Council of the Otsego Institute for Native American Art History at the Fenimore Art Museum in Cooperstown, New York, among others.

Amy Dickson

Amy Dickson is an emerging curator and doctoral student in the Art History program at Concordia University. Her research focuses on the practice of Inuit artists within urban spaces and the role of art in the construction of place. Amy holds a B.A. and an M.A. in Art History, both from Carleton University. Her writing has been featured in Inuit Art Quarterly and esse arts + opinions.

Charissa von Harringa

Charissa von Harringa is a PhD Researcher in Art History at Concordia University in Montreal, Quebec. She holds a B.A. in Anthropology from New York University (2007) and an M.A. in Art History from Concordia University (2016). Von Harringa’s academic area of focus lies at the intersection of several fields including Circumpolar, Indigenous, Memory and Performance Studies. Through her doctoral work she examines the media-based practices, archival dispositions, and networked agencies of pan-Inuit and Sámi artists. These are analyzed as they engage past and present Arctic discourse, elaborate new functions of tradition and modernity, and clarify the ever-evolving nexus of theory and practice in contemporary art towards sovereign ends. She has several published essays and reviews in Inuit Art Quarterly and RACAR: revue d’art canadienne/Canadian Art Review, among others.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Biographies

Artists

asinnajaq
Inukjuak, Nunavik and Montreal, Quebec

asinnajaq is an Inuit artist whose film, Three Thousand (2017), blends archival footage with animation to imagine her home community of Inukjuak from the past into the future. Three Thousand won Best Experimental Film at the 2017 imagineNATIVE Media Arts Festival, and was nominated for Best Short Documentary at the 2018 Canadian Screen Awards. asinnajaq is a laureate of the REVEAL Indigenous Art Award in 2017 and the Toronto Film Critics Association’s Technicolour Clyde Gilmour Award in 2018. She is on the curatorial team working on the inaugural exhibition of the Inuit Art Center opening in 2020.

Laakkuluk Williamson Bathory
Iqaluit, Nunavut

Laakkuluk Williamson Bathory is an artist who applies her study of uaajeerneq (Greenlandic mask dancing) and understandings of Inuit philosophies into many genres, from performance art and theatre, to writing and curatorial work. Laakkuluk

is the co-winner of the 2018 Dora Award for Most Outstanding Play and recipient of the inaugural Kenojuaq Ashevak Memorial Award from the Inuit Art Foundation. She is the first Artistic Director of Qaggiavuut, a non-profit society in Nunavut supporting Inuit artists and advocating for a Nunavut performing arts centre.

Kablusiak

Mohkinstsis (Calgary), Alberta

An Inuvialuk multi-disciplinary artist and curator, Kablusiak imbues a variety of media with their trademark ironic humour to address cultural displacement. The light-hearted nature of their practice extends gestures of empathy and solidarity, inviting a reconsideration of the perceptions of contemporary Indigeneity. They are represented by Jarvis Hall Gallery. Awards include the Alberta Foundation for the Arts Young Artist Prize (2017), the Primary Colours Emerging Artist Award (2018) and they are shortlisted for the 2019 Sobey Art Award. Along with three Inuit curators, Kablusiak will be creating the inaugural exhibition of the new Inuit Art Centre in 2020.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Carola Grahn
Malmö, Sweden and Kittelfjäll, Sápmi

Carola Grahn is a Sámi visual artist who works primarily with materializations of text, installation strategies and sculptural media. Her affective text- and sound-based sculptural installations lend poetic dialogue to the contexts of place, labour, and identity that are attuned to the slippages of language and representation in art, while complicating cultural and gendered social constructions of the North. Carola’s work has been

shown at Southbank Centre, 2017 (London, UK), Carleton University Art Gallery, 2017 (Ottawa),
Art Gallery of Southwestern Manitoba, 2017 (Brandon), Office of Contemporary Art Norway, 2017, Havremagasinet, 2016 (Sweden), Galleri Jinsuni, Seoul, 2014 (South Korea), amongst other places.

Marja Helander
Utsjok and Helsinki, Finland

Marja Helander is a video artist and photographer whose multi-media practice draws from her Sámi and Finnish ancestry. Helander explores themes related to femininity, identity and the tension between traditional Sámi ways of life and modern

Finnish society. She has presented works in exhibitions internationally, with many in northern Scandinavia, Canada, South Africa and Mali. Her video work, Dolastallat, won the Kent Monkman Award at imagineNATIVE Film + Media Arts Festival, Toronto (2016). Her short, Birds in the Earth, won the Risto Jarva Prize and the Main Prize in the National Competition in the Tampere Film Festival, Finland (2018).

Sonya Kelliher-Combs
Nome, Alaska

Sonya Kelliher-Combs is an Iñupiaq and Athabascan artist. Through her mixed media painting and sculpture, Kelliher-Combs offers a chronicle of the ongoing struggle for self-definition and identity in the Alaskan context. Her combination of shared iconography with intensely personal imagery demonstrates the generative power that each vocabulary has over the other. Kelliher-Combs’ work has been shown in numerous solo and group exhibitions, including the national exhibition, Changing Hands 2: Art without Reservation, and the inaugural Sakahàn quinquennial of Indigenous art at the National Gallery of Canada in 2013.

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Joar Nango
Alta and Tromsø, Norway

Joar Nango is a Sámi and Norwegian architect and visual artist. His varied practices often involve site-specific performances and structural installa-tions, which explore the intersection of architecture and visual art, drawing from both his Sámi heritage and Western culture. Nango is a co-founder of the architecture collective FFB, who create temporary installations in urban settings. He has exhibited at Documenta 14, Athens and Kassel (2017); Western Front, Vancouver (2014); 43SNA, Medellin, Colombia (2013); and Norwegian Sculpture Biennale, Vige-landsmuseet, Oslo, Norway (2013), among others.

Taqralik Partridge
Kuujjuaq, Nunavik

Taqralik Partridge is an Inuk artist, writer, curator, throatsinger, and spoken word poet. Partridge’s writing focuses on both life in the north and on the experiences of Inuit living in the south. Partridge co-founded the Tusarniq festival held in Montreal and she has toured with the Montreal Symphony Orchestra. Her short story, Igloolik, won first prize

in the Quebec Writing Competition (2010), and she was a featured artist onstage at the 2010 Olympics in Vancouver. In 2018, Partridge was named a final-ist for the CBC Short Story Prize. Her work will be featured as an official selection at the Sydney Bien-nale in Sydney, Australia in 2020.

Barry Pottle
Rigolet, Nunatsiavut and Ottawa, Ontario

Barry Pottle is an Inuk artist who has always been interested in photography as a medium of artis-tic expression and as a way of exploring the world around him. Living in Ottawa, which has the largest urban population of Inuit outside the North, Barry has been able to stay connected to the greater Inuit community. Whether it is at a cultural gathering, family outings or the solitude of nature that pho-tography allows, he captures the essence of Inuit life in Ottawa, as well as articulates and interrogates the emergent identity of an “urban Inuk.” His work can be seen in the collections of the National Gal-lery of Canada, the Canadian Museum of History, and Indigenous and Northern Affairs Canada.

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Inuuteq Storch
Sisimiut, Greenland and Copenhagen, Denmark

Inuuteq Storch is a Kalaallit visual artist, photog-rapher, musician and author. Storch’s practice in photography, film, video, music and installation incorporates archival and contemporary images to comment on colonialism and the present day im-pacts and realities of modernization on Greenlandic communities. He is the author of Porcelain Souls

(2018), a collection of family photos and letters from Greenland in the 1960s. Storch has participated
in several festivals and major international exhibi-tions. His solo shows include Old Films of the New

Tale (Sisimiut Culture House, Greenland, 2017) and Run Away For Mother Earth (Katuaq, Nuuk Culture House, 2012).

Couzyn van Heuvelen
Iqaluit, Nunavut and Bowmanville, Ontario

Couzyn van Heuvelen is an Inuit artist born in Iqa-luit but who has lived most of his life in Southern Ontario. His artistic practice blends modern fab-rication techniques with Inuit tradition to create “hybrid” objects that explore both cultural tensions and synchronicities. Van Heuvelen’s work has been included in several group exhibitions across Can-

ada. Recently, he created an aluminum qamutiik sculpture at the Southway Inn in Ottawa, Ontario for the Lost Stories Project commemorating the historical significance of the hotel being a landing point for Inuit traveling south for school, employ-ment and medical care.

Allison Akootchook Warden
Kaktovik and Anchorage, Alaska

Allison Akootchook Warden is an Iñupiaq interdis-ciplinary visual and performance artist who raps under the name AKU-MATU. Warden’s practice weaves together Iñupiaq narratives and traditions from the past, present, and imagined futures. She is the creator of the one-woman show, “Calling All Polar Bears”, which in 2011 was part of a National Performance Network residency. Her recent work, Unipkaaġusiksuġuvik (the place of the future/an-cient), at the Anchorage Museum, Alaska (2016) featured an extensive performative installation piece in which she was present in the gallery for 390 hours over two months. In 2018, Warden was awarded the Rasmuson Individual Artist Fellowship in the New Genre category.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Free Public Events

Saturday, September 21 at 2:00 p.m.
Spoken Word Performance & Writing Activity with
Taqralik Partridge

Co-presented with Wapatah: Centre for Indigenous
Visual Knowledge

Join Inuk artist, writer, curator, throatsinger, spoken word poet and Onsite Gallery exhibiting artist, Taqralik Par-tridge, for a spoken word performance and writing activity.

Friday, September 27 at 6:30 p.m.
Curators’ Tour with Heather Igloliorte, Amy Dickson and Charissa von Harringa

Join the three curators for a tour of Among All These Tundras, while they share their insight on key issues and themes in the exhibition.

Thursday, October 17 at 6:30p.m.
Exhibition Tour with Ryan Rice

Ryan Rice, Kanien’kehá:ka, is an independent curator and the Associate Dean in the Faculty of Liberal Arts / School of Interdisciplinary Studies at OCAD University, Toronto.

Thursday, October 24 from 5:15 to 5:50 p.m. imagineNATIVE Art Crawl

This year’s Art Crawl kicks off at Onsite Gallery, with a visit of ᐊᕙᑖᓂᑦ ᑕᒪᐃᓐᓂᑦ ᓄᓇᑐᐃᓐᓇᓂᑦ / Among All These Tundras. The Art Crawl continues in the historic 401 Richmond building and will end at the Canadian Filmmakers Distri-bution Centre at 8:30 p.m.

Thursday, November 14 at 6:30 p.m.
Exhibition Tour with Peter Morin

Peter Morin is a Tahltan Nation artist and curator. Throughout his artistic practice, Morin investigates the impact zones that occur when Indigenous practices col-lide with Western-settler colonialism.

Wednesday, November 20 at 6:30 p.m.
The Fifth Region Film Screening and Conversation

Nancy and Joshua are Inuit but raised in southern Canada. All their lives they struggled with aspects of their identities and now begin to redefine what is means to be a young urban Inuk growing up under the shadow of the Sixties Scoop and the residential school system. Join us for a screening of the documentary film, The Fifth Region, followed by a conversation with filmmaker Aeyliya Husain and lead participants Nancy Saunders and Joshua Stribbell.

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AMONG ALL THESE TUNDRAS ONSITE GALLERY

Upcoming Exhibitions

January 22 to April 26, 2020
CodeX: playable & disruptive futurist eArt
Curated by Tom Barker

This exhibition of leading-edge digital art, or eArt, inves-
tigates the future of human society through technology, innovation and design. It encourages audiences to reflect on the symbiotic relationship between technology and hu-man society, and the resulting possibilities for our future through algorithms, identity and the nature of reality.

May 13 to October 3, 2020
Fable for Tomorrow: A Survey of Works by Wendy Coburn Curated by Andrea Fatona and Caroline Seck Langill

Wendy Coburn had significant impact on the Canadian art community as an artist, educator and activist who has exhibited internationally. Fable for Tomorrow pres-ents the first survey of Wendy Coburn’s artwork. The exhibition provides an opportunity to bring together four decades of sculpture, installation, photography and vid-eo that reveals her ability to sense the pulse of a deep present while asking us to pay attention to other futures. Coburn’s work explores representations of gender, sex-ualities, everyday objects, material culture, and human/animal relations.

Thursday, November 28 from 5:30 to 8:30 p.m.
Inuit Art On-Line

Co-presented with Wapatah: Centre for Indigenous Visual Knowledge

This public symposium will convene a panel of Inuit artists and scholars to discuss the role and importance of materiality in the creation and presentation of Inuit art. Visit Onsite Gallery’s webpage for a list of confirmed speakers.

Friday, December 13 from 2:30 to 5:30 p.m.
Indigenous Collections Edit-a-Thon

Co-presented with Wapatah: Centre for Indigenous Visual Knowledge

Following a knowledge crowdsourcing model popularized by Wikipedia, this event will bring together communities of Indigenous cultural and collection specialists from across North America to begin shaping and populating content within the Virtual Platform for Indigenous Art.

All events are free and at Onsite Gallery,
199 Richmond St. West.

For more information, please visit our website: ocadu.ca/onsite

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AMONG ALL THESE TUNDRAS

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October 28, 2020 to January 10, 2021
LIFE STUDIES: living media in the arts and sciences Curated by Jennifer Willet

This exhibition investigates the ethics and aesthetics of biodisplay—the display of living and preserved biological organisms in a cultural, public or institutional setting. It contributes to public discourse surrounding advanced biotechnologies within the larger arc of human history and highlight new and historical bioethical questions pertaining to the display of living media in public venues.

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AMONG ALL THESE TUNDRAS

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to stimulate conversations on

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