

09.18.19 - 12.7.19

# Among All These Tundras

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 Laakkuluk Williamson  
 Bathory  
 ᐱᓂᓃᓃᓃᓃ  
 Carola Grahn  
 ᐱᓂᓃᓃᓃᓃ ᐱᓂᓃᓃᓃᓃ ᐱᓂᓃᓃᓃᓃ  
 Δᓂᓃᓃᓃᓃᓃᓃ  
 Marja Helander  
 ᐱᓂᓃᓃᓃᓃᓃᓃ  
 Kablusiak  
 ᐱᓂᓃᓃᓃᓃᓃᓃ  
 Sonya Kelliher-Combs  
 ᐱᓂᓃᓃᓃᓃᓃᓃ  
 Joar Nango  
 ᐱᓂᓃᓃᓃᓃ ᐱᓂᓃᓃᓃᓃ  
 Taqralik Partridge  
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 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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 Δᓂᓃᓃᓃᓃᓃᓃᓃᓃ, ᐱᓂᓃᓃᓃᓃ ᐱᓂᓃᓃᓃᓃ,  
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 Curated by: Heather  
 Iglooliorte,  
 Amy Dickson and  
 Charissa von Harringa



ONSITE  
GALLERY

LEONARD & BINA ELLEN  
ART GALLERY



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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.

**“ᐱᖅᐱᓄᑦᓃᑦᐱᓄᑦ ᓄᓇᐱ ᐃᓄᑦᐅᐅᖅᐱᓄᑦ”:  
ᖅᐅᓄᑦᐱᓄᑦᐱᓄᑦ ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓇᐱᓄᑦ  
ᐅᓄᓄᑦᐱᓄᑦᐱᓄᑦ**

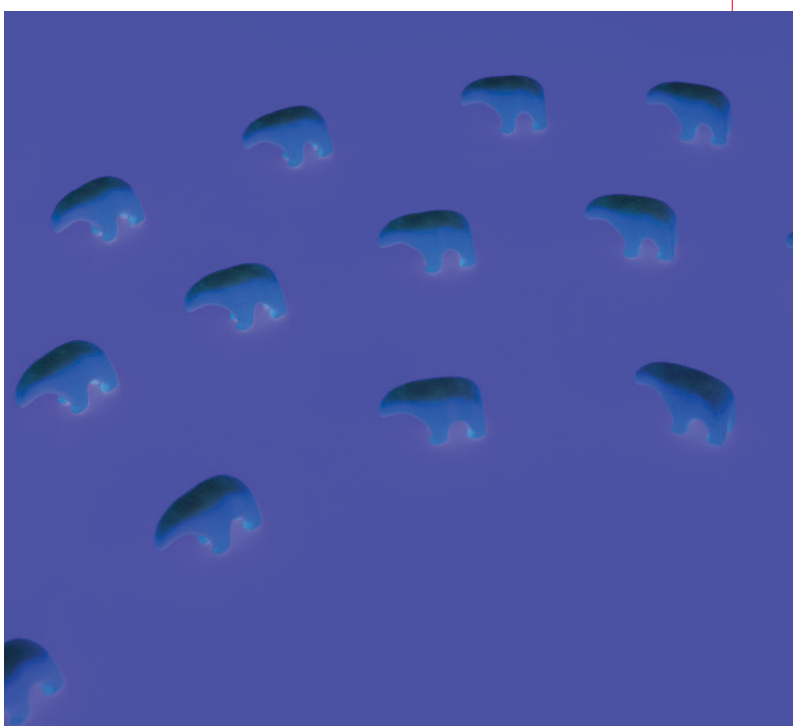
**“At Home We Belong”:  
Decolonial Engagements in the  
Circumpolar Arctic**

*ᑲᐱᓄ ᐃᓄᑦᐱᓄᑦᐱᓄᑦ, ᐱᓄᑦᐱᓄᑦᐱᓄᑦ, ᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᐱᓄᑦᐱᓄᑦᐱᓄᑦ*  
*Heather Igloliorte, Amy Dickson and Charissa  
von Harringa*

ᑕᐱᓄᓄᑦ ᑲᓄᑦᐱᓄᑦᐱᓄᑦ ᑕᐃᓄᑦᐱᓄᑦ “ᐅᑕᐱᓄᑦ ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ”<sup>1</sup>  
ᖅᐅᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᑲᐱᓄ ᓄᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦ —  
ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᑲᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ — ᖅᐅᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᑕᐱᓄᓄᑦᐱᓄᑦ  
ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᐃᓄᑦᐱᓄᑦᐱᓄᑦ, ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᑕᐱᓄᓄᑦᐱᓄᑦ ᑲᐱᓄᑦᐱᓄᑦ  
ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᑲᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ  
ᑕᐱᓄᓄᑦ ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ. ᑕᐱᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ,  
ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ  
ᑕᐱᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ, ᑕᐱᓄᓄᑦᐱᓄᑦᐱᓄᑦ  
ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ  
ᖅᐅᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ — ᑕᐱᓄᓄᑦᐱᓄᑦ  
ᐅᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᑕᐱᓄᓄᑦᐱᓄᑦ  
ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ, ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ,  
ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ, ᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ,  
ᑕᐱᓄᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ, ᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦᐱᓄᑦ.

Throughout his illustrated poem, “My Home Is in My Heart”<sup>1</sup>, famed Sámi poet Nils-Aslak Valkeapää—Áillohaš, in Sámi—ardently upholds the integrity of Indigenous 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 inherited forms of domination, be they cultural, political, psychological, economic, legal, or ideological.

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. ᑲᐱᓄ ᓄᓄᑦᐱᓄᑦᐱᓄᑦ ᓄᓄᑦᐱᓄᑦᐱᓄᑦ, “ᐱᓄᑦᐱᓄᑦᐱᓄᑦ ᐅᓄᓄᑦᐱᓄᑦ” (1985), ᑕᐱᓄᓄᑦ ᐅᓄᓄᑦ ᐱᓄᑦᐱᓄᑦ [ᐱᓄᑦᐱᓄᑦ ᐱᓄᑦᐱᓄᑦ] (ᓄᐱᓄ: ᑕᓄ, ᐅᓄᓄᐱᓄ, 1994). Nils-Aslak Valkeapää, “My Home Is in My Heart” (1985), in *Ruoktu Váimmus* [Trekways of the Wind] (Norway: DAT, Kautokeino, 1994).















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.

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 languages 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 rights<sup>4</sup>. 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.”<sup>5</sup>

හිඟ ආසන්නතම සාහසිරික වංශවංශිකයන්ට  
 අධ්‍යාපන සංස්ථාවක “ඒක වංශවංශිකයන්”,  
 අධ්‍යාපන, ආගමික, ආර්ථික,  
 වාණිජමය වශයෙන් වෙනම වැදගත් වන  
 ස්වදේශික බසවිවරණය. එහෙත් වංශවංශිකයන්ට  
 මරණයේ “පිහිටිය” දීමට හිඟ අධ්‍යාපන සංස්ථාව  
 මගින්ම එක්වීමට අපේක්ෂා කළ හැකිය.  
 වංශවංශිකයන්ට අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක

ලිපිවලින් වංශවංශිකයන්ට අධ්‍යාපන සංස්ථාවක  
 88% ආසන්නතම සාහසිරිකයන්ට අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක

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.<sup>6</sup> Today, however, a renewed appreciation of Sámi languages, at one time nearly abolished, has led to a revival.<sup>7</sup> A successful model for language revitalization can be seen in the use of Kalaallisut in Greenland. Efforts to standardize the language began 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.<sup>8</sup>

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6. හිඟ ආසන්නතම සාහසිරිකයන්ට අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක

7. දේශීය සංස්ථාවක. Ibid.

8. ආසන්නතම සාහසිරිකයන්ට අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක  
 අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක අධ්‍යාපන සංස්ථාවක













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.





Kablusiak addresses the colonial gaze, which seeks to deny Inuvialuit their modernity and keep them fixed to a certain time and place. Kablusiak's delicate 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.

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Joar Nango also explores themes of transculturation and Indigenous contemporaneity. His traditional Norwegian sweaters display real-life, knitted examples of modern lavvu shelters, traditional Sámi buildings that today blend Indigenous and Nordic architectural 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.



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





## Biographies

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### 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 Jason 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 Studies 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.

## Biographies

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### 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 uajaerneq (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.

### **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.

**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 installations, 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, Medellín, Colombia (2013); and Norwegian Sculpture Biennale, Vigelandsmuseet, Oslo, Norway (2013), among others.

**Taqralik Partridge**

Kuujuuaq, 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, *Igloodik*, 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 finalist for the CBC Short Story Prize. Her work will be featured as an official selection at the Sydney Biennale 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 artistic 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 photography 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 Gallery of Canada, the Canadian Museum of History, and Indigenous and Northern Affairs Canada.



### Inuuteq Storch

Sisimiut, Greenland and Copenhagen, Denmark

Inuuteq Storch is a Kalaallit visual artist, photographer, 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 impacts 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 exhibitions. 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 Iqaluit but who has lived most of his life in Southern Ontario. His artistic practice blends modern fabrication 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, employment and medical care.

### Allison Akootchook Warden

Kaktovik and Anchorage, Alaska

Allison Akootchook Warden is an Iñupiaq interdisciplinary 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, *Unipkaagusiksuguvik (the place of the future/ancient)*, 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.

## 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 Partridge, 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 ᐃᓕᑦ ᐅᓚᓚᑦ ᐅᓚᓚᑦ / *Among All These Tundras*. The Art Crawl continues in the historic 401 Richmond building and will end at the Canadian Filmmakers Distribution 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 collide 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 it 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.

**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](http://ocadu.ca/onsite)**

**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, investigates the future of human society through technology, innovation and design. It encourages audiences to reflect on the symbiotic relationship between technology and human 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* presents the first survey of Wendy Coburn's artwork. The exhibition provides an opportunity to bring together four decades of sculpture, installation, photography and video 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, sexualities, everyday objects, material culture, and human/animal relations.

**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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