

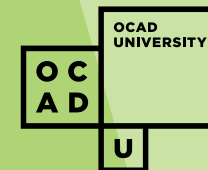
Jean Marshall



ANIKOOBIJIKWIN

Guest Curated by
LINDA GRUSSANI

JUN 19 → NOV 30, 2024



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AS PART OF THE **MAWADISHIWEWIN (VISITS)** SERIES

Jean Marshall

ANIKOOBIJIKEWIN



Jean Marshall,
Untitled (Reciprocity),
2024, hide, fur, cloth,
glass beads, metal,
silkscreened drum,
dimension variable.
Image courtesy of
the artist.

Mawadishiwewin, visits in Anishinàbemowin, is the curatorial premise for an exhibition series that delves into the essence of our social connections through decolonizing research methodologies of visiting, creating, and sharing. Visiting, at the forefront of

Indigenous research and curatorial practices, helps form the foundation of our kinship and relationality and enables us to care for each other. It is essential to continue the collaborative cultural practices of mawadishiwewin to share knowledge, demonstrate care, and create and grow from these exchanges.



Anikoobijikewin, meaning to link and to connect in Anishinaabemowin, embodies the concepts of reciprocity, gratitude, and community in relation to Jean Marshall's artwork. Known for her striking beadwork and porcupine quillwork, Marshall also leads the way in reviving the traditional practice of hide tanning, making her artwork a powerful tool for self-expression beyond physicality and geography.

The exhibition brings together older and recent artwork, providing insight into the artist's creative journey. *Ring of Fire II*, 2018, a circular arrangement of floral beaded gauntlets, signifies the coming together of communities in



the face of economic development and environmental devastation to their traditional lands. This work is central to the exhibition and is brought into dialogue with a collection of earlier and more recently made tanned hide works that the artist has made as acts of reciprocity and gratitude for individuals who have contributed to her creative journey. Meant to be used, Marshall sees these artworks as

Jean Marshall, *Ring of Fire II*, 2018, commercial tanned elk hide, beaver fur, wool stroud, threads and beads, dimensions variable. Collection of the Thunder Bay Art Gallery, purchased with the support of the Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administered by the Ontario Arts Foundation 2019. Accession number: 2019.02.001 a-h. Image Courtesy of Lisa Myers. Photography by Toni Hafkenscheid

Jean Marshall, *Untitled*, 2024, hide, glass beads, porcupine quills, sequin and thread. Image courtesy of the artist.

functional objects and does not give them titles. The beaded hide offerings include a bullet bag, pouches, an otter bag, a medallion, earrings, and a silkscreened drum. The drum is a portrait of Marshall's maternal kokum, Eliza Childforever (1922-2021), honouring their shared connection to hide tanning. The exhibition also features a self-narrated video, *Doing the Work*, 2024, which beautifully highlights the supportive, positive, and enriching experience of a hide tanning environment, further activating the spirit of this reciprocal exchange.

As Marshall revisits traditional practices rooted in her connections to the Anishinaabeg art forms where she lives in Fort William First Nation, she also advances her practice through the exploration of materials. Marshall is known for her mastery of colour and draws inspiration from nature. Since 2021, she has been working with wool felt to create wall hangings that convey messages of the land, flowers, change, and growth in her distinctive colour palette. These vibrant

hand-cut and stitched felt works reflect an important shift in her artistic practice as she adjusts to bodily limitations in continuing the physically demanding work that is required for bead working and hide tanning. These artworks echo the importance of self-care, as emphasized in the beaded panel, *Don't Forget to Love Yourself*, 2024.

Through Jean Marshall's stunning artwork, *Anikoobijikewin* captures the beauty of shared experiences and the power of connections and aims to inspire visitors to contemplate, reflect, and engage with artworks meaningfully. Much like the intention imbued in creating the artworks and in alignment with the curatorial methodology, the exhibition encourages multi-generational visiting, sharing, and reanimation to celebrate the collaborative nature of artistic evolution, fostering a deeper understanding of the interconnectedness of artistic legacies. ■

Linda Grussani, Guest Curator

Jean Marshall, *Don't Forget to Love Yourself*, 2024, glass beads on wool cloth, 18" x 18"

Jean Marshall, *Untitled (detail)*, 2024, hide, glass beads, thread, dimensions variable.

Images courtesy of the artist.



Jean Marshall is a visual artist of Ahnishnaabe/English descent who was born and raised in Thunder Bay, Ontario. She is a member of the Kitchenuhmaykoosib Inninuwug, also known as Big Trout Lake, Treaty 9, and currently resides on the lands of the Animikii-Wajiw/Thunder Mountain, also known as Fort William First Nation.

Marshall has been practicing visual arts for the last 20 years, and she has earned a reputation for her vibrant artwork made of beads, porcupine quills, textiles, and hide. Marshall's passion for beadwork started when she was a child, surrounded by skilled craftsmanship, which taught her the importance of quality and using her hands. This admiration has grown into her present-day practice, where she focuses on beadwork and leatherworking. For the last seven years, Marshall has been dedicated to learning and sharing moosehide tanning with her community, which has become a significant aspect of her work.

Linda Grussani (Kitigan Zibi Anishinàbeg / Italian ancestry) is a curator, art historian and former arts administrator born, raised and living on Anishinàbe Aki in the Ottawa area. Grussani has spent over two decades working to advance Indigenous arts and culture, promote positive structural change and advance Indigenous cultural diplomacy as a curator, arts administrator, academic and mentor.

Grussani most recently held the positions of Curator of Aboriginal Art at the Canadian Museum of History, Director of the Indigenous Art Centre for Crown-Indigenous Relations and Northern Affairs Canada and has held several curatorial positions at the National Gallery of Canada. She is currently a doctoral candidate in the Cultural Studies program at Queen's University. Her research examines the recommendations, policies and methodologies that have influenced Indigenous and institutional relationships in museums and galleries on Anishinàbe Aki over the last 50 years.

The *Mawadishiwewin (visits)* exhibition series is generously supported by the Ontario Arts Council, an agency of the Government of Ontario through the Curatorial Projects: Indigenous and Culturally Diverse program.

Linda Grussani acknowledges travel support from the Canada Council for the Arts, Creating, Knowing and Sharing: the Arts and Cultures of First Nations, Inuit and Métis Peoples Program.

Jean Marshall gratefully acknowledges the support of the Chalmers Family Fund administered by the Ontario Arts Council.

Onsite Gallery presents contemporary, Indigenous, and public art and design to advance knowledge creation and stimulate local and international conversations on the urgent issues of our time.

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part I communication

SPECIAL PROJECTS GALLERY
Jean Marshall:
Anikoobijikewin

JUNE 19 → NOVEMBER 30, 2024

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COVER: Amy Wong, *AMY 2 ½ to 4 yrs.*, 2024 (detail), cassette tape audio recording. Image courtesy of the artist.
Jean Marshall, *untitled*, 2024, hide, glass beads, porcupine quills, sequin and thread. Image courtesy of the artist.



199 Richmond St. W.
Toronto, ON, Canada
M5V 0H4

www.ocadu.ca/onsite
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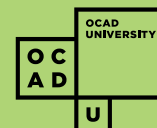
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