

## BACKGROUND:

### Artists & Artworks



**Iskotew, Amy Malbeuf**

*Iskotew* is a sculptural representation of the word “fire” in Nehiyawewin (Cree

language) syllabics:  $\Delta^{\wedge}dUo$ . The colours chosen are based on colours that are seen in both historical and contemporary works as to illustrate the congruencies and survival within Indigenous cultures. The vibrancy of the colours are also congruent with the vibrancy of our cultures and languages. The Nehiyawewin word for woman, iskwew, is derived from the word fire, therefore; iskotew connotes the sacred abilities of women, and the often unrecognized labours of Indigenous women who contributed to creating the place now known as Edmonton.

**Amy Malbeuf** is a Métis visual artist from Rich Lake, Alberta. Malbeuf has exhibited her work nationally and internationally at such venues as the MacKenzie Art Gallery, Regina; Kamloops Art Gallery, Kamloops; Contemporary Calgary; Kings ARI, Melbourne, Australia; and Stride Gallery, Calgary. Most recently Malbeuf exhibited at the Dunlop Art Gallery as part of Material Girls as well as in Future Station: Alberta Biennial of Contemporary Art at the Art Gallery of Alberta. Malbeuf has participated in many international artist residencies including at the Royal Melbourne Institute of Technology, Australia; The Banff Centre, Alberta; The Labrador Research Institute, Labrador; and in 2015 was named one of two Canada Council for the Arts fellows at the Santa Fe Art Institute, New Mexico. Malbeuf lives and works in Kelowna where she is working towards a MFA from the University of British Columbia Okanagan.



**Pehonan, Tiffany Shaw-Collinge**

*Pehonan* – this installation is inspired by the oral traditions of Indigenous people and the many stories

told of this area. It offers a space for teaching, storytelling, or performance. Conceptually, it references the oral roots of this place, and the ways in which stories change depending on proximity to the source. “The furthest back seat (at the top) references the deep past. It’s farthest from our reach when you are at the base, but when you are sitting at the top you have the greatest field of vision with perhaps the greatest perspective. When you sit on the lowest seat you are closest to the future, but not able to see to far into the distance.”

**Tiffany Shaw-Collinge** was born in Calgary, Alberta and raised in Edmonton, Alberta. She received a Diploma in Fine Arts from Grant MacEwan University in 2004, and a BFA from NSCAD University in 2006, with an interdisciplinary degree in film, painting, video, and sound. In 2009 Shaw-Collinge graduated with distinction from the Southern California Institute of Architecture (SCI-Arc) in Los Angeles, CA with a Masters in Architecture and was awarded the Alpha Rho Chi Medal for leadership, service and merit. As SCI-Arc celebrated its 40<sup>th</sup> Anniversary in 2013, Shaw-Collinge was named one of the top students in 2012 by the institution. She is deeply embedded within the Edmonton arts and architectural community. She has worked on Phase I development design for the Quarters, has worked with Yellowhead College, and is working with Boyle Street Community Services to create an “unapologetically Aboriginal” building to serve as a community hub that is that is a part of, not apart from the downtown core.



**Mikikwan, Duane Linklater**

*Mikikwan* is a concrete reproduction of a 9,000-year-old buffalo bone hide scraper from the archives of the Royal Alberta Museum. The

artist chose the bone as his source material because of the many meanings, ideas, histories, narratives, languages and cultures embedded within it. The finished sculpture will memorialize the work of Indigenous women and the relation of that labour to the land. The sculpture also pays respect to the importance of the buffalo itself to the people living in this place, the communal aspect of its use, and its destruction with the arrival of Europeans on the Plains.

**Duane Linklater** is Omaskêko Cree, from Moose Cree First Nation in Northern Ontario and is currently based in North Bay, Ontario. Duane attended the Milton Avery Graduate School of Arts at Bard College in upstate New York, USA, completing his Master of Fine Arts in Film and Video. He has exhibited and screened his work nationally and internationally at the Vancouver Art Gallery, Family Business Gallery in New York City, Te Tuhi Centre for Arts Auckland, New Zealand, City Arts Centre in Edinburgh Scotland, Institute of Contemporary Arts Philadelphia and the Utah Museum of Fine Arts in Salt Lake City. His collaborative film project with Brian Jungen, *Modest Livelihood*, was originally presented at the Walter Phillips Gallery at The Banff Centre as a part of dOCUMENTA (13) with subsequent exhibitions of this work at the Logan Centre Gallery at the University of Chicago, and the Art Gallery of Ontario. Duane was also the recipient of the 2013 Sobey Art Award, an annual prize given to an artist under 40.



**Turtle, Jerry Whitehead**

*Turtle* depicts two turtles in shaped concrete; a larger turtle symbolically facing north in the direction of the river,

the forts, and trade encampments, and a smaller turtle facing west, to the ocean, drawing the connection to the 'turtle island' creation story of returning to the ocean. Both turtles will feature low-relief mosaics on their backs. The artist will collaborate with the community to determine colours and patterns. The artist's intent is to create a strong symbolic and visual focus within the park space creating a strong reference to Indigenous creation stories of 'Turtle Island'.

**Jerry Whitehead** has painted and created for the past 40 years. He has been involved in numerous public art projects and has served as the Vancouver School Board Artist in Residence for the past five years. In 2010, he coordinated the 7600 square foot mural *Through the Eye of the Raven* – the largest Aboriginal mural in Western Canada. His artwork can be seen in the collections of the University of Saskatchewan, Saskatchewan Arts Board, Semaganis Worme Law Firm (Saskatoon, SK), Peace Hills Trust (Edmonton, AB). His art practice is influenced by his traditional childhood living with no electricity or running water. His father was a hunter and trapper, while his grandparents practiced leather and woodwork, and his mother and aunts created beadwork, moccasins, and mukluks. The colour, movement, and interaction of powwow dance also continues to inspire him. Jerry Whitehead believes in the importance of community-engaged work, that passes his skills and experience to others.



*Preparing to Cross the Sacred River, Marianne Nicolson*

*Preparing to Cross the Sacred River* references the natural formation of the North

Saskatchewan River Valley banks, wildlife, and shared stories and traditions of Indigenous peoples. The stone slabs form a wall or “lookout” etched with images of “this place.” The artwork, which features sandblasted patterning reminiscent of beading styles, symbolizes the need to reconnect with ancient and sacred Indigenous beliefs to uphold our relationship to the land and protect the planet. Such activities must be built upon the foundation of ancient stories that tell how humans came to be in this place and how they must act within it.

**Marianne Nicolson** (‘Tayagila’ogwa) is an artist of Scottish and Dzawaḏʼenuxw First Nations descent. The Dzawaḏʼenuxw People are a member tribe of the Kwakw̱aḵʼwakw Nations of the Pacific Northwest Coast. Her training encompasses both traditional Kwakw̱aḵʼwakw forms and culture and Western European based art practice. She has completed a Bachelor of Fine Arts from Emily Carr University of Art and Design (1996), a Masters in Fine Arts (1999), a Masters in Linguistics and Anthropology (2005) and a PhD in Linguistics, Anthropology in 2013 at the University of Victoria. She has exhibited her artwork locally, nationally and internationally as a painter, photographer and installation artist, has written and published a number of essays and articles, and has participated in multiple speaking engagements. Most recent public art projects include a 35’ glass wall for the new Canadian Embassy in Amman, Jordan in 2013 and a 35’ glass sculpture for The Vancouver International Airport (YVR) in 2015. All of her practice engages with issues of Aboriginal histories and politics arising from a passionate involvement in cultural revitalization and sustainability.



*Reign, Mary Anne Barkhouse*

*Reign* is inspired by the stories embedded in the land of the Edmonton region. The monument, within Western

culture, usually embodies the concerns of humanity with struggle and conquest. *Reign* subverts this by looking to and celebrating the players that have passed through this territory, recording our present moment in time inclusive of those that have persevered. A bronze coyote reclines upon a granite stand etched with pictographs while a hare relaxes at the base. The circular area of paving stones will be engraved with images of local plant-life that holds importance for human and beast alike

**Mary Anne Barkhouse** was born in Vancouver, BC and belongs to the Nimpkish band, Kwakiutl First Nation. She is a descendant of a long line of internationally recognized Northwest Coast artists that includes Ellen Neel, Mungo Martin and Charlie James. She graduated with Honours from the Ontario College of Art in Toronto and has exhibited widely across Canada and the United States. Working with a variety of materials Barkhouse examines environmental concerns and Indigenous culture through the use of animal imagery. A member of the Royal Canadian Academy of Arts, Barkhouse’s work can be found in the collections of the National Gallery of Canada, Mendel Art Gallery, Mackenzie Art Gallery, Art Bank of the Canada Council for the Arts, UBC Museum of Anthropology, Macdonald Stewart Art Centre, Banff Centre for the Arts and the Department of Indian and Northern Affairs. Public Art includes: The Canadian Museum of History (Gatineau, QC), Carleton University (Ottawa, ON), Thunder Bay Art Gallery, McMaster Museum of Art (Hamilton, ON), University of Western Ontario (London, ON), McMichael Canadian Art Collection (Kleinberg, ON), Robert McLaughlin Gallery (Oshawa, ON), Macdonald Stewart Art Centre (Guelph,



ON) Haliburton Sculpture Forest (Haliburton, ON) and the Millennium Walkway in Peterborough, Ontario.