

# 2025 Gathering

20 YEARS OF GROUNDED PRACTICE AND FORWARD VISION

# Kesk | Skywatching the Future



Agenda

# THANK YOU TO OUR 2025 PARTNERS

# rRemai mModern



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# Welcome to the ICCA 20th Anniversary Gathering

Tansi, Kwe, Kia ora koutou, and welcome,

It is with deep gratitude and pride that we, as co-chairs of the Indigenous Curatorial Collective, welcome you to our 20th Anniversary Gathering. Over the past two decades, ICCA has grown into a vibrant community of curators, artists, and cultural workers who are reshaping the contemporary art landscape through Indigenous voices, practices, and leadership.

This anniversary is more than a milestone—it is a testament to the vision of our founders, the persistence of our members, and the collective strength of Indigenous and Black artists who continue to push boundaries, tell urgent stories, and centre knowledge systems that have shaped these lands since time immemorial.

We are honoured to be celebrating this year in partnership with the **Remai Modern** and the **MacKenzie Art Gallery**, whose support and collaboration have helped us bring together over **25 Indigenous and Black contemporary artists**. Their work speaks not only to the complexities of identity, sovereignty, and resilience but also to joy, kinship, and futurity.

In 2024 and 2025, ICCA also managed an ambitious **delegation program**, supporting **nine curators** with opportunities in research, networking, and building relationships across communities. Alongside this, our digital publications project and our archival initiatives continue to highlight and preserve the critical discourse and contributions of Indigenous curators and artists—ensuring that our stories are carried forward with care, respect, and visibility.

We extend our heartfelt thanks to the **Canada Council for the Arts**, the **Ontario Arts Council**, and **Canadian Heritage** for their unwavering support of our work. Your recognition of the importance of Indigenous cultural leadership has been vital in sustaining our programs, building capacity, and creating opportunities for our members.

We are also excited to share a new chapter in our journey: a partnership with **Creative New Zealand**, which opens pathways for Indigenous curators and artists across the Pacific to engage in dialogue, collaboration, and shared learning. This partnership is a reflection of ICCA's commitment to building international relationships grounded in reciprocity, respect, and solidarity.

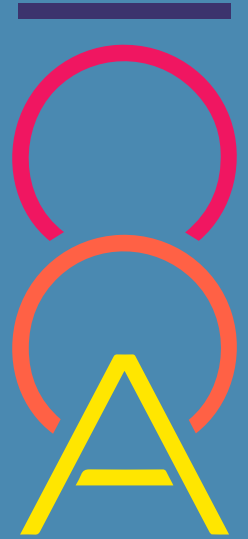
As we look ahead to the next twenty years, we remain committed to supporting Indigenous curators and artists in their vital work of making, curating, writing, and leading. The future of Indigenous contemporary art is strong—it is intergenerational, it is global, and it is deeply connected to place and community.

Thank you for walking with us, for celebrating with us, and for continuing to believe in the power of Indigenous voices. Here's to another twenty years of growth, vision, and collective care.

Miigwech. Mā te wā. Merci. Thank you.

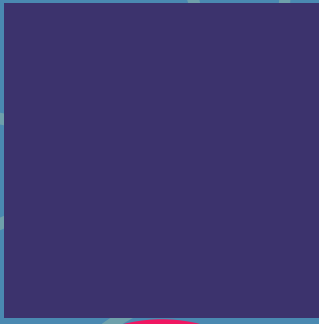
—the Co-Chairs, Lori Beavis & Reuben Friend  
ICCA Board Co-Chairs

Indigenous Curatorial Collective  
Collectif des commissaires autochtones  
icca.art



## BOARD MEMBERS

- Reuben Friend
- Mario Caro
- Zoe Black
- Aliya Boubard
- Felicia Garcia
- Lori Beavis
- Liisa-Ravna Finbog
- Jesse King
- Leah Johnson
- Daina Warren
- Krista Zawadski



Day 1  
Wed 12

5:00 PM

-

7:00 PM

PAVED Arts:  
Opening &  
Networking

Our first social gathering to launch Kisik: Skywatching the Future – an evening of networking and connection on the 2nd floor of PAVED Arts and AKA Artist-Run, with opening remarks by ICCA's Director of Operations, Liz Barron.

## HOSTS

### PAVED Arts

PAVED Arts is a non-profit, artist-run centre and gallery that exists to advance knowledge and practices in what we call the 'PAVED Arts' arts: photography, audio, video, electronic and digital. We help artists and independent producers make and exhibit their work.



### AKA Artist-Run Centre

AKA is a centre for emergent practices for artists at any stage of their careers, providing space and support for critical, safe, and open exchange.



9:00 AM - 9:30 AM	Registration & Welcoming Remarks
9:30 AM - 10:15 AM	Complicated Entanglements: Black and Indigenous Historical Intersections in the Plains Panel
10:15 AM - 10:30 AM	Break
10:30 AM - 12:00 PM	Building Solidarities Through Creative Practice Panel
12:00 PM - 1:00 PM	Lunch: Provided by the Remail Modern
1:00 PM - 2:30 PM	On Land: Artistic Relations to Space and Place Panel
2:30 PM - 2:45 PM	Break
2:45 PM - 4:15 PM	Solidarity Building Workshop for Indigenous and Black participants
7:00 PM - 9:00 PM	Remail Modern Opening Celebration — Joi T. Arcand and Althea Thauberger & performance by Mahlet Cuff



Day 2  
Thurs 13

# WELCOME REMARKS

Meet the ICCA Masters of Ceremony, our Co-Chairs - Reuben and Lori - of the ICCA board.

Join ICCA Co-Chairs Reuben Friend (Ngāti Maniapoto, Pākehā) and Lori Beavis (Michi Saagiig/Anishinaabe, Irish-Welsh) as they open the gathering and set the stage for our programming. Reuben and Lori bring extensive experience as artists, curators, and cultural leaders, guiding reflection on Indigenous arts, community, and the connections that shape our shared work.

## Reuben Friend

Reuben Friend (Ngāti Maniapoto, Pākehā) is an Aotearoa New Zealand artist, curator and writer. He currently works as the General Manager Community and Partnerships at Porirua City Council and is the former Director of Pātaka Art+Museum in Porirua, Wellington. Board positions include co-chair of the Indigenous Curatorial Collective, committee member of the Te Haerewa Māori Advisory Committee at Auckland Art Gallery Toi o Tāmaki, member of the Creative New Zealand NZ@Venice Executive Advisory Committee, board member of the Pātaka Foundation, and committee member of the Wellington Sculpture Trust. Major curatorial projects in 2021 include Toi Koru: “Sandy Adsett” at Pātaka Art+Museum, “Pan Austro Nesia” at the Kaohsiung Museum of Fine Arts in Taiwan, and “Naadohpii: To Draw Water” at the Winnipeg Art Gallery in Canada.



## Lori Beavis

I am the Executive Director of Centre d'art daphne, the first Indigenous artist-run centre in Tiohtià:ke/ Mooniyang/ Montreal. I am also an independent curator, art educator and art historian. I identify as Michi Saagiig (Mississauga) Anishinaabe and Irish-Welsh descent. I am a citizen of Hiawatha First Nation at Rice Lake, Ontario. My curatorial work, art practice and research, articulates narrative and memory in the context of family and cultural history, and reflects on cultural identity, art education and self-representation.



# PANEL

## *“Complicated Entanglements: Black and Indigenous Historical Intersections in the Plains”*

### **Moderator: Sally Frater**

Sally Frater is the Senior Curator/Curatorial Manager at the Remai Modern Gallery and past Curator of Modern and Contemporary Art at the Ulrich Museum of Art at Wichita State University, Kansas. She holds an honours BA in Studio Arts from the University of Guelph, a post-graduate diploma in Museum Management and Curatorship from Fleming College and an MA in Contemporary Art from Sotheby's Institute of Art/The University of Manchester (with distinction). She has curated exhibitions at A Space Gallery, The Art Gallery of Peterborough, the Justina M. Barnicke Gallery at the University of Toronto, the McMaster Museum of Art and The Print Studio. Her writing has appeared in Border Crossings Magazine, Fuse, C Magazine, Blackflash, NKA and Canadian Art. She has received grants from the Ontario Arts Council and the Canada Council for the Arts. She is a member of IKT, the International Association of Contemporary Curators and a co-founder of Third Space Art Projects. She was a fellow the Core Critical Studies program at the Glassell School at the Museum of Fine Arts, Houston.



### **Panellist: Dr. Ryan Booth**

Dr. Ryan W. Booth specializes in the history of the United States in the nineteenth and early twentieth centuries up to World War I. His two primary interests are in Indigenous and military history. He regularly teaches the US history survey to 1877, Native American history, US-Indian Wars, and courses for history majors. He is also a faculty member in WSU's Native Programs and teaches a special course for the Tribal Nation Building Program, which focuses on training future tribal leaders. In 2019-2020, Dr. Booth served as a Fulbright-Nehru Fellow based in Kolkata, India. Keahu, Dr. Booth's tribal name, is a member of the Upper Skagit Tribe in Northwest Washington.



# PANEL

## *“Complicated Entanglements: Black and Indigenous Historical Intersections in the Plains”*

### **Panellist: Dr. Alaina E. Robert**

Alaina E. Roberts is an award-winning historian who studies the intersection of Black and Native American life from the Civil War to the modern day. This focus originates from her own family history: her father’s ancestors survived Indian Removal’s Trail of Tears and were owned as slaves by Chickasaw and Choctaw Indians.

Currently an Associate Professor of History at the University of Pittsburgh, Dr. Roberts holds a Doctorate in History from Indiana University and a Bachelor of Arts in History, with honors, from the University of California, Santa Barbara.

She writes, teaches, and presents public talks about Black and Native history in the West, family history, slavery in the Five Tribes (the Chickasaw, Choctaw, Cherokee, Creek, and Seminole Indian Nations), Native American enrollment politics, and Indigeneity in North America and across the globe.

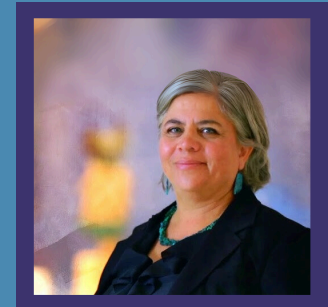


# PANEL

## *“Building Solidarities Through Creative Practice”*

### **Moderator: Dr. heather ahtone**

heather ahtone is Director of Curatorial Affairs at First Americans Museum (FAM) in Oklahoma City, Oklahoma. She and her team developed the inaugural exhibitions for the 175,000 sq. ft. facility the stories, culture, and arts of the 39 Tribes of Oklahoma as a national story of survival, resistance, and resilience. She has worked in the Native arts community since 1993 and has an established career as a curator, arts writer, and researcher. Additionally, Dr. ahtone is serving as founding faculty for the Institute of American Indian Arts' MFA program in Arts and Cultural Administration. ahtone has worked at the Institute of American Indian Arts Museum (now MoCNA), the Southwestern Association of Indian Arts (Santa Fe, New Mexico), with Ralph Appelbaum Associates (New York), and in several positions at the University of Oklahoma (Norman, OK), where she served as the curator of Native American art at OU's Fred Jones Jr. Museum of Art for over six years. Her current research explores the intersection between tribal cultural knowledge and contemporary arts.



### **Panellist: Erica Violet Lee**

Erica Violet Lee is a nehiyaw writer, scholar, and community organizer. With an educational background in political and feminist theory, Lee's work centers on decolonization and social activism with an emphasis on uplifting Indigenous women. Her political writing has appeared in *The Guardian*, *the Globe and Mail*, and *CBC Indigenous* while her poetry has appeared in *Brick*, *Contemporary Verse 2*, and *Held Magazine*. Her debut poetry collection, *On The Prairies We Will Live Forever*, is forthcoming in 2024 with Penguin Random House Canada. Lee lives in Treaty Six Territory (Saskatoon).



# PANEL

## *“Indigenous And Black Relations On The Great Plains”*

**Panellist: Dr. Pablo Barrera**

Pablo N. Barrera joined Oklahoma Contemporary Arts Center as the inaugural Curatorial Fellow before being promoted to Associate Curator. In 2024, he stepped down from his previous role and was named Adjunct Curator appointed to the upcoming retrospective, Hock E Aye Vi Edgar Heap of Birds: Honor Song, scheduled to open in spring of 2025. Pablo collaborates with local art communities to produce exhibitions and explore innovative strategies that support formal/informal learning of art. He is committed to raising public awareness of Indigenous artistic practices through generating gallery experiences that invite audiences of all backgrounds to engage with art. Pablo has independently curated shows in London, Seoul and New York.



**Panellist: Michelle Jacques**

Director of Exhibitions and Collections/Chief Curator, Remai Modern, curator and writer Michelle Jacques was born in Toronto to parents of Caribbean origin who immigrated to Canada in the 1960s. She was raised on Dish With One Spoon Territory, and began working in art museums shortly after completing her graduate work at York University, where her research focused on thinking about Canadian Modernism through the lenses of feminism and critical race theory.

In 2012, she moved to Lekwungen Territory, to take up the post of Chief Curator at the AGGV. While at the AGGV, she facilitated projects with numerous contemporary artists; co-curated major retrospectives of the work of Canadian artists Anna Banana and Jock Macdonald; created exhibitions that offered critical entry into the work of local legend Emily Carr; and developed installations that used the AGGV's collection to evoke cross-temporal and cross-cultural conversations.



# PANEL

## *“Indigenous And Black Relations On The Great Plains”*

### **Panellist: Crystal Mowry**

Director of Programs, MacKenzie Art Gallery, Crystal Mowry is Senior Curator at the Kitchener-Waterloo Art Gallery (KWAG). Her work often explores the tension between perceived authenticity and troubled forms of representation. As a curator operating primarily within the context of a public art museum, she treats her role as equal parts co-conspirator and translator, often seeking ways to support artists in the development of new projects. Her curatorial work includes group exhibitions such as *The Brain is wider than the Sky, I'll be your Mirror* and *The Perennials*, as well as solo projects in 2020 with Deanna Bowen and Aislinn Thomas. Her solo projects with Ontario-based artists Maggie Groat and Ernest Daetwyler have received Exhibition of the Year Awards from the Ontario Association of Art Galleries. In 2013 she co-curated *Romancing the Anthropocene*, one of the three zones commissioned by the City of Toronto's for its annual *Nuit Blanche* event. She has written curatorial and experimental texts for various artist-focused projects, including *Still Move: Brendan Fernandes*, a monograph on the performance and installation work of Brendan Fernandes for which she also served as an editor. She regularly participates on advisory panels and industry juries, most notably for the Sobey Art Award (2015), the RBC Canadian Painting Competition (2018), and the Scotiabank Photography Award (2021).



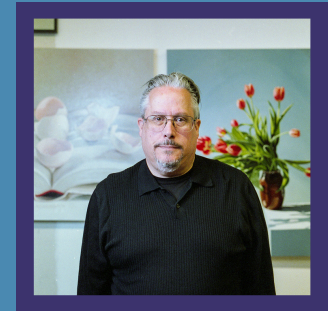
- Lunch Break -

# PANEL

## “On Land: Artistic Relations to Space and Place”

**Moderator: David Garneau | Photo credit: [Mika Abbott](#)**

David Garneau is a Professor of Visual Arts at the University of Regina. He is a painter, curator and critical art writer who engages creative expressions of Indigenous contemporary ways of being. Garneau curated Kahwatsiretatie: The Contemporary Native Art Biennial (Montreal, 2020) with assistance from Faye Mullen and rudi aker; co-curated, with Kathleen Ash Milby, Transformer: Native Art in Light and Sound, National Museum of the American Indian, New York (2017); With Secrecy and Despatch, with Tess Allas, for the Campbelltown Art Centre, Sydney, Australia (2016); and Moving Forward, Never Forgetting, with Michelle LaVallee, at the Mackenzie Art Gallery (2015). Garneau has given keynotes on issues such as: mis/appropriation; re/conciliation; public art; museum displays; and Indigenous contemporary art. His performance, Dear John, featuring the spirit of Louis Riel meeting with John A. Macdonald statues, was presented in Regina, Kingston, and Ottawa. David recently installed a large public art work, the Tawatina Bridge paintings, in Edmonton. His recent still life paintings, Dark Chapters, curated by Arin Fay, will tour Canada and be accompanied by a book in fall 2025. This year, Garneau was awarded the Governor General’s Award in Visual and Media Art: Outstanding Achievement, and was inducted into the Royal Society of Canada.



**Panellist: Crystal Z Campbell**

Crystal Z Campbell, 2021 Guggenheim Fellow in Fine Arts, is a visual artist, experimental filmmaker, and writer of Black, Filipinx, and Chinese descents whose works center the underloved. Working through archives and omissions, Campbell finds complexity in public secrets—fragments of information known by many but undertold or unspoken. Campbell’s recent works use underloved archival material to consider historical gaps in the narrative of the 1921 Tulsa Race Massacre, revisit questions of immortality and medical ethics with Henrietta Lacks’ “immortal” cell line, ponder the role of a political monument and displacement in a Swedish coastal landscape, salvage a 35mm film from a demolished Black activist theater in Brooklyn as a relic of gentrification, or reference traces of US colonialism in the Philippines.



# PANEL

## “Afternoon Remai Modern Panel”

Panellist: Diedrick Brackens

Diedrick Brackens is best known for his woven tapestries that explore allegory and narrative through the artist's autobiography, broader themes of African American and queer identity, as well as American history. Brackens employs techniques from West African weaving, quilting from the American South and European tapestry-making to create both abstract and figurative works. Often depicting moments of male tenderness, Brackens culls from African and African American literature, poetry and folklore as source. Beginning his process through the hand-dyeing of cotton, a material he deliberately uses in acknowledgement of its brutal history, Brackens' oeuvre presents rich, nuanced visions of African American life and identity, while also alluding to the complicated histories of labor and migration. Brackens utilizes both commercial dyes and atypical pigments such as wine, tea and bleach to create his vibrant, intricately-woven tapestries that investigate historical gaps, interlacing the present with his singular magical realist worldview.



Panellist: Yatika Starr Fields

Yatika Starr Fields is a Native American painter, muralist and street artist, born in the city of Tulsa, Oklahoma. His artworks were shown at numerous galleries and museums, including the APEC Young Artist Exhibition and recently in the Sam Noble Museum.

Fields' artworks explores the themes of family, community, and cultural diversity to illustrate its significance in societal norms for Native Americans.

Yatika Fields grew up in an artistic family and followed in the footsteps of his parents, Tom and Anita Fields, who are both Native artists themselves. Yatika Fields is part of the Cherokee, Creek and Osage tribes. He is also a Bear clan member. In the Creek and Osage tribes, he is named Yvtekv (meaning "interpreter"), and has some multivalent projects that are open to the audience.[3] The name Ho-moie was also given to him from the members of the Osage tribes. Fields' techniques involve using oil, acrylic, and watercolour mediums on canvases and paper to create his works of art. He utilizes bright, vibrant colours which are visible in his large illustrations. His mural pieces are expressed inside galleries and outside on the streets, which is where he continues to produce his graffiti art.



# WORKSHOP

## Solidarity Building Workshop

For Indigenous & Black participants\*\*\*

Facilitated by Dr. Joy James | Photo: Cole Getty

Dr. Joy James is an American political philosopher, academic, and author. She is the Ebenezer Fitch Professor of the Humanities at Williams College. Her books include *Transcending the Talented Tenth: Black Leaders and American Intellectuals*, *Shadowboxing*, *Imprisoned Intellectuals*, *The New Abolitionists*, *Resisting State Violence*, *In Pursuit of Revolutionary Love: Precarity, Power, Communities and The Angela Y. Davis Reader*. James worked closely with Angela Davis, who was on the faculty, during a post-doctoral fellowship at the University of California, Santa Cruz. James edited *The Angela Y. Davis Reader*, emphasizing Davis's liberation theory and democratic praxis.



\*\*\*This is a Closed Workshop.



# OPENING

7:00 PM - 9:00 PM

Remai Modern

102 Spadina Crescent E, Saskatoon, SK S7K 0L3

Joi T. Arcand: ᐅᐅᐅᐅᐅ ᐅᐅᐅ ᐅᐅ ᐅᐅᐅᐅᐅᐅᐅ ᐅᐅᐅᐅᐅᐅᐅᐅ (pêh-pêyak ômisi isi ê-atihîtki takwahiminâna)

14 November 2025 – 6 December 2026

Carried by rivers, held by lands

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Coalescing around land- and water-based livelihoods and knowledges, Carried by rivers, held by lands foregrounds the critical interdependencies and specificities that define our shared present and collective future, particularly considering the urgencies of the climate crisis and the inheritances and status of colonial capitalism. Rather than a group exhibition, it is an exercise in creating connections and building alliances between artists, artworks, and locations over time—an attempt to create a context across distances, based on affinities, shared concerns, and a belief in the importance of staying with the trouble.

Althea Thauberger: Der Kleiekotzer (The Bran Puker)

14 November 2025 – 6 December 2026

With contributions by: Amy Jo Ehman, Paige Gratland, and Skeena Reece

Der Kleiekotzer (The Bran Puker) is a major new multimedia installation by Saskatchewan-born artist Althea Thauberger. Known internationally for her place-based experimental documentaries, Thauberger here turns a lens for the first time toward the Treaty lands, province and communities of her upbringing.

At the heart of the exhibition is an experimental non-fiction video work, the result of three years of collaborative research and production. Beginning with stories of her ancestors, the work speculates on aspects of the geopolitical history of the Black Sea German ethnocultural settler communities. These groups were instrumental to the colonial project of establishing Canada and the United States, and political histories of wheat farming.

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# OPENING

Artist: Joi T. Arcand

Joi T. Arcand is an artist from Muskeg Lake Cree Nation, Saskatchewan, Treaty 6 Territory, currently residing in Ottawa, Ontario. She received her Bachelor of Fine Arts degree with Great Distinction from the University of Saskatchewan in 2006. In 2018, Arcand was shortlisted for the prestigious Sobey Art Award. Her practice includes installation, photography and design and is characterized by a visionary and subversive reclamation and indigenization of public spaces through the use of Cree language and syllabics. She recently graduated from University nuhelot'jine thaiyots'įnistameyimâkanak Blue Quills and is a member of Wolf Babe, an art and curatorial collective based in Ottawa.



Artist: Althea Thauberger

Althea Thauberger is an artist, filmmaker and educator known for place-based experimental documentary projects that emerge from collaborative research and production processes. Her work—spanning photography, film, video, and performance—explores relationships between community stories and geopolitical histories. She was born in Saskatoon, and is of settler Scandinavian and Black Sea German descent.

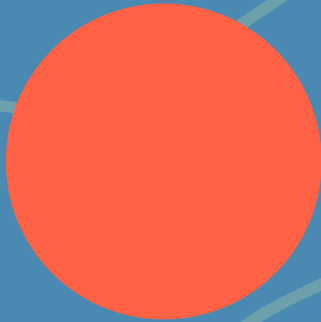
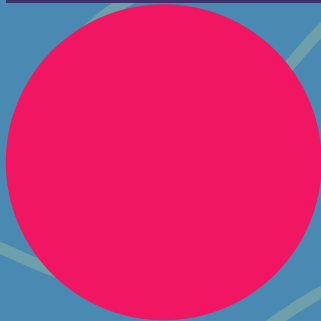
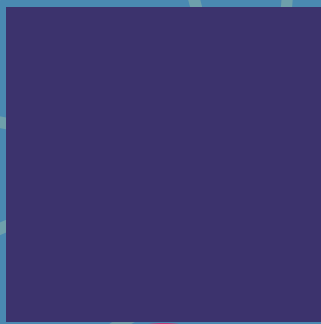
Thauberger's recent exhibitions include the Kaunas Biennial (2021); Contemporary Art Gallery, Vancouver (2020); The Toronto Biennial of Art (2019), The Art Gallery of Nova Scotia (2019); The National Gallery of Canada (2019); La musée d'art contemporain de Montréal (2017), and the inaugural Karachi Biennale 2017.



Performance of HYPERFEMME GALACTICA: Mahlet Cuff

Mahlet Cuff is a AfroCaribbean queer femme born and based in Winnipeg Manitoba (Treaty 1). They are an interdisciplinary artist, curator, filmmaker, arts cultural worker, writer, film programmer, DJ, performance and sound artist. Through a primarily lens based arts practice they are interested in themes of memory, erasure, Black feminist citational praxis and interrogating their own personal familial archives. They use mediums of photography and video work as a way to look at the past as a way to re-envision the present and to create new futures. Cuff's work has been exhibited in Winnipeg, Toronto, Windsor, New York, Vancouver and Hamilton, Paris and Milwaukee. Within their writing practice, they strive to make connections between contemporary art and socio political issues.





Day 3  
Fri 14

10:30 AM - 1:30 PM	Bus Bingo to Regina
On Bus	Lunch Provided by ICCA
2:30 PM - 4:30 PM	The Family Archive: A conversation with Joi T. Arcand, Paul Seesequasis, and Felicia Gay
4:30 PM - 5:00 PM	Networking
7:00 PM - 9:00 PM	Opening: Joi Arcand: ayâtaskisow, & - Memory of Trees w Jaime Black Morsette: Performance



## *The Family Archive: A conversation with Joi T. Arcand, Paul Seesequasis, and Felicia Gay*

### **Panel Description**

Join curator Felicia Gay, Paul Seesequasis, and Joi T. Arcand for an in-depth conversation about Joi T. Arcand: ayâtaskisow, an exhibition exploring Arcand's connection to her family's farm on the Muskeg Lake Cree Nation and the complex histories of Indigenous agriculture on the Great Plains. Through personal and family histories spanning generations, Arcand reflects on resilience, land-based knowledge, and the legacies of federal policies that sought to disrupt Indigenous farming. This discussion, part of the Gathering Great Plains series, invites reflection on movement, migration, and the ongoing relationships between people, land, and community.

### **Panellist: Felicia Gay**

Felicia Gay is a community member of the northern island community of Cumberland House, SK, on Treaty 5 territory and is a member of the Opaskwayak Swampy Cree Nation, MB. Felicia is a curator working with the MacKenzie Art Gallery in Regina. Before her role as curator, she was the gallery's first Mitacs Fellow, a cross-appointment with the University of Regina, as a Ph.D. candidate. Her research investigates Swampy Cree-centred curatorial methodology and praxis in institutional spaces. In 2021, she received the Joseph-Armand Bombardier Canada Doctoral Scholarship, and in 2018, she received the Saskatchewan Arts Award for Leadership. In 2006, with Joi Arcand, Felicia co-founded and was artistic director of the Red Shift Gallery, and in 2025, Felicia received the King Charles Coronation Medal for her impact on the arts in the prairies.



### **Panellist: Joi T. Arcand**

Joi T. Arcand is an artist from Muskeg Lake Cree Nation, Saskatchewan, Treaty 6 Territory, currently residing in Ottawa, Ontario. She received her Bachelor of Fine Arts degree with Great Distinction from the University of Saskatchewan in 2006. In 2018, Arcand was shortlisted for the prestigious Sobey Art Award. Her practice includes installation, photography and design and is characterized by a visionary and subversive reclamation and indigenization of public spaces through the use of Cree language and syllabics.



# CHAT

*“Treaty Rights or Wrong?”*

**Panellist: Paul Seesequasis**

Paul Seesequasis is Willow Cree, a registered band member of Beardy's and Okemasis Cree Nation, a curator, writer, editor, researcher and journalist residing in Saskatchewan. He is the author of the award-winning photobook 'Blanket Toss Under Midnight Sun' (Knopf Canada) in 2019. His 2024 photobook, 'People of the Watershed: The Photography of John Macfie' was released by Figure.1|McMichael on May 07, 2024 and exhibited at The McMichael Canadian Art Collection, from May to November. "One of the 10 best things about visual arts in 2024." - The Globe and Mail. He has several books upcoming, including Gaze (Knopf), planned for completion in 2026.



# OPENINGS

7:00 PM - 9:00 PM

MacKenzie Art Gallery

3475 Albert St, Regina, SK S4S 6X6

## ***Joi T. Arcand: ayâtaskisow***

14 November 2025 – 3 May 2026

Joi T. Arcand investigates the history of imposed agricultural practices on Indigenous reserves and their impact on the land and relationships within families and communities.

ayâtaskisow in Plains Cree dialect, expresses when one is firmly planted or deeply rooted.

Arcand contemplates her place in and connection to the Great Plains, specifically her family farm on the Muskeg Lake Cree Nation in Saskatchewan. Arcand reflects on the intersections between Indigenous history and her father's experience as a farmer on the Muskeg Lake reservation. Arcand's ambitious work is informed by her family's experience with federally introduced agricultural policies in Saskatchewan—that set up First Nations people to assimilate into the settler population.

Drawing on personal testimonies collected over the past decade and on an examination of government policies designed to prevent First Nations people from succeeding in agriculture, this work explores Arcand's father's decision to pursue farming on reserve despite these systemic barriers.

## ***The Memory of Trees***

14 November 2025 – 22 February 2026

How does the land hold memory? This exhibition brings together four artists who explore their environments through movement and kinetic spirit, holding space for relationships and community with humans, non-humans and the land.

Francois Sullivan encourages us to play and experiment, while considering how we move our bodies with and through the seasons. Agnes Martin shares a formula for beauty and connectedness through her meditative lines and grids. Jaime Black-Morsette asks us to think about absence for collective memory, with a particular focus on past, present, and future life on this land. FadaDance offers a visceral guide to gratitude and remembrance in their choreographic interpretation of the prairie.

Through dance, printmaking, installation and photography, these artists invite us to consider all that we count among our relations; the natural world and all that it holds.

This exhibition is one of the MacKenzie Art Gallery's contributions to the Great Plains series of triennial programming in collaboration with Remai Modern in Saskatoon.

# OPENING

Artist: Joi T. Arcand

Joi T. Arcand is an artist from Muskeg Lake Cree Nation, Saskatchewan, Treaty 6 Territory, currently residing in Ottawa, Ontario. She received her Bachelor of Fine Arts degree with Great Distinction from the University of Saskatchewan in 2006. In 2018, Arcand was shortlisted for the prestigious Sobey Art Award. Her practice includes installation, photography and design and is characterized by a visionary and subversive reclamation and indigenization of public spaces through the use of Cree language and syllabics. She recently graduated from University nuhelot'jine thaiyots'į nistameyimâkanak Blue Quills and is a member of Wolf Babe, an art and curatorial collective based in Ottawa.

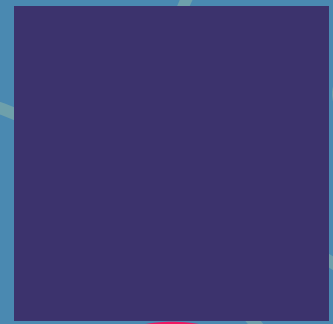


Performance: Jaime Black-Morsette

Jaime Black-Morsette is a Red River Métis artist and activist, with family scrip signed in the community of St Andrews, Manitoba. Jaime lives and works on her home territory near the confluence of the Red and Assiniboine rivers. Founder of The REDress project in 2009, Black-Morsette has been using their art practice as a way to gather community and create action and change around the epidemic of violence against Indigenous women and girls across Turtle Island for over a decade. Black-Morsette's interdisciplinary art practice includes immersive film and video, installation art, photography and performance art practices. Her work explores themes of memory, identity, place and resistance.



9:30 AM - 10:30 AM	Sharing Seeds Panel
10:30 - 10:45 AM	Indian Theatre Announcement
10:45 - 11:00 AM	Break
11:00 AM - 12:00 PM	International Cultural Exchange Through Delegations Panel
12:00 - 1:00 PM	Lunch: Provided by ICCA
1:00 - 1:30 PM	Networking & Shopping
1:30 PM - 2:30 PM	Mentorship Program Carrying the Fire: Curators, Kinship, and the Future of Practice Panel
2:30 PM - 3:30 PM	Where We're At: Indigenous Curators in Conversation
3:30 PM - 3:45 PM	ICCA Membership: Connecting Community and Practice Presentation
3:45 PM - 4:00 PM	King Charles III Coronation Medal to Cheryl L'Hirondelle and David Garneau Followed by Blanketing Ceremony
4:00 PM - 5:00 PM	ICCA Annual General Meeting (AGM) Follower by Closing Remarks & Prizes
7:00 PM - 8:30 PM	<i>Dunlop Art Gallery Artist Talk &amp; Reception - Sonny Assu: Confluence</i>



Day 4  
Sat 15

# ART MARKET

10:00 AM – 5:00 PM

MacKenzie Art Gallery

3475 Albert St, Regina, SK S4S 6X6

Free Rawlco Day & Indigenous Art Market

This exhibition is part of the Gathering Great Plains series—a partnership and program by MacKenzie Art Gallery and Remai Modern that features exhibitions, thoughtful panel discussions, and opportunities for community engagement. Centred on themes of movement, borders, and migration, the series positions the Great Plains as a gathering force—a witness and participant shaped by the stories it holds. Guided by the impetus to bring to light narratives that have long been overlooked, the series centres the voices of marginalized and racialized communities and offers space for reflection, dialogue, and the possibility of renewed relationships with each other and the land.





## *“Sharing Seeds: A Conversation with Api'soomaakha & Christina Battle”*

### **Panel Description**

Artists Api'soomaakha and Christina Battle will discuss their shared interest in the prairie grass ecosystem and the restorative environmental work they have undertaken in their respective practices. Both artists work with the same lesson in mind, that we share the land. The conversation takes place as part of the Great Plains Gathering will be moderated by MacKenzie Art Gallery Associate Curator, Lillian O'Brien Davis.

### **Moderator: Lillian O'Brien Davis**

Lillian O'Brien Davis (she/her) is the Associate Curator at the MacKenzie Art Gallery. She previously held the position as Curator of Collections and Contemporary Art Engagement at the Goldfarb Gallery of York University. She has curated independent projects with Nuit Blanche Toronto, the Art Museum at the University of Toronto, Susan Hobbs Gallery (Toronto), and the School of Art Gallery at the University of Manitoba. Her writing as appeared in BlackFlash magazine, Canadian Art online, C Magazine, Insight Magazine, and RACAR Art History Journal. From 2021 until 2025 Lillian was one of two inaugural Visiting Curators at the University of Manitoba School of Art Gallery. In 2023, Lillian was the recipient of the David C. and Thelma G. Driskell Award for Creative Excellence. Lillian was born in Tkaronto (Toronto) and she holds a Master of Visual Studies in Curatorial Studies and a BA Hons. In the History of Art and English Literature from the University of Toronto.



# CHAT

## *“Sharing Seeds: A Conversation with Api'soomaakha & Christina Battle”*

### **Panellist: Christina Battle**

Christina Battle is an artist based in amiskwacîwâskahikan (Edmonton), within the Aspen Parkland: the transition zone where prairie and forest meet. Her practice focuses on thinking deeply about the concept of disaster: its complexity, and the intricacies that are entwined within it. She looks to disaster as a series of intersecting processes including social, environmental, cultural, political, and economic ... which are implicated not only in how disaster is caused but also in how it manifests, is responded to, and overcome. Through this research, Battle looks closer to both online models and plant systems for strategies to learn from, and for ways we might help to frame and strengthen such response. Much of this work extends from her 2020 PhD dissertation which looked closer to community responses to disaster: the ways in which they take shape, and especially to how artistic and online models might help to frame and strengthen such response.



### **Panellist: Api'soomaahka (Running Coyote) – William Singer III**

William Singer III is a member of the Kainai Nation of the Blackfoot Confederacy. Named after his great, great uncle Running Coyote who was a Blackfoot warrior, he carries on his legacy by surviving in two worlds and maintaining the Blackfoot worldview. His main profession is as an artist/illustrator with 40 years of experience. His work is deeply rooted in the Blackfoot worldview and uses painting to teach. Along with his art, He devotes a lot of time being an entrepreneur and an environmental and political activist, utilizing Blackfoot Ecological Knowledge and protocol. Other areas of interest include food security and sovereignty, Blackfoot science and physics, watershed health and grassland restoration. Api'soomaahka has been involved in many spiritual, cultural events and activities and has always been an advocate for First Nations rights, knowledge and wellness. He currently operates Naapi's Garden and Katoyiss Seed Bank and is a member Kainai Ecosystem Protection Association (KEPA) and the Oldman Watershed Council (OWC)





# PANEL

*“International Cultural Exchange Through Delegations, Initiatives, And Gathering”*

## Panel Description

Moderated by Zoe Black, the panel features Chloe Cull, James Tapsell-Kururangi, and Melanie Tangaere Baldwin discussing Indigenous cultural exchange, mentorship, and professional development in Aotearoa New Zealand. The session highlights ICCA's expanded delegations program and commitment to international collaboration.

## Moderator: Zoe Black

Zoe Black (Ngāpuhi, Ngāti Hine, Pākehā) is the deputy director of Objectspace in Tāmaki Makaurau Auckland, Aotearoa New Zealand. Her curatorial practice focuses on community development and advocating for critically underrepresented craft and object art forms. For the past three years she was Norwegian Crafts' Curator in Residence, working on projects that create a dialogue between Indigenous making practices in Aotearoa and Sápmi.



## Panellist: Chloe Cull

Chloe Cull is Pouarataki Curator Māori at Christchurch Art Gallery Te Puna o Waiwhetū. Previous curatorial roles include Arts Programme Coordinator at Te Ara Ātea in Rolleston and Assistant Curator at Govett Brewster Art Gallery in Ngāmotu New Plymouth. Chloe's recently curated exhibitions include Whāia te Taniwha (co-curated with Madi Williams and Kirsty Dunn, 2024); John Vea: Ini Mini Mani Mou (2025) Edith Amituanai and Sione Tuívailala Monū: Toloa Tales (co-curated with Melanie Oliver, 2024), and Te Rā: The Māori Sail (co-curated with Felicity Milburn, 2023). Chloe is also a Trustee of Paemanu Ngāi Tahu Contemporary Visual Arts Trust.



# PANEL

*“International Cultural Exchange Through Delegations, Initiatives, And Gathering”*

Panellist: James Tapsell-Kururangi

James Tapsell-Kururangi (Te Arawa, Tainui, Ngāti Porou) is an artist based in Ōtautahi, where he is the Director of The Physics Room. Previously, project facilitator of Papatūnga at Te Tuhi in Tāmaki Makaurau Auckland 2023 - 2024. James is a practicing artist whose moving image works build from his family whakapapa, his geological ties to place, sites of significant histories and oral histories told to him by his family. Recent exhibitions include: Leap to the Place of Two Pools, Circuit Artist Moving Image, My throat a shelter, The Physics Room, Ōtautahi, 2023; Indigenous Histories, Museo de Arte de São Paulo Assis Chateaubriand, São Paulo, 2023.



Panellist: Melanie Tangaere Baldwin

Melanie Tangaere Baldwin (Ngāti Porou) is a māmā, artist and curator based in Tūranga Nui a Kiwa Gisborne. Melanie’s work is largely focused on Mana Wāhine, Indigenous and marginalised peoples, and consistently questions the effects of capitalism, imperialism and settler colonialism on notions of power, visibility, beauty and worth. She is interested in expressing the necessity of connection - of whānau, and community - throughout her mahi.



This panel is brought to you by the partnership with Pātaka Foundation, supported by Creative New Zealand. This partnership has allowed ICCA to extend our delegations program to include Indigenous curators from Aotearoa to join selected programs.



ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA



FOUNDATION



- Lunch Break -

# PANEL

## *“Carrying the Fire: Curators, Kinship, and the Future of Practice”*

### **Panel Description**

Mentorship is not a program — it’s a pathway. In this powerful panel, Indigenous curators discuss how mentorship functions as a living, breathing exchange: one grounded in accountability, resistance, and cultural knowledge. Hear from curators forging new models of support, disrupting colonial timelines, and lighting the way for the next generation of artist-curator relationships.

### **Moderator: Nandini Gokhale**

Nandini is an emerging museum technician and administrator living in Vanier. As a graduate from Algonquin’s museum studies program and Carleton’s Bachelor of the Humanities, she has worked on projects ranging from archaeological object conservation to research and development for digital installations. She is interested in continuing to expand her exhibit installation technician skills while also becoming more involved in exhibit development projects.



### **Panellist: Feather Miigwan**

Feather Miigwan is an artist and curator from the Little Traverse Bay Bands of Odawa Indians whose transdisciplinary practice bridges technology, fashion, storytelling, and exhibition-making to center Indigenous knowledge systems and futurisms. She creates immersive experiences using augmented reality, virtual reality, and 360° media to activate ancestral memory and explore survivance through digital ceremony.



### **Panellist: Cassie Gardiner**

Cass Gardiner is an Anishinaabe Algonquin filmmaker, curator, and writer from Kebaowek First Nation in what we now call Quebec, Canada. She directed the short film JANELLE NILES: INCONVENIENT, part of Citizen Minutes Season 2 JANELLE NILES: INCONVENIENT premiered at Hot Docs Canadian International Documentary Film Festival in 2023 and is streaming on CBC Gem and Crave. She produced the short documentary JEWELS HUNT, which was supported by ITVS and TFI, and broadcast on PBS Independent Lens in 2020.



# PANEL

## *“Carrying the Fire: Curators, Kinship, and the Future of Practice”*

Panellist: Jason Baerg

Jason Baerg is a registered member of the Métis Nations of Ontario and serves their community as an Indigenous activist, curator, educator, and interdisciplinary artist. Baerg graduated from Concordia University with a Bachelor of Fine Arts, a Master of Fine Arts from Rutgers University, and is enrolled in the Ph.D. program at Monash University. Baerg teaches as the Assistant Professor in Indigenous Practices in Contemporary Painting and Media Art at OCAD University. Exemplifying their commitment to community, they co-founded Shushkitew Collective and The Métis Artist Collective. Baerg has served as volunteer Chair for such organizations as the Indigenous Curatorial Collective and the National Indigenous Media Arts Coalition. As a visual artist, they push digital interventions in drawing, painting, and new media installation. Select international solo exhibitions include Canada House in London, UK, the Royal Melbourne Institute of Technology in Australia, and the Digital Dome at the Institute of the American Indian Arts in Santa Fe, New Mexico, USA. They have sat on numerous art juries and won awards through such facilitators as the Canada Council for the Arts, the Ontario Arts Council, and The Toronto Arts Council. For more information about their practice, please visit [JasonBaerg.ca](http://JasonBaerg.ca)



Panellist: Liz Barron

Liz Barron is a Métis arts powerhouse with deep family roots in St. Francois Xavier and Pigeon Lake. Self-employed in the arts for the last 25 years, Liz has been a lifelong champion of Indigenous contemporary art. She is dedicated to building strategies and programs that target, motivate, and engage Indigenous artists and organizations working in all cultural milieu. Liz kicked off her career at Plug In ICA and went on to co-found Urban Shaman Gallery over 30 years ago. Her skills in arts management include experience working with CARFAC, the Ottawa Symphony Orchestra, and numerous Indigenous-led arts and culture not-for-profits. Liz has also served as a mentor with the Manitoba Music Indigenous Mentorship program. She was the project manager for one of the largest Indigenous contemporary exhibitions in Canada, *Close Encounters: The Next 500 Years*, led by four Indigenous curators which featured over 30 Indigenous contemporary artists. In 2021, she started the Barron Bursary at Digital Arts Resource Centre in Ottawa, to support an Indigenous moving image maker to study film at the University of Ottawa. Having also managed a baroque orchestra and a new music ensemble, Liz brings passion, humor, and a whole lot of lived experience to everything she does.



# PANEL

## *“Where We’re At: Indigenous Curators in Conversation”*

### **Panel Description**

Join an engaging conversation with Indigenous curators from around the world as they share reflections on their current practices, challenges, and visions for the future of Indigenous curatorship. Moderated by Dave Krouse, this session features brief presentations from Zoe Black, Aliya Boubard, Reuben Friend, Mario Caro, Lori Beavis, Leah Johnson, and Daina Warren, highlighting diverse international approaches to exhibition-making, community engagement, and cultural stewardship. Through this exchange, participants will gain a global perspective on contemporary Indigenous curatorial work, fostering dialogue, inspiration, and connections across borders.

### **Moderator: Dave Krouse**

David Krouse is a computational media artist from the Wikwemkoong First Nation, based in Winnipeg, Manitoba. He holds a Bachelor of Arts degree in Indigenous Studies from the University of Manitoba. For over two decades, David has worked at the intersection of art and technology, supporting artists and galleries in developing web-based and digital exhibitions, while also creating his own computer-generated artworks. His work has been exhibited at venues including Urban Shaman Gallery, the Winnipeg Indigenous Film Festival, Struts Gallery, and the Halifax Independent Filmmakers Festival.



### **Presenters: Zoe Black**

Zoe Black (Ngāpuhi, Ngāti Hine, Pākehā) is the deputy director of Objectspace in Tāmaki Makaurau Auckland, Aotearoa New Zealand. Her curatorial practice focuses on community development and advocating for critically underrepresented craft and object art forms. For the past three years she was Norwegian Crafts’ Curator in Residence, working on projects that create a dialogue between Indigenous making practices in Aotearoa and Sápmi.



# PANEL

## “Where We’re At: Indigenous Curators in Conversation”

### Presenters: Reuben Friend

Reuben Friend (Ngāti Maniapoto, Pākehā) is an Aotearoa New Zealand artist, curator and writer. He currently works as the General Manager Community and Partnerships at Porirua City Council and is the former Director of Pātaka Art+Museum in Porirua, Wellington. Board positions include co-chair of the Indigenous Curatorial Collective, committee member of the Te Haerewa Māori Advisory Committee at Auckland Art Gallery Toi o Tāmaki, member of the Creative New Zealand NZ@Venice Executive Advisory Committee, board member of the Pātaka Foundation, and committee member of the Wellington Sculpture Trust. Major curatorial projects in 2021 include Toi Koru: “Sandy Adsett” at Pātaka Art+Museum, “Pan Austro Nesia” at the Kaohsiung Museum of Fine Arts in Taiwan, and “Naadohbii: To Draw Water” at the Winnipeg Art Gallery in Canada.



### Presenters: Lori Beavis

I am the Executive Director of Centre d’art daphne, the first Indigenous artist-run centre in Tiohtià:ke/ Mooniyang/ Montreal. I am also an independent curator, art educator and art historian. I identify as Michi Saagiig (Mississauga) Anishinaabe and Irish-Welsh descent. I am a citizen of Hiawatha First Nation at Rice Lake, Ontario. My curatorial work, art practice and research, articulates narrative and memory in the context of family and cultural history, and reflects on cultural identity, art education and self-representation.



### Presenters: Aliya Boubard

As an emerging Anishinaabekwe curator, being part of an organization such as the ICCA is an honour. To know that there is a community dedicated to upholding and uplifting Indigenous curators across Turtle Island is incredibly meaningful, which is exactly what made me want to be a part of the Board.

I’m currently the Curator at the Bill Reid Gallery of Northwest Coast Art, located in downtown Vancouver on the unceded and ancestral territories of the Musqueam, Squamish and Tsleil-Waututh. My role encompasses anything and everything related to our exhibitions, collections, public programming, and education program. In addition to working at the Bill Reid Gallery, I also work on other independent curatorial projects, and am also an artist practicing within beadwork, photography, and illustration.



# PANEL

## *“Where We’re At: Indigenous Curators in Conversation”*

Presenters: Leah Johnson

Leah is an Afro-Indigenous interior designer, where she brings a unique and culturally rich perspective to her passion of design. She is also a practicing artist outside of work. With family roots in the Cherokee Freedman Nation and the Patawomeck tribe of Virginia, Leah draws inspiration from her heritage, seamlessly integrating those cultural elements into her design philosophy. Her distinctive cultural background informs her commitment to community engagement and advocacy for artists.

Currently in her second year as a board member for the with the ICCA, Leah is passionate about strengthening the arts and supporting practicing artists. Her role with the ICCA allows her to contribute to the advancement of the industry, foster collaboration, and work alongside fellow members to ensure that the voices of underrepresented communities are heard and supported within the art world.



Presenters: Daina Warren

Daina Warren is a member of the Montana Cree Nation in Maskwacis (Bear Hills), Alberta. In 2000, she was awarded Canada Council’s Assistance to Aboriginal Curators for Residencies in the Visual Arts program to work with grunt gallery in Vancouver. This opportunity led to a permanent position with the artist-run centre as an associate curator and administrator until 2009. Warren completed the Canada Council’s Aboriginal Curatorial Residency at the National Gallery of Canada in Ottawa, Ontario, where she curated the group exhibition, “Don’t Stop Me Now”. She has received her Bachelor’s degree in 2003, graduating from the Emily Carr University of Art and Design. Warren graduated from a Masters in Art History program, completing the Critical and Curatorial Studies from the University of British Columbia (2012). Warren was awarded the 2015 Emily Award from Emily Carr University and was selected as one of six Indigenous women curators as part of the Canada Council for the Arts Delegation to participate in the International First Nations Curators Exchange that took place in Australia (2015), New Zealand (2016), and Canada (2017). She is currently the Director of Urban Shaman Contemporary Aboriginal Art in Winnipeg, Manitoba.



# PANEL

## *“Where We’re At: Indigenous Curators in Conversation”*

Presenters: Mario Caro

Dr Mario A. Caro is a researcher, curator, and critic of contemporary art, having published widely on the history, theory, and criticism of contemporary Indigenous arts. He is currently a lecturer in the Art, Culture, and Technology Program at the Massachusetts Institute of Technology. He is also an honorary board member of Res Artist, an international network of art residencies with headquarters in Amsterdam and Melbourne, where he was president for eight years. His work within the academy complements his endeavors within various arts communities to promote global cultural exchanges.



# PRESENTATION

## *“ICCA Membership: Connecting Community and Practice”*

### **Presentation Description**

During this session, our Membership Coordinator will introduce ICCA's membership categories, Community and Institutional Memberships, and outline the benefits and opportunities available to each. Learn how membership supports Indigenous curators, artists, writers, and arts professionals through networking, professional development, and access to ICCA programs and resources. This presentation offers a clear overview of how joining ICCA strengthens connections across the Indigenous arts field and provides ways for members to actively engage with and contribute to our community.

### **Presenter: Amanda Ibarra**

Amanda Ibarra is a Chilean / Kanien'kehá:ka (Kahnawá:ke) woman based in Tiohtià:ke/ Montreal. She is a freelance graphic designer and beadworker (Wariso:se Beadwork). Her past experience has been in cultural and community organization, communications and outreach as well as project management. Amanda works part time at daphne, Tiohtià:ke's first Indigenous artist run center.



# MEDALS & BLANKETING

## King Charles III Coronation Medal Presentations

In recognition of exceptional contributions to the arts and Indigenous communities, the Indigenous Curatorial Collective / Collectif des commissaires autochtones (ICCA) proudly celebrates the recipients of the King Charles III Coronation Medal. As an official community partner to the Governor General's office, the ICCA was invited to nominate 20 recipients whose leadership and creativity have strengthened Indigenous arts and curatorial practice. These presentations honour the vision and artistic excellence of Indigenous leaders shaping the future of contemporary art.

Recipient: David Garneau | Photo credit: [Mika Abbott](#)

David Garneau is a Professor of Visual Arts at the University of Regina. He is a painter, curator and critical art writer who engages creative expressions of Indigenous contemporary ways of being. Garneau curated Kahwatsiretatie: The Contemporary Native Art Biennial (Montreal, 2020) with assistance from Faye Mullen and rudi aker; co-curated, with Kathleen Ash Milby, Transformer: Native Art in Light and Sound, National Museum of the American Indian, New York (2017); With Secrecy and Despatch, with Tess Allas, for the Campbelltown Art Centre, Sydney, Australia (2016); and Moving Forward, Never Forgetting, with Michelle LaVallee, at the Mackenzie Art Gallery (2015). Garneau has given keynotes on issues such as: mis/appropriation; re/conciliation; public art; museum displays; and Indigenous contemporary art. His performance, Dear John, featuring the spirit of Louis Riel meeting with John A. Macdonald statues, was presented in Regina, Kingston, and Ottawa. David recently installed a large public art work, the Tawatina Bridge paintings, in Edmonton. His recent still life paintings, Dark Chapters, curated by Arin Fay, will tour Canada and be accompanied by a book in fall 2025. This year, Garneau was awarded the Governor General's Award in Visual and Media Art: Outstanding Achievement, and was inducted into the Royal Society of Canada.



# MEDALS & BLANKETING

## Recipient: Cheryl L'Hirondelle

Cheryl L'Hirondelle (cree/halfbreed; german/polish) is an interdisciplinary and community-engaged artist; a singer/songwriter and a critical thinker whose family roots are from Papaschase First Nation, amiskwaciy waskahikan (Edmonton, Alberta) and Kikino Metis Settlement, Alberta. Her work investigates and attempts to articulate the dynamism of nehiyawin (Cree worldview) in contemporary time-place with a practice that incorporates Indigenous language(s), audio, video, virtual reality, the olfactory, music and audience/user participation to create immersive environments towards 'radical inclusion.'

As a songwriter, L'Hirondelle's focus is on both sharing nehiyawewin (Cree language) and Indigenous and contemporary song-forms and personal narrative songwriting as methodologies toward survivance. She has exhibited and performed widely, both nationally and internationally.

L'Hirondelle is the recipient of two imagineNATIVE New Media Awards (2005, 2006), two Canadian Aboriginal Music Awards (2006, 2007) and she is a recipient of the 2021 Governor General's Award in Visual and Media Art. She holds a master's degree in Design from OCAD University's Inclusive Design program (2015). L'Hirondelle also the Director of Miyoh Music Inc., a small Indigenous niche music publishing company and record label.



These medals are presented by John G. Hampton, former ICCA Board Chair and the current Executive Director & CEO of the MacKenzie Art Gallery and Reuben Friend, current ICCA Board Co-Chair and the current Curator at City Gallery Wellington.

## AGM: See Annual General Meeting Agenda

*The King Charles III Coronation Medal presentations will be followed by a blanketing ceremony recognizing distinguished members of the Indigenous arts community. The event will conclude with the ICCA Annual General Meeting, closing remarks, and the announcement of prizes.*

# CLOSING

## *Artist Talk & Reception - "Sonny Assu: Confluence"*

7:00 PM - 8:30 PM

Dunlop Art Gallery

Regina Public Library, Central Library

2311 12<sup>th</sup> Avenue, Regina

Indigenous artist Sonny Assu will deliver an artist talk about his artistic practice with a focus on the current exhibition. This will be followed by an audience Q&A period and reception.

### About the exhibition:

Sonny Assu is a member of the Ligwít̓da'xw people of the Kwakwaka'wakw Nations on Vancouver Island. This exhibition, called Confluence, brings together several bodies of work that respond to the ongoing impacts of colonialism on Indigenous communities, such as the loss of land, language, cultural belongings, traditional knowledge, and self-determination.

Working in many mediums, Assu sparks conversation about Indigenous life. He often uses humour and pop culture to connect with audiences, while also drawing on the visual traditions and histories of his ancestors. Through this blending of past and present, his work reclaims stories of power and identity, celebrating Indigenous strength, resilience, and perspectives.

Sonny Assu, an Indigenous artist of the Ligwít̓da'xw of the Kwakwaka'wakw Nations, was raised in North Delta, BC, and now lives on his ancestral land on Vancouver Island. He studied at Emily Carr University and earned an MFA from Concordia. His many honours include the Emily Carr Distinguished Alumnus Award, BC Creative Achievement Award in First Nations Art (2011), Hnatyshyn Foundation's REVEAL Indigenous Art Award (2017), and the Eiteljorg Contemporary Arts Fellowship (2021). Assu has exhibited widely in Canada and internationally, with works held in public and private collections across Canada, the UK, USA, and Australia.

# CLOSING

## *Artist Talk & Reception - "Sonny Assu: Confluence"*

Sonny Assu

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# See You Next Gathering!



August 24, 25, & 26 2027: Whitehorse

*Writing Our Place in History: Indigenous Curators and  
Critical Discourse – From Living Archives to Future Legacies*

This gathering will focus on the role of critical writing and discourse in shaping the history and advancement of Indigenous contemporary art and curatorship. Through our partnerships with C Magazine, Rungh, and CARFAC SK, and by engaging with the SCANA archives, we will reflect on how writing documents, critiques, and strengthens Indigenous voices in art history. Together, we will explore the importance of building living archives that preserve our perspectives while creating pathways for future legacies. By sharing experiences, strategies, and insights, participants will examine how writing and critical dialogue serve as tools of sovereignty, visibility, and transformation for Indigenous artists and curators across territories.

## Let Us Know How We Did:

