

Project Descriptions

Michael Belmore - Coalescence

Long before roads and railways connected us, we were profoundly linked by our waterways. For LandMarks2017/Repères2017, Michael Belmore explores this profound connection through *Coalescence*, a sculpture whose four parts span thousands of miles across Manitoba and Saskatchewan. *Coalescence*, named after the process by which different elements become one, uses copper and stone to frame the historic path of the glacier that once covered much of North America. Beginning at the mouth of the Churchill River and spanning the boundaries of the Arctic Watershed, the sculpture's four parts are located in Cape Merry, Prince of Wales Fort National Historic Site (MB), The Forks National Historic Site (MB), Riding Mountain National Park (MB) and Grasslands National Park (SK). Across this great distance, Belmore has installed copper-lined stones to mark important meeting points between water and land, both existing and ancient. The use of copper creates the impression of radiating heat - connected hearths that evoke parallel histories of migration, displacement, erasure, and the resilience of communities across vast distances. As the stones shift and settle and the copper greens over time, this sculpture will remain a reminder of change. And, if growing populations of bison in Grasslands National Park begin to use the stones for rubbing, renewal.

Jeneen Frei Njootli - Being Skidoo

In the Vuntut National Park area of the Yukon, people journeying over land often do so by skidoo - a vehicle as essential to travel today as sled dogs have been for centuries. Vuntut's Gwitchin community has long outfitted its sled dogs with beautifully embroidered blankets that speak to the value of people's relationships with the dogs, the caribou they harvest together and the land itself. In *Being Skidoo*, artist Jeneen Frei Njootli explores these relationships and the practice and aesthetics of reciprocity within the Gwitchin community of Old Crow - youth at Old Crow's Chief Zzeh Gittlit School create embroidery, beadwork and textile arts. After researching dog blankets in her community, the artists will adapt the blankets to fit skidoos, creating a regalia for the vehicles, that acknowledges them, like sled dogs are honoured, as tools and partners in travel. With their regalia, the skidoos along with the artists, guides and a camera crew will journey into Vuntut (cooperatively managed with the Vuntut First Nation). The film *Being Skidoo* offers a look at our intimate and connected relationships with the North: the elements, the land, its animals and one another.

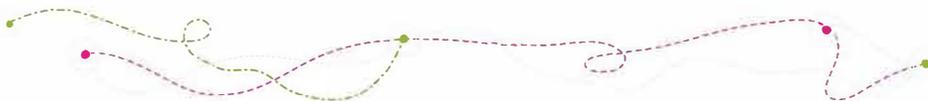


Maureen Gruben - Stitching my Landscape

Rising up from the shores of the Beaufort Sea, the **Pingo Canadian Landmark** area near Tuktoyaktuk (NWT) has provided wayfinding for Inuvialuit travellers for centuries – not to mention lookouts for spotting caribou, whales, and other wildlife. Wholly unique to the Arctic, these enormous ice-filled hills have seen the changing realities of Indigenous peoples, the arrival of the whalers, and the consequences of our crisis in climate. For *LandMarks2017/Repères2017*, artist Maureen Gruben explores this landmark (which is cooperatively managed in accordance with the Inuvialuit Settlement Agreement) and its legacy of change, drawing on local knowledge of ice conditions to drill ice fishing holes on either side of the channel surrounding Canada's highest pingo – the Ibyuq Pingo. The artist uses traditional Inuvialuit materials and sewing techniques, stitching through the ice with red rope that zigs and zags across the channel. At the channel mouth, she 'blankets' the ice, arranging seven red Hudson's Bay Company blankets into the Inuvialuit delta trim pattern that's often used to decorate parkas. These acts of adornment are traditionally used in textiles and regalia as a means of celebrating and enhancing their beauty. For Gruben at the Ibyuq Pingo, they are also about relating with, reflecting on, and ultimately valuing the land.

Cherly L'Hirondelle and Camille Turner - Freedom Tours

Whose stories are we missing when we speak about land and freedom? It's a profoundly important question for artists, Cheryl L'Hirondelle and Camille Turner, who share a keen interest in the mapping of public memory – our countless stories untold and songs unsung. Their *Freedom Tours* project for *LandMarks2017/Repères2017* focuses on Ontario's **Thousand Islands National Park** and **Rouge National Urban Park**. As the oldest park east of the Rockies, the Thousand Islands is rich in diverse, place-based narratives. The artists will host boat tours of the area that reimagine some of these histories in song. The Park comprises Akwesasne Mohawk lands and, given the proximity of the waters to America, borderlands – so the storytelling potential is vast. Conversely, the Rouge is the nation's *youngest* urban park. In early 2017, the Park was allotted new acreage by the House of Commons, as well as new protections for its ecosystems, wildlife and proximal farms. In the case of the Rouge, the artists will conduct walking tours, to explore lesser-known area landmarks, inviting the public to join them in making flags and marching together to celebrate species and diversity in the park. This dynamic artist pairing is inspired by concerns about freedom that drive both L'Hirondelle's work with incarcerated women and song, and Turner's enquiry into underrepresented histories of the black experience in Canada.



Ursula Johnson - (re)al-location

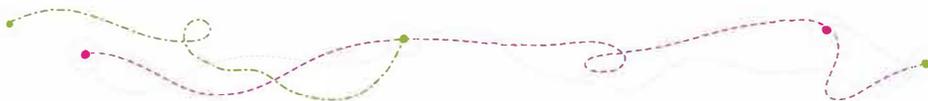
When people practice Netukulimk, the Mi'kmaw philosophy of self-sustainability, it is said that they go into the forest to sustain themselves – to live responsibly off the land. They don't go simply to live, but rather to obtain the necessary resources, be they physical or metaphysical, to *survive*. In her *LandMarks2017/Repères2017* project, *(re)al-location*, artist, Ursula Johnson calls upon others to approach our environment with responsibility, intention, acknowledgement and respect. With *(re)al-location*, Johnson explores past, present and future relationships among area communities that have historic ties to **Cape Breton Highlands National Park (NS)**. Coming together in a series of facilitated conversations with the artist, inhabitants share their local knowledge and traditions and reimagine them into the present. Part of Johnson's contribution is the production of a unique foliage fabric pattern informed by the park's forest ecosystem and its evolution over time. A gift to the engaged communities, the design will feature prominently in a participatory performance event and celebratory feast, contributing to a renewed sense of stewardship and connection with the land.

Rebecca Belmore - Wave Form

Sound provides context, it carries information. Sound is a huge emotional driver. With a quartet of sculptural objects, Rebecca Belmore asks the question: Do we take sound for granted? Belmore's sculptures for *LandMarks2017/Repères2017* encourage visitors to actually pause and listen to the natural sounds of the land. The four sculptures, situated in **Banff National Park (AB)**, **Pukaskwa National Park (ON)**, **Georgian Bay Islands National Park (ON)**, and **Gros Morne National Park (NL)**, vary in shape, responding and conforming to each natural site. Each sculpture amplifies the *living* sounds that are particular to the location. Each sculpture, in its own way, encourages us to hear and consider the land and our relationship to the land. Whether it's the Rocky Mountains of Banff with its ancient forests, running rivers and meadowland; Pukaskwa's rugged Lake Superior shoreline and birdsong; Georgian Bay's windswept archipelago; or Gros Morne's sea stacks and unique geological history. *Wave Form* provides us with the natural soundtrack we may have missed before, the one that was there all along.

Raphaëlle de Groot - Subsistences

Water connects the islands in an archipelago, but what connects those who live and work in proximity to an island chain? Raphaëlle de Groot's *Subsistences* looks at how the people of this Côte-Nord Minganie region experience their natural environment. The **Mingan Archipelago National Park Reserve (QC)** lies beyond the 50th parallel, along the North Shore of the Gulf of St. Lawrence. This uncommon



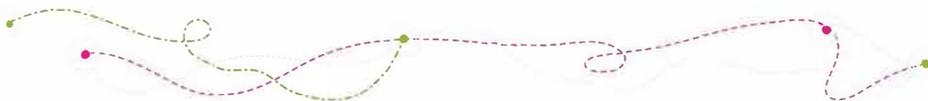
area is notable for its limestone islands, granite islets and reefs, where seals congregate and over which, seabirds soar – a place where diverse communities have lived for centuries. Developed with inhabitants of the area spanning Longue-Pointe-de-Mingan to Nutashkuan, this project uncovers the unique, mainland *cultural* archipelago that has arisen in response to the region's geography. Innus, boat captains, historians, teachers, scientists – these are some of the many community members with whom de Groot has spoken, gathering stories and objects that become sculpture and performance. In the travel from place to place, De Groot's *Subsistences* expresses adaptability, migration, natural processes and transformation - a multitude of connections to the territory, as well as the myriad and meaningful ways these connections are described.

Douglas Scholes - Wanderer: (re)Marking

Linking the Atlantic Ocean to the heart of our continent, since 1825, Montréal's Lachine Canal has provided an important gateway, for both the passage over water and the development of an island city. *Wanderer: (re)Marking* invites us to become better acquainted with the Lachine Canal National Historic Site (QC) through the experiences of a character called the Wanderer. As the Wanderer, artist Douglas Scholes performs various Canal walks and on-site acts of maintenance. His beeswax sculptures, which appear along the Canal over time, *themselves* become intriguing landmarks. His performative walks lead to a photo and video series. Stories emerge from these characters of Wanderer and Canal, which reveal both the histories and the possible futures of the Lachine Canal. Given the nature of the site, these stories are both diverse and collaborative. Scholes has invited other artists to contribute. Multimedia musical band Atobop; writer Daniel Canty; sound artist Christian Carrière and visual artist Felicity Tayler also connect with the site. Their contributions create a musical, fictional, aural, and archival record of the Canal, that through artworks, reveals its past, its legacy and its amazing artistic potential.

Jin-me Yoon - Long View

Jin-me Yoon looks across an ocean and through time in *Long View*, examining the events that move people, and how they also shape the future. This intercultural, intergenerational study for *LandMarks2017/Repères2017* builds on past work by the artist, who emigrated from Seoul to Vancouver in 1968. And it's brimming with the questions so many of us share – questions of migration, belonging and the true nature of home. It transports us to the rugged western edge of the country, the Pacific Rim National Park Reserve (BC) with its wide-open view of the Pacific Ocean. For Yoon, this view inspires a consideration of past, present and future relations between Canada and Asia. It resonates with *Long View's* community



engagement events, which include a series of discussions that explore the Cold War history of the Pacific Rim and also investigate ideas of place from both Indigenous and immigrant perspectives. Finally, it yields the contemplative images – both moving and still – that are used to produce a series of postcards for *Long View*, as well as a video. These show the artist and her family on the beach, and afford us a unique lens through which to view self, place, belonging and race within the context of Canadian identity.

Bo Yeung and Chris Clarke - Weaving Voices

A collection of buildings and outposts mark the era of the Klondike Gold Rush, when some 30,000 prospectors descended on the traditional territory of Tr'ondëk Hwëch'in in Dawson City, Yukon. Chris Clarke and Bo Yeung's *Weaving Voices* unfolds within the Klondike National Historic Sites of Canada (YT). The artists invite visitors to experience a journey of community oral history. *Weaving Voices* is launching on June 11, 2017, the birthday of the Yukon and the seventh anniversary of the National Apology to Survivors of Residential Schools. On this anniversary date, Clarke and Yeung will lead community members and area visitors on a journey through the area's oral histories. Visitors will find themselves stopping in front of buildings and reimagining the events, the experiences and the colossal impact of colonization on the Tr'ondëk Hwëch'in. Visitors can also experience a journey through the area's history with *Weaving Voices*' audio installations. Quiet spaces have been created by Clarke and Yeung, for *Weaving Voices*' visitors to sit, to listen and reflect.

