

EDMONTON EXCAVATIONS

Erin Sutherland with Tiffany Shaw-Collinge

*nitâpowakêyihîten êhahkamêyimoyahk kakiskêyimikowisiyahk
isi iyiniw tâpasinahikêsak, okanêyihîtahkik tâpasinahikêwinahk,
okiskinohamawâkanak, okihcikiskinohamawâkanak êkwa
kâkiskêyihîtamohowêt ôma ohci osâm ayisk kitâpasinahikêwininaw
ita kîstanaw kâcimohtatâyahk iyiniw ihtwâwina, êkwa
êhisikaskihoyahk kîstanaw kiyâm âta kakîpêhispayik
pêhcinâway kakîkakwêkwêskinikawiyak, kitikahikawiyak,
êkwa katipêyimikawiyahk. kahisimâmiskohtamahk
êkwa kitâpasinahikaninaw êkwa kitisihtwâwiniwa anihi
kâwihakihîtêhki kwêyask kâcimohk kakwêhisimêscihkawiyahk
ahpô kêsikwêskinikawiyahk, kotaki isi, stasis êkwa wiyawâw
kâhisipimâtisicik.*

—Heather Igloliorte, 2012

ispî manitôwikîsikanipîsim 2014, nikîhitohtânân êmîcisohk asci mihcêt
ayisiyiniwak ohci Edmonton Indigenous tâpasinahikêwin mâmawinitowin.
kîmâmawinitowak kamâmiskohtahkik mêkwâc êhisîwêpinkêhk ohci mêkwâc
ôma tâpasinahikêwin amiskwacîwâskahikanihk êkwa Alberta pikwihîtê isi.
êkota kihayâwak iyiniw osihcikêsak, tâpasinahikêsak, kâkanawêyihîtahkik
tâpasinahikêwina, kâhisihciktahkik tân'si wâskahikan kêsîhtâhk, êkwa
kâpaminiwêcik asci mîna aniki kâhatoskâtahkik êkwa kâsihtoskâkêcik
ohci amiskwacîwâskahikan kâtakahkîcik iyiniw tâpasinahikêwin
mâmawinitowin. mâmawinitowin ôma êkwayâc êkwa wîhitakon Ociciwan
Contemporary Art Collective. nistam mâmawapiwina ôhi kamâmiskohtamihk
kakiskêyihîtamihk iyiniw tâpasinahikêwin ôta amiskwacîwâskahikanihk,
êkîhisimiywêyihîtâkwak pêhcinâway êkwa tân'si kêsîhcikâtamihk nikânihk.
êkonik ôki kânihtâhosihcikêcik – êkwêyâc kâmâcihtâcik asci aniki âsay
ômisiyisi kâhisîhikêcik – kîmâmiskohtamwak tân'si êhisîyinihkâtahkik
êkwa kâkîpêhitôtahkik, iyiniwak êkwa kâwîcohkamâkocik tâpasinahikêwin
kâpaminahkik kâmâmiskohtahkik tân'si êhitêyihîtahkik êwako ôma ohci
amiskwacîwâskahikanihk.

kâmâmawinitowicik kiskêyihîtamohowêwak kîkwây
kâmâmîtonêyihîtamihkocik iyiniw tâpasinahikêwak, designers, êkwa
opaminikêwak kâpaminiwêcik ôtênâhk, kêsikâtînacik sônîyâwa, ita
kâhatoskêcik, êkwa ita kâwâpahtihîwêcik osihcikêwiniwâw, tânisi mîna
êhisihayimahk kawîtâpisômîtok tâpasinahikêwikiskinohamâtowikamikwa,

asci mîna kêsikiskêyimihcik iyiniwak êkota kiskinohamâtowikamikohk.
 mihcêt mâmiskohtamwak êpihkwêyihitamihkocik iyiniw tâpasinahikêwak
 kakanawêyihakwaniyik iyiniw otâpaskinahikewiniwâw ôtenâhk, ayiman
 ayisk kawîcihcik sônîyâwa ohci. êkwa mîna mâmiskohtamwak tân'si kwêyask
 kêsitipohcikêhk êka ita awiyak kapômemiht ahpô pîtos kêsikanawâpamiht.

tân'si êhisimâcipitamihk, êkota ohci, êkospi kâkimîcisohk Ociciwan
 Contemporary Art Collective. paskwâwiyinîmowin, ociciwan [o-sit-
 sti-wan] itwêman the current comes from there. Ociciwan, ahpô the
 current, êhotwêmakahk ohci Amiskwaciwâskahikanihk (Edmonton) ita
 êmâwawinitohk, êsihkiskâtohk ohci ôtê nîkânihk êkwa kamanâcihtâk
 pêhcinâway êkwa anohc kâhitâkamikahk. ôma ohci, Ociciwan mêtoni
 ahkamêyimitotamwak kawîtâpisômâcik êhahkamêyimoyit mâmawinitowin
 ohci iyiniw kâosihcikêcik, tâpasinahikêsak, kâkanawêyihahkik
 tâpasinahikêwina êkwa aniki kâsihtoskawâcik otâpasinahikêsa êsihkîmâcik
 kotaka(iyiniwa ahpô kotak ayisiyiniwa) kawîcimâmiskohtamâtocik
 kwêyask êkwa kamanâtisicik mâmiskohtâkwâwi tânisi êhitêyihitamihk
 anohc iyiniw tâpasinahikêwin ôta Alberta. ênohtêhahkamêyimoyâhk
 kawîtâpisômîtohk, kanîkânistahk tâpasinahikêwin êkwa nitwâcihtwâwin
 êkwa kasihtoskawâyâhkik mâmawinitowina kamâmiskohtamâhk iyiniw
 tâpasinahikêwin ôta ohci êkwa misiwihtê kêsikiskêyihâtâkwâki iyiniw kîkway
 kâhisipayikocik.

êkâkihtwâm miskohcikâtêki Ociciwan tâpasinahikêwina – êkwa êkîpehtamâhk
 êmiskohcikâtêhk kayakaskâhk mâmawinitowin – êmâmitonêyihahkik
 tân'si ôma anohc iyiniwak kâtâpasinahikêcik kêsîwaskawihîtotahkik
 pêhcinâway kâkimâyitohtamihk êkwa kâkîhayimahk kamiyowîtatôskêmitocik
 pâkisimohtâk tâpasinahikêwikiskinohamâtowikamikwa êkwa iyiniw
 mâmawinitowina. kiskinohamâkisowin tâpiskôc tâpasinahikêwin
 kâhisikiskêtamihk, Anthropology, nitoskamawin êkwa anihi êkotwa
 kihcikiskinohamâtowikamikwa ohci kayâs âcimowikamik êkwa ita
 tâpasinahikêwina kâwâpahtihwêhk êpiskihîstâcîcik iyiniw tâpasinahikêwin ahpô
 kîkway kawâpâcihtâk ohci iyiniwihtwâwin. kâhâpahtahk mônîyâwihtâwina
 êkwa kâhisitâtâpastêhki naspihîcikanihtwâwina anita kiskinohamâkosiwina
 pêhcinâway namôya mâmiskohtamwak ihtwâwina êkwa pêhcinâway
 kâkîhisihayimahk êkwa âskaw namôya kwêyask êkîhisinîsîtohcikâtêk tânisi
 êhitêyihâtâkwak. isihîtwâwin kihcikiskinohamâtowikamikwa kîhitwêtâwak
 tâpiskôc ôhi tēpiyâhk iyiniw âpacihtikana ohci nanâtohkôskânêsowin ohci
 êkwa kîkanawêyîcîkâtêwa kayâsâcimowikamikohk, kêsikiskêyîcîkâtêk
 êkîhitakoki. êkosi kâkîpêhispayik, namôya iyiniw tâpasinahikêwin êkwa
 kakîmawacihtâhk tâp'wê kihohcispayin. âta kâwê ôma êpimisahamihk
 ita êmiskohcikâsocik iyiniwak ôta tasi êkwa ita kâwâpahtihwêhk
 tâpasinahikêwina ita kamâmiskohtamihk isihîtwâwina, kēyâpic mâka
 mêtoni ôki tipêyihîtamohkâsowak ôhi kâkanawêyihahkik. êwako ôma
 ohci, Jolene Rickard masinaham, “paminisowin anima kâwîcihîkok
 pêyakwan êhitwêhk êmistêyihahkwak” êkwa tâpasinahikêsak êkota
 kânîtawêyimihcik kanâkatohkâtahkik kâpimimêskocikpayik anohc.
 êwako ôma, kêsîmâmawîhatoskâtamihk, Ociciwan mâmiskohtamwak

tân'si kêhcinâ kâhisinisohtamihk ita kwêyask kêsihcikâtihcik ita
wîstawâw kapimikanawêyicikâteyiki êkwa kahpimipayihtamâsok tânisi
ênohtêhisihcikêcik.

Tanya Lukin Linklater êkwa Duane Linklater's A Parallel Excavation
natonikêwak ôma tân'si êhisinêyihâtawahk miyowicêhtowin ohci aniki
iyiniwak êkwa kihcikiskinohamâtowikamikwa, êkwa ayiwâk ohci, tânsih
iyiniw tâpasinahikêwin kêsî itâpacihtâhk kanitawêyihamihk kwêyask
kêsîhispihtêyihakwak. tâpasinahikêwak atoskâtamwak kêsînisitohtamihk
kakwê wâpahtihwêhk tâpasinahikêwina êkwa kotak kiskinohamâkisowina
tâpasinahikêwak osihcikêwina. ôhi
osihcikêwina êhâniskohmakâki êkwa kwêyask mâmitonêyihamowin ka
kihkanâkwahk kâkî oskâyiwan êwihispâyik ita masinipayihowin êkwa
nitoskamawin ayâwin isih êpikwiyamihk ôta askihk. kâwâpahtihwêhk
tâpasinahikêwak kîmâmiskohtamwak êwako ôma kâkî pêsî wâpahtahkik
amiskwaciwâskahikanihk, êkwa kêsînistawêyihcikâtêhk kanîkânispayik
êkwa êhitahkohk iyinihtwâwina ita tasi mâmawinitowin kamâmiskotâmihk
tân'si kwêyask kawîtataskêmâcik kihcikiskinohamâtowikamikwa. êkosi êkwa
kaskîhtâwak itê tâpasinahikêwina kamamiskôtahkik isihcikêwina, pêhcinâway
êkwa mâmawi ôta êkwa misiwê askiy.

kâ pikiskwâtahkik Ociciwan awa kâwicihiwê, Erin Sutherland, Tanya
Lukin Linklater pikiskwâtam wiya ôma Alutiiq wikiwin wahkohtowin
asci nitoskamawin êkwa ayisiyiniwin. Kodiak Island, itê kâkîhohpihkit,
kiskêyiham wiya ita kâkîhayâhk ayisiyiniwin êkîsôhkisicik pêhcinâway.
Lukin Linklater itwêw, tâpiskôc kotakî mâmawinitowina, mihcê otayisinîma
kâkîhisîwâpahtahkik isihwâwin otinamwak kânitwâcihtâcik kîkway
êkwa nahastâwak itê katipêyihâtahkik kihcikiskinohamâtowikamikwa
kakîmawacihtâcik âpacihihikêwina. kâ nihtawastât mosci osihcikêwina
ôhi Horsehair Question #1 ekwa #2 nawâc kiwâpahtihikonaw
atâmiskamikohk. nawâc ôhi Inuit tâpasinahikana kâwâpahtihwêhk
kiwâpahtên tânsih kiwetinohk iyiniwak êsî kanawâpamihcik ohci
tâpasinahikêwikiskinohamâtowikamikwa, Lukin Linklater kwêyask itôtam.
êwako ôma kikiskinohamâkonaw pîtos kiwetinohk mâmawinitowina
kâkîpaskinamihk iyiniwihwâwin êkwa tânisi kêsînisitohtamihk anohc.

Duane Linklater mîna nihtâwastâw isihcikêwina itê mâna iyiniwak
namoya kâkîhakimihcik. Linklater otâpasinahikêwina kiskinohamâkew
êkosi ôma piskic astâniwîw anita kihcikiskinohamâtowikamikwa ohci
iyiniw mâmawinitowina. kwêyask kawâpahtamihk ôma paskêhitowin,
tâpasinahikêwin miyohastâw, kwêyask kêsînistawinâkwak êkwa
kasaminamihk, êkwa pîtos itascikâtêw ita kotaka âpacihihikana êhayâki.
pîcosês itastâw êkosiyisi pîtos êhisikanawâpahtamihk kâhitastât anihi
otâpasinahikêwina, Linklater ayiwâk ahkamêyiham iyiniw tâpasinahikêwin
êkwa awa wiya Lukin Linklater natonikêw tân'si ôma kwêyask
kahoyakihtamihk iyiniw tâpasinahikêwina.

nânapo otâpasinahikêwak pîtos isi kiskinohamâkêwak êhapacihtâcik
 osihcikewiniwâwa, kwêyask âpacihtâwak ôhi êmoscimâmwihastâk,
 kamanisamihk êkwa kamosênamihk. pêyakwan êhitâpacihtâcik êkwa
 pîtos kêsikanawâpahtamihk, pikonamwak ôhi kaskihtikahkihk Cartesian
 space. ispihci wiya kahkiyaw pêyakwan kêsihâpacihtâk tâpasinahikêwin ita
 kâhastêki, Linklater mâmitonêyihitam tân'si wiya êhitêyihthk kêtastêhki
 anita tâpasinahikêwikamikosihk, tahtahkohtastâw oskâyi waskicâyik
 tâpiskôc gymsum mistik êkwa pîwâpisk. nawâc atoskâtam isi iyiniwak
 kawîtataskêmitocik kési iyiniw mâmitonêyicikani ohci iyiniwihthwâwin
 kihcikiskinohamâtowikamikwa.

pihci Parallel Excavations, Tanya Lukin Linklater êkwa Duane Linklater
 nihtâwaskawîstamwak ôhi iyiniw tâpasinahikêwina isi mamihcihtâwin
 iyininawin êkwa pikonamwak ôhi namoya kwêyask kâwâpahtihwêhcik
 iyiniwihthwâwin. tâpasinahikêwak waskawinamwak kêsinisitohtamihk
 ôma kêsipayik kihcikiskinohamâtowikamikwa ka pimipayihthk. nawâc
 ispahâkêyimwak mâtakamikisowin ispihci nitoskamawin, waskawiwin
 ispihci tân'si isi mâmitonêyihcikêwin, ahkamêyimotohtam asci kêsinakacitâhk
 kanawâpahtamihk pîtos isi: ispihci wiya tâpwê nawâc êkihcisohekêyihthamihk.
 pêyakwan isi Ociciwan kâpakoseyihthk kési pimipayihthk, nawâc
 ayiwâk iyiniw êkwa iyiniwihthwâwin ohci mêmôc pîtos tâpasinahikêwin,
 osihcikêwin, oyahiwêwin, itôtamowin êkwa ita kâtâwâk kahitotâmihk. êwako
 ôma kihkânâkwan kakiskêyicikâtek ôhi kotaka, ahpô Lukin Linklater wîsta
 oshihcikêwina. êwakoni ôhi kiskeyihthamohiwêwina kâkanawâpahtamihk
 itwêmakana tân'si êhisimâmitoneyihthamihk, êkawecihkêmocik, ispihci
 wiya têpiyâ naskomowina. ispihci wiya kakwêhapacitâhk kayâs iyiniw
 âpacihtikana kakwê pahpiskihthastahk tâpasinahikêwina, tâpasinahikêwak
 kwêyask kakwêhisihcikêwak kêsimiyanawâpahtamihk êhapatahk iyiniw
 mâmitonêyicikan – êwako ôma Ociciwan Contemporary Art Collective
 êkawêsitoskakhik.

EDMONTON EXCAVATIONS

Erin Sutherland with Tiffany Shaw-Collinge

1. Heather Igloliorte, "'No History of Colonialism:' Decolonizing Practices in Indigenous Arts," in *Decolonize Me* (Ottawa: Robert McLaughlin Gallery and The Ottawa Art Gallery, 2012), 21-22.

I believe that we continue to assert our identities as Indigenous artists, curators, students, scholars, and activists because it is through our arts that we demonstrate the inconvertible continuity of Indigenous cultures, and our ability to survive and thrive despite centuries of colonization, oppression, and imperialism. It is by dynamic engagement with and presentation of Indigenous arts and cultural practices that we contradict colonial narratives of our eminent disappearance or inevitable assimilation, otherness, stasis, and acculturation.

—Heather Igloliorte, 2012¹

In December 2014, we attended a dinner with a number of people from the Edmonton Indigenous arts community. The group gathered together to discuss the current climate of Indigenous contemporary art in Edmonton and in Alberta more broadly. Attendees included Indigenous designers, artists, curators, architects and administrators as well as those working in and supporting Edmonton's vibrant Indigenous arts community. The gathering was one of the first held by what would become Ociciwan Contemporary Art Collective. These early meetings were aimed at discussing the current reality of Indigenous contemporary arts in Edmonton, its vibrant past and future possibilities. Arts professionals—both emerging and established—discussed their practices and their experiences, as Indigenous and allied arts administrators talked about their visions for Edmonton.

The group also expressed various concerns that face Indigenous artists, designers and administrators in the city, including access to funding, studio and exhibition spaces, the difficulty of collaborating with arts institutions while privileging Indigenous ways of knowing and maintaining creative support outside of academic spaces, as well as the potential precarity of identifying as Indigenous within those institutions. Many discussed concerns about keeping Indigenous contemporary artists in the city, given the challenge of acquiring ongoing financial support. They also discussed how to encourage diversified dialogue and criticality in a safe and engaging manner without the risk of lateral violence or racism.

What formed, in part, as a result of that dinner was Ociciwan Contemporary Art Collective. In Plains Cree, *ociciwan* [o-sit-sti-wan] translates to *the current comes from there*. *Ociciwan*, or *the current*, relates to the region of Amiskwaciwâskahikan (Edmonton) as gathering point that brings us all together, inspiring us to move forward while at the same time engaging us to respect the past and our moments in the present.² In this regard, *Ociciwan* seeks to connect to a rich and thriving community of Indigenous artists, curators, designers, arts administrators and art supporters while encouraging others (Indigenous and non-Indigenous) to join the conversation in a safe and respectful manner that magnifies diversified expressions of Indigenous contemporary art in Alberta. We look to advocate through collaboration, curation and research and to support the community through dialogue about Indigenous arts locally and globally as a way to raise awareness of Indigenous issues.

A recurring discussion within the Ociciwan collective—and one that we heard referenced in the broader community—focused on the ways in which contemporary Indigenous peoples in the arts engage the violent history and complex relationship between Western arts institutions and Indigenous communities. Disciplines such as Art History, Anthropology, Archaeology and the related institutions of the museum and art gallery have long histories of either excluding Indigenous art or presenting Indigenous visual culture. Using Western systems of value and imposed hierarchical iconographic systems, these disciplines have historically removed much cultural and historical complexity, and often dramatically changed the context and meaning of the work. Cultural institutions have historically defined Indigenous objects as ethnographic and relegated them to museum displays, thereby presenting Indigenous cultures as existing primarily in the past.³ As a consequence of this value system, the inclusion of Indigenous art in major galleries and collections has lagged.⁴ Although this history has begun to be reclaimed with a focus on Indigenous self-representation in those spaces and a dedication by some galleries to critique exclusionary practices, those institutions continue to apply discursive power over the objects contained within their walls.⁵ In this connection, Jolene Rickard writes, “sovereignty is the border that shifts indigenous experience from a victimized stance to a strategic one” and artists play an important role in that shift.⁶ Related to this, as a collective, Ociciwan discussed how our curatorial perspective could add to the negotiation of cultural space and the assertion of aesthetic sovereignty.

Tanya Lukin Linklater and Duane Linklater’s *A Parallel Excavation* subtly explores the complicated relationship between Indigenous peoples and institutions, and more specifically, the role of Indigenous art in the destabilization of institutional discourses through the implied physical breakdown of barriers. The artists use excavation as a way to critically engage with the gallery itself and the connected disciplines found between the artists’ practices. These methods of excavation interact and inform each other to predict new ways of bleeding between pictorial and architectural space through excavating the ground, the sacred earth and dissecting the walls, the constructed settler space. This installation explores both of the artists’ personal connections

2. Amiskwaciwâskahikan, meaning Beaver Mountain House, is the Cree word and original place name for the region now known as Edmonton (the region was re-named Fort Edmonton in 1795 by Hudson’s Bay Company settlers).

3. James Clifford, “On Collecting Art and Culture,” *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art* (Cambridge: Harvard University Press, 1988), 215-255.

4. In her chapter “Hard Inclusion,” in *On Aboriginal Representation in the Gallery*, Lynda Jessup points out that major Canadian art galleries, such as the Art Gallery of Vancouver, the National Gallery, and the Art Gallery of Ontario had no collections of Aboriginal art, except for Inuit art created before mid-century at the time of publication in 2002. There were, however, a small number of exhibitions that brought native-made objects into the National Gallery in the early twentieth century, although the narrative constructed was one that supported beliefs that complemented ethnographic classification systems (xiv).

5. While many galleries and museums have made extensive efforts to include Indigenous peoples and their cultures in institutional processes, there remains much more to be done.

6. Jolene Rickard, “Sovereignty: A Line in the Sand,” *Aperture Summer* (1995): 51.

to the Edmonton region, their acknowledgment of preceding and existing cultural resources in the community with commentary on possible relationships and outcomes with institutions through the use of critical placements and performative interactions. By inserting themselves into the gallery and playing with the physicality and performance of the space the artists comment on its structure, history and collection with local and global intentions.

In conversations with Ociciwan member Erin Sutherland, Tanya Lukin Linklater spoke of her Alutiiq home's intense relationship with archaeology and anthropology. Kodiak Island, where she grew up, has a strong history of anthropological presence, and Lukin Linklater was acutely aware of that history throughout her childhood. Lukin Linklater explained that, as in other Indigenous communities, many of her peoples' visual culture was taken by researchers and placed within the ownership of institutional collections. The exploration of instruments she arranges for the works *Horsehair Question #1 and #2* forms a deeper history that the viewer can imagine exists within the foundation of the gallery or even deeper, in the earth below. Juxtaposing the stacked excavation tools with Inuit prints that are displayed within museum cases also mirrors Northern peoples' relationship with arts institutions, Lukin Linklater makes the institutionally constructed distance between the cultural object and the viewer visible. The dichotomy created between the displayed prints and the excavating equipment expresses the various ways in which Northern communities were mined for their visual culture and the ways in which those histories continue to influence a broader public understanding of these cultures today.

Duane Linklater also asserts the materiality of the institution that has historically excluded Indigenous peoples. Linklater's work brings to mind the liminal space that separates the institution from Indigenous communities. To highlight this separation, the artist's work reduces, blurs and replicates the walls of the gallery, making its structure visible and available to be touched, leaned upon, and interacted with by seemingly dissimilar objects. By reinterpreting the structure of the constructed wall surface and the adjacency of the gallery wall surface to that of the gypsum construction of his artwork panels, Linklater is literally taking up additional space for Indigenous art while Lukin Linklater investigates the appropriation and placement of values on Indigenous art.

Both artists explore the materiality of structures, playing with these material references through the simplification of assembly, cutting and unearthing. Using similar methods and arrangements they explore and break down the framework of horizontal (the ground) and vertical (the wall) planes of Cartesian space. Rather than inserting vernacular Indigenous structures into the gallery to take up additional space and prominence, Linklater takes apart and reorganizes gallery walls, overlaying new surfaces within the gallery that interject and interact with the familiarity of commonly used construction materials such as gypsum, wood and steel. Rather than connecting to the semiotic operations of the gallery, their interactions interpret a deeper history

of colonial arrangements reappropriated through extensions and placement, which inherently expands the manifestation of literal and imagined field of Indigenous engagement with cultural institutions.

In *Parallel Excavations*, Tanya Lukin Linklater and Duane Linklater explore the role of Indigenous artists in decolonizing the gallery and its collecting practices by breaking down its environmental and cultural confines. The artists provoke our given understanding of the institution as absolute in their subtle approaches to the movements of constructed space. Their emphasis on process over artefact, interactivity over subjectivity, challenges the conventions of display in art galleries that audiences have become familiar and comfortable with: the categorical simplification and detached view of Indigenous objects as fixed historical objects devoid of contemporary meaning. Similar to the way Ociciwan hopes to operate, the nuanced act of excavation emphasizes a broader civic and cultural provocation for a renewed discourse amongst the fields of art, architecture, design, performance and the spaces allocated for these activities to take place. This is made clear in the unfinished appearance of Linklater's gypsum panels, or Lukin Linklater's instruments and their placement in relationship to each another. The atmosphere surrounding the objects indicates they are points of view, asking questions, rather than telling answers. Rather than using historical Indigenous tools to dissect the gallery, the artists use and reconstruct settler methodologies through an Indigenous lens—a contemporary approach that Ociciwan Contemporary Art Collective aims to support in our endeavours.

Notes

Clifford, James. "On Collecting Art and Culture." In *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art*, 215-255. Cambridge: Harvard University Press, 1988.

Igloliorte, Heather. "'No History of Colonialism': Decolonizing Practices in Indigenous Arts." In *Decolonize Me*, 18-27. Ottawa: Robert McLaughlin Gallery and The Ottawa Art Gallery, 2012.

Lynda Jessup, "Hard Inclusion." In *On Aboriginal Representation in the Gallery*, edited by Lynda Jessup with Shannon Bagg, xi-xxvii. Hull: Canadian Museum of Civilization, 2002.

Rickard, Jolene. "Sovereignty: A Line in the Sand." *Aperture Summer* (1995): 5.