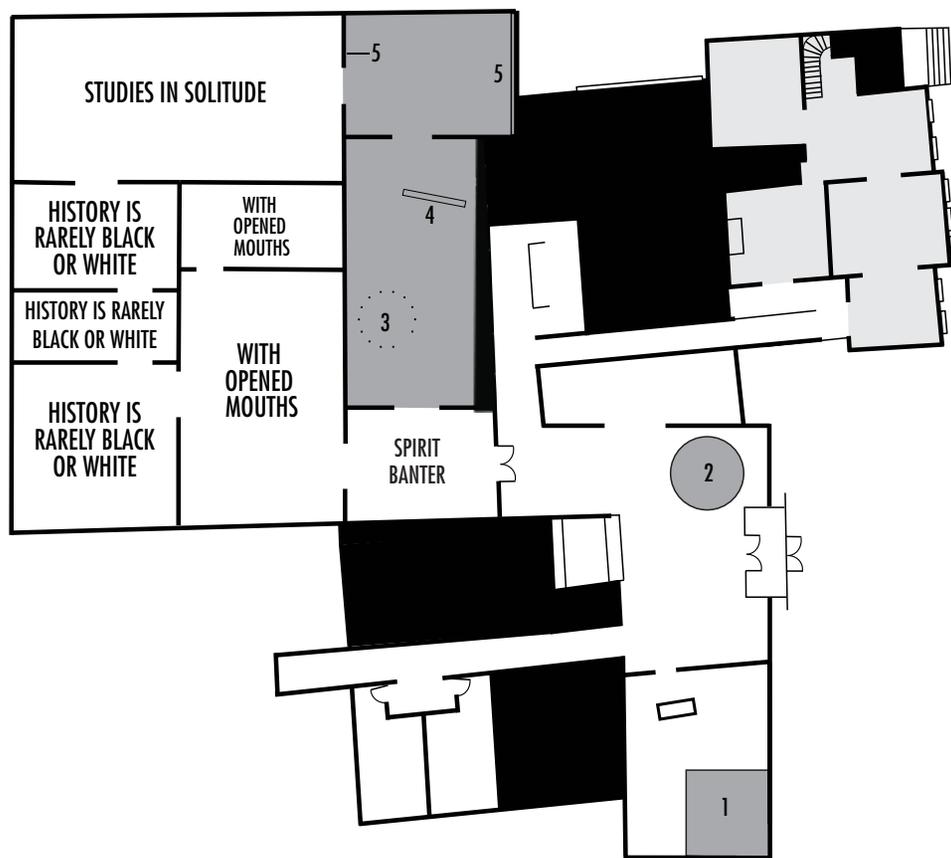


CURATED BY AMY MALBEUF AND JESSIE RAY SHORT

**Lii  
Zoot  
Tayr**

(OTHER WORLDS)



## Lii Zoot Tayr

1. TANNIS NIELSEN
2. AMY MALBEUF
3. JESSIE RAY SHORT
4. TIFFANY SHAW-COLLINGE
5. SUZANNE MORRISSETTE

Daan li philosophie Indigene pimaatishowin ooshchipayin ooschi la forss. Kahkiyuw pimatisshowin ayaw li isprii, pi tapitaw maashchipayin. Ota la plas di la forss pi isprii, taanshi kahkiyuw waakootoyaak mitooni il i importaant pi li spaas nawaat li importaant ispiichi li taan.

-Leroy Little Bear

In Aboriginal philosophy, existence consists of energy. All things are animate, imbued with spirit, and in constant motion. In this realm of energy and spirit, interrelationships between all entities are of paramount importance, and space is a more important referent than time.

Ata kitayaan libre chi itetamun pi naandaaw itootamun, ki-mishchiminikashonaan aswaaml, sikom lii zitwel daan den plas osyel avek li linn mamawii-waakootoyaak. Namoo ki waapahten li linn, maaka ki-mooshihawaak.

-Nikola Tesla

Though free to think and act, we are held together, like the stars in a firmament, with ties inseparable. These ties cannot be seen, but we can feel them.

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Leroy Little Bear, "Jagged Worldviews Colliding" in *Reclaiming Indigenous Voice and Vision* (Vancouver: UBC Press, 2009), 77.

Nikola Tesla, *The Problem of Increasing Human Energy: With Special Reference to the Harnessing of the Sun's Energy* (s.i.: Merchant Books, 2020), 6.

Lii zoot tayr si te li twraazem daen series ooschi li exhibiiysoon aranzhii ooschi Amy Malbeuf pi Jessie Ray Short, aen kinnawaapatakik li oovraazh ooschi lii artiste di Michif. Oma kakihtwaam ooshitawin, lii artiste Malbeuf, Suzanne Morrissette, Tannis Nielsen, Tiffany Shaw-Collinge, pi Short— itahihshowaak didaan pi maaschiwaak kwaashtekamihk la tayr pi system ditwel chi nakatawetakik dahor, didaan pi kichi waayuw li spass. Nawaat kinawaapahtamaak li miyeu-isprii-inaakwa li science pi technology, li Artiste shapoopwaapahtamohk taanshi shiwaakootakik la forss kaya waapahtakik pi li nidii ooschi li isprii didaan pi waapahchikaatek. Enima kischii ay-ishchikatayk la forss ,sikom ikektrik, pi lii forss sikom gravitii, kishkaytakwun taanshi aen ishinaakwaa osyel misho-weyitay. Kahkyuw ayaaw enn fors alaantoor. Ashtew alaantoor kahkyuw aayawiin pi kahkyuw kahkwee pi kiiyapit, ayiimun chi mooshitayen (kakaat kahkyuw li taan. Ki shakamitonaan aswaambli ooschi ohihn lii fors, ahpoo kiishpin atooshkaymakii ooschi enima tapweetatawii taanshi chi atooshkaymakaa namoo kwayeh nishtotakaatek.

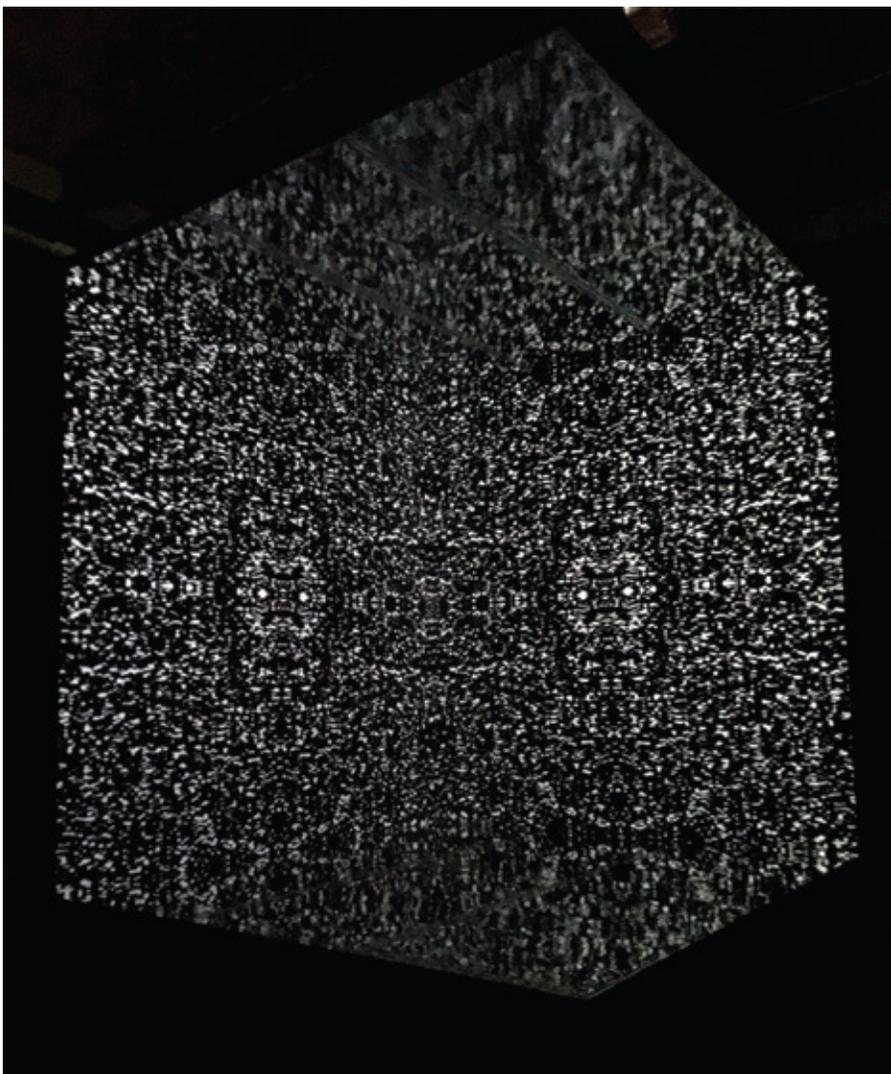
Other Worlds is the third in a series of exhibitions organized by Amy Malbeuf and Jessie Ray Short exploring the work of Métis artists. In this iteration, the artists—Malbeuf, Suzanne Morrissette, Tannis Nielsen, Tiffany Shaw-Collinge, and Short—ground themselves within and move beyond the earth and solar system to ruminate on outer, inner and deep space. With a particular focus on the ethereality of science and technology, the artists examine their relationships to unseen forces and concepts of spirit and in/visibility. The fundamental forms of energy, such as electricity, and physical forces, such as gravity, determine the observable structure of the universe. Everyone has an electromagnetic field around them. It exists around all beings and all things, and yet, it is difficult to perceive (most of the time). We are bound together by these forces, even if the mechanisms by which they are believed to function are not completely understood

Mishotashitamon ,li moond mamoo sashaweewaak aan wiikihcik avek pi nishtawiinakik pi taanishi nishtotakik lii sign pi lii siing pakaan itikwe,li zoot pimatishowin pi lii zoot tayr.Ashtew enima kaya kashkitayin wiitamon,amaatishoyen,pawaatamun, tii zhveu chi chimaatayki pi namoo kikashkitaan chi wiitamun,enima ka-ishpayik. Kahkway pakaan ashtek waashtaykamik ooma ayaawin.Kahkwey ohihn ka ishpayihk namoo ki kashkitaan chi tipaahikatek? Kahkwey paahkaan,kema paahkaan ishi pimatishowin,lii zoot tayr ki-wiichiweynaan aen kishkaytamaak obaen namoo kishkaytamaak.

Li zoot tayr nishtawihnamok li ayaawin ooschi namoo itipahikatek pi kanawaapahtam li spaas tardeu kishkaytamowin pi namoo kishkaytamowin. Lii artiste daan li exhibiyysoon oota natoonikaywak eka kwayesh kawiiitamik shapoo waapahtamik pi naashpitootakik li materiel pi li medium, taakwashtaak, maaka yaenk,mylar,di loo,la vitr, kicheeshkwewin,ilektrik plasma,pi pakaan kwekwee. Natoonamuk nakishkamok tar deu la fors di culture, famii pi taanshi ishi kinwaapahtamon la tayr chi ooshitak enima kashkitaak waaahchikaatek kaaya chiwaapahchikatek.Taanshi ka ishpayik la loovraazh ashtew avek kayaashk waakootowin, kashchwaak pawaatamowin,li mimwayr,pi lii nistwayr aahkinaa pi oochipita li bot ooschi lii parson iteytamoowin pi kwachikaymaw li kesyoon taanshi kishkaytamowin aayawin peyhitotaat. Sakaen Artiste oshitamowin sit e li taakkoopichkan ka nakishkamook kishkaytamowin avek kaya kishkaytamowin.

Broadly speaking, people are un-practiced at living with, acknowledging and interpreting the various signs and signals that comprise other possibilities, other ways of being, other worlds. The inexplicable persists, haunts, dreams, makes hair stand on end, instructs and confounds and frequently escapes straightforward explanation while having profound, if not subtle, effects. What else is there beyond this observable physical existence? What about those instances and occurrences that cannot quite be quantified or measured? What are the other possibilities, other ways of being, other worlds we participate in knowingly or unknowingly?

*Other Worlds* acknowledges the existence of the immeasurable and examines the space between knowing and unknowing. The artists in this exhibition explore the inexplicable through reflection and mirroring within materials and mediums including, but not limited to, mylar, water, glass, static, electrical plasma and other matter. They explore the intersections between the forces of cultural, familial and personal worldviews to make tangible the intangible. The resulting artworks are charged with ancestral and personal dreams, memories, and stories that push and pull on the limitations of human perceptions and raise questions about how knowledge comes into being. Each artist's creation is the binder that connects knowing to the unknown.



*Tannis Nielsen*

**Creation**

2020

*Video projected on reflective surface*

*Collection of the artist*

My investigations into static electricity led me to discover that the static/feedback on my television was actually residual radiation from the Big Bang that had taken over 14 billion years to appear! The revelation/discovery of this "ancient media" inspired me to produce visual and auditory video projects that use electromagnetic energy (the residual remnants of creation) as the main medium for articulating my own cultural, cosmological understanding of creation/genesis.

*Maanda sa nda-ndagkendmaanh gaakaasweweg waasmowin ngii-zhiwnigwan wii-mkamaanh sa wi gaakaasweweg nmiznaateschigan gegeti gii-aawan eshkoseg mashkawiziiwin gaa-bi-njibdeg sa oodi Gchi-Mbaasjiganing gchi-niibna nsa-bboon gaa-nzikaamgak manpii wii-bgombideg. Maanda sa gaa-mkamaanh "gchi-gete izhichigewin" ngii-gaazmigwan wii-zhitowaanh e-waamjigaadeg miinwaa e-noondaajgaadeg mzinaateschigaansan yaabjitomgak sa waasmowni-mashkawiziiwin (gaa-shkoseg pii gaa-zhichigaadeg aki) wi sa nikeying izhichigewin wii-dbaatamaanh niin e-zhi-gkendmaanh gchi-izhitoowin.*

With this work, I also relay my investigations into creation through the perspective of both quantum physics and Indigenous science.

*Manpii dash maanda nokiiwin, ndoo-ndagkendaanan kina gaa-zhichigaadegin aking zhi-gnowaamjigaadeg niizhing nikeying yaamgag, naasaab dash pii gnowaamjigaadeg miinwaa dash anishinaabe ezhi-gkendang ezhnaagwak miinwaa ezhchigemgak kina gegoo etemgak manpii aking.*

Blackfoot researcher Leroy Little Bear's notion of flux is central to this work, as I wish to articulate the sentient/animated qualities among all of our relations and their central role in expanding the fabric and consciousness of the "intelligent universe." Flux, combined with my interpretation of fundamental interactions in physics, is articulated through my interpretation of the four fundamental forces of nature: gravity, electromagnetic energy and both the strong and weak nuclear forces. These are experienced through the life-giving, fundamental elements of earth, air, water, and fire.

*Ayaajni e-nanaandawi-gikenjged Leroy Little Bear ezhnikaazad, ezhi-gkendang wi ezhi-aabji-aanjseg gegoo, aapji ndwendaagwad manpii nokiiwining, zaam aapji ndoo-bgosendam wii-dibaatamaanh kina gegoo gdinwendaagninaanig ezhiyaa'aad miinwaa ezhi-zhiibiignamwaad kina gegoo manpii etemgak "gkendaaso-king". Wi ezhi-aabji-aanjseg gegoo, aanikosing ezhi-gkendmaan zhiwe gizhemanidowiwini inakonigan niwini nikeying ezhi-nigaanendaagwak maanda manidoowiwini: aking e-debnigemgak, waasmowni-mashkawiziiwini, miinwaa dash go neniish meshkooziigin miinwaa e-niisaaniimgak waasowni-gaandnigewini. Nihiiing nonda zhi-gkenjgaadenoon zhiwe sa bimaadiziwini e-miigwemgak aki, bagidinaanmowini, nibi, miinwaa ishkode.*

Though this work is about creation/genesis, it actually has no beginning and no end. Its structure is cyclical and reminiscent of the Einstein-Rosen bridge theory, which postulates the plausibility of multi-dimensional portals/wormholes that bind parallel dimensions together in an abstract layering of both time and space. It also generates an abstract dialogue that aims to articulate what Indigenous professor Willie Ermine describes as, "the relationship between human inner space, the natural world, and the mysterious life force that permeates creation."

*Aanwi go aanwi maanda nokiiwini dbaataan ezhtoong, gaa go gegoo myaajtaamgak tesnoo miinwaa gaa gegoo e-shkwaaseg. Ozhichigewini sa gaataawi'aa dbishkoo go naanh Einstein-Rosen aazhgan dibaajmowini, wiindmaagemgak sa nonj e-ngokwaag miinwaa ezhiyaak, e-dkood deyaabshkoon wii-baabiitoosing apii miinwaa giizhigong. Aagwiita dash go gaaginoowichigemgad wii-dimaajmoomgak shpi-gkinoomaagewinini Willie Ermine ezhnikaazad, gaa-kidad sa " e-wiijiindiimgak sa biitooying biinji-bemaadziigiizhigong, bigwajii-aking miinwaa e-giimoodiziimgak binmaadziwing manpii sa gchi-izhichigewining."*

Chi miigwetch to Elder and cultural advisor Marie Gaudet, for graciously sharing the songs, prayers and Creation story in anishnawbemowini-who without their voice and wisdom, this creation wouldnt have been done.

*Gchi-miigwech ndinaanh Getzid miinwaa inaadiziwini gekinowizhiwed Marie Gaudet, gaa-mno-maadokiid ngamwinan, namewinan miinwaa Gchi- Ozhichigewini dibaajmowan anishinaabemong – giishpin bwaa naadmaagepa, gaawini maanda izhichigewini daa-gii-zhitosiim.*



Amy Malbeuf  
***A Once In A Hundred Years***  
*peyakwaw mitatahtomitanaw askiya*  
 2021

We are all bound by a covenant of reciprocity: plant breath for animal breath, winter and summer, predator and prey, grass and fire, night and day, living and dying. Water knows this, clouds know this. Soil and rocks know they are dancing in a continuous giveaway of making, unmaking, and making again the earth.

kahkiyaw kiwitapisomitonaw ewicihitoyahk: oskihtepak yehewin ohci pisiskiw yehewin, pipon ekwa nipin, nocihiwewin ekwa minahowin, maskosiy ekwa iskotew, tipiskaw ekwa kisikaw pimatisiwin ekwa nipiwin. nipiy kiskeyihtam, waskow kiskeyihtam. asiskiy ekwa asiniyak kiskeyihtamwak enimitocik kamekihk osihcikewin, enanansinahkik, ekwa kihtwam ehosihtacik askiy.

—Robin Wall Kimmerer

Water is a critical life force. The water within my body and yours undergoes complex processes to keep our hearts beating. We do not see these changes but we know they are happening. The ways in which water moves throughout the body of Mother Earth is equally, if not more, complex. The uptake of water by plants, transpiration, evaporation, and the various processes of water below ground are largely unseen by human eyes yet they sustain all life.

nipiy kipimacihikonaw. nipiy kayak niyawihk ekwa kiya asci kiwicihikonaw ohci pahkahokowin. namoya kiwapahtenaw maka kikiskeyihtenaw ohi ehispayiki. nipiy kesi waskawipayik okawimaw askiy anima peyakwan iyikohk, kispin eka ayikwakes, sohkahes. kahapacihitacik nipiy oskihtepak, ehispayik, mestapahtepayin, ekwa kotaka kesi-meskocipayik nipiy atamaskihk namoya kaki-mosci-wapahcicatew ekwa ewako ka-pamahcikhoyahk.

This work is a reflection on the systems people create that are invisible and visible interventions into the natural processes of water. As partially visible hydraulic conduits within landscapes, culverts are a visual reminder of underground water systems, both natural and manufactured. As water moves through manufactured systems (such as wastewater ponds in the oil and gas industry or culverts that re-route water under roadways) it still undergoes complex life-giving processes; however, these industrial means disrupt ecosystems and contaminate water with toxins and pollutants. (This is often an invisible issue to those who have the privilege of turning on a tap for clean water to drink, bathe, or play in.)

oma atoskewin nistawinakwan ita kahosihcikecik ayisiyiniwak eka ewapahtamihk ekwa ewapahtamihk kesinakinamihk kapimiciwak nipi. papahki kawaskawipayiki sipisihkana kesinakwahki, pimiciwanosa kikiskisimikonaw ehayaki amaskihk nipi, nanapo ohcitaw ekwa atih ehosihcikahteki. nipi kapimiciwahk ekosi kesihosihcikahtek (tapiskohc emiswanatahk sahahikanisa pimihk ekwa pahkitewipimiy atoskewin ahpo pimiciwanosa kapimiciwahk sipayihk meskanasa) keyapic ayiman ekosi kespayik, tanisipoko, ohi atoskewina panacitaw kahisipimatahki kikwaya ekwa misiwanahtaw nipi episciposkakewina ekwa piscipona. (atih namoya nakatohkewak kispin namoya ewehcasik tepiya kapiminamihk ita nipi ohci kaminihkwecik, kakisipekastecik, ahpo ekota kametawecik.)

As a species we have mostly forgotten how to care for and live in reciprocity with water; the few who remember are often silenced and made invisible. The violence to water within our capitalist-colonial society runs parallel to the violence against Indigenous peoples—an invisible system of oppression that is very real and tangible to those who experience it. This system is disconnected from the covenant of reciprocity that Wall Kimmerer writes about. Water is life giving. Water is a carrier of knowledge. Water has spirit.

ka-iyinto ayisiniwiya mawaci kiwanikiskisinaw kesinakateyihitamahk ekwa kesi miyo-wahkohtamahk nipi atih kakiskisicik askaw namoya pikiskewak ekwa namoya wapamawak. kapanacihatak nipi oki kahitasiwecik kesipaminiwehk ekosi aniki ehisipaminacik iyiniwa. namoya ewapahtahk ehisipaminiwecik metoni tapwe ekwa mosihcicatew ohci aniki ekosi kahisipaminihcik. oma pihkonikatew asotamatowin kamiyo-wicihitohk ana Wall Kimmerer ka-isi-masinahak. nipi emiyikoyahk pimatisiwin. nipi astew kiskeyihitamowin. nipi ahcahkowan.



*Jessie Ray Short*

***Elder Wands***

*2021*

*13 Violet Wands in embroidered leather holsters*

*Collection of the artist*

This project is a winding, non-linear story that started off as one thing, turned into another and then circled back to encompass many diverse threads of time, space and memory to create a wholly unique narrative that continues to expand in new ways. Representing the culmination of a strange series of synchronicities, or coincidences with meaning, *Elder Wands* combines stories about the Tesla coil, family knowledge transfer, dreams, BDSM, John A. Macdonald and colonial legacies of Canada. The thirteen violet wands are electric witnesses, thirteen knowledge keepers vibrating with possibility. The potential for story is always there, but it is not given until you reach out to touch it, completing the circuit in a shock of insight.

*Tiffany Shaw-Collinge*  
***my children, my mother, her mother and their mother,***  
***and their mother, and theirmother, and their mother.....***  
 nitawasimisak, nikawiy, okawiya ekwa okawiwawa,  
 okawiyiwa, ekwa okawiyiwa ekwa okawiyiwa.....

2021

*Woven reflective mylar*

*Collection of the artist*



This knitted work addresses the grief, trauma, love and wisdom that passes from one generation to the next. While each new row becomes looser, it is still connected. With each new birth we aim to move differently in order to achieve space and distance from trauma, though we cannot fully abandon the network. Mymother knitted for months after my father passed. I will continue to do the work.

oma apihkewin atoskewin nistawapahcicatew wisakitehewinihk, kakwatakihiwewinihk, sakihitowin, ekwa iyinisiwin ehasonamatohk aniskac. eskwa peyak kapehkopayik, keyapic aniskomakan. tatwaw oski-nihtawikiwin pitos kikakwehayisilikanaw kesimiyohayahk ekwa namoya kikway kakwatakihiwewin, namoya kakipakiteyimonaw. nikawiy ekihapihkaciket mihcet pisimwa aspin kakinakataskeyit nohtawipana. omisi nikahisihahkamihatoskan.

This piece is related to a series of mylar works regarding veiled relationships —including relationships with the environment, such as building systems (perceived invisible forces such as heating or cooling); relationships to each other (for those who are here or those who have passed); and a relationship to yourself (such as the importance of your own visibility). The mirrored reflection that this material offers can be understood in a multitude of ways, though its main intent is to bring in light along with an acknowledgment of the precarious weightlessness in your environment.

oma atoskewin tapiskohc epiwapiskonakwahk kikway nistaweyicicatew kahosihcicatehk kesiwahkohtoik – asci kesiwahkohtamihk ita kahayahk, kikwaya kosihtahk (kesimoyehihtamihk kakisowak ahpo katahkastehk) kesiwitapisomakahki (ohci ota kahayacik ahpo aniki kanakataskecik) kesi wahkomisoyan (ehispihteyihtakwahk kawapahtaman kikway). kahisiwapahtaman ohi atoskewina kimiyikonaw papitos isi kikwaya, ata epakoseyimoyahk kesi wasaskotehk kesinaskwesihtaman waneyihtotamowin eka tapwe kikway ehastehk ita kahayaan.

Suzanne Morrissette

**Study for Knowing**

2021

*Sculpture with animation, banner poles and hardware*  
*Collection of the artist*



**poplar/poplar**

2021

*Interactive video installation*  
*Collection of the artist*



I remember lying in the grass as a child looking up at the aspen trees that lined my parents' property in St. Laurent, the community where my father's mother came from. As I lay there I watched the tree branches sway, their leaves flickering around each other in rhythmic waves. I often think about the negative space that the wind occupies between the branches. I cannot see it, and yet I know that it is there. When I witness trees in movement it also strikes me that there are many things that I do not see with my eyes that are taking place in the negative space in-between the leaves.

With this work I have been thinking about the shape of knowledge and the things that surround what I know, and how knowledge has been or will be shaped by personal and cultural values, privilege, access, and more.

The sound that the wind makes as it plays upon the leaves of an aspen tree is unmistakable. When I take these sounds and commit them to recordings that are separated from the context of my other senses, they change. Without that context, sound is abstracted and can be confused with other forms of white noise. I have found that the same thing happens when, for instance, I am painting or working with clay. The liveliness of water-soaked materials speaks enthusiastically of life. As the water evaporates and materials are made more permanent, I often feel less and less affinity for the work.

I experienced this feeling when I was editing the sound files recorded from these trees. Where did the life of the branches go? They sang the songs of the wind. When I was indoors playing with the sound levels I feel like a tree imposter. *poplar/poplar* is an interactive installation that draws upon video and audio from these trees. They are gestures that attempt, but that ultimately do not succeed entirely, to recollect and recreate my earlier memories of leaves moving in the wind.

C H E R Y L L ' H I R O N D E L L E

## Experimentations of the Sensuous Unseen

Several years ago, when I first learned that quantum physicists were meeting with many native elders from around Turtle Island, this seemed an indicator of what I'd intuited from hearing different creation stories from this land and beyond—that what was being sounded were narrative descriptions of the big bang and the formation of the universe, mother earth and all life. Stories told at the right time of year, following age-old practices, continue to summon creation, in an eternal process of flux and renewal I've also heard Niitsitapi scholar Leroy Little Bear speak of as being one of the foundations of Blackfoot worldview.

kayases askiya, nistam kakiskeyihtaman iyinisiwiyiniwak  
ewinakiskawacik iyiniw kehte-aya misiwihte ohci ministik ekota  
kohcikiskeyihtaman kakipehtaman papitos nihtawihcikewin  
acimowina ota ohci askiy ekwa mawaceyas— kakihisipehtakihk  
anihi kahatiwihtamihk kikway ohci ayawin ekwa kikway  
kapimatahk, okawimaw askiy ekwa kahkiyaw pimatisiwin.  
acimowina kawihtamihk ekospi askiy, kapimitsahamihk kayas  
isihcikewina, ahkami natohekemohk nihtawihcikewin, eka wihkac  
kaponipayik kisipayihcikewin ekwa kihtwam sihcikewin ekwa  
nikipehtawaw Niitsitapi okiskinwahamakan Leroy Little Bear  
epikiskatahk ka-isinisohtahkik Blackfoot.

So, the question might be asked: is it the time of year, the story, the words themselves or is it the sounds of the language that are central to the invocation? As has come to be understood with scientific theories such as the wave-particle theory, the answer from Indigenous ontologies is—all of the above and then some. Okanagan writer Jeannette Armstrong asserts that “language is a constant replay of tiny selected pieces of movement and action that solicit a larger active movement somehow connected to you by the context you arrange for it,” and

knowledge keeper Jerry Saddleback teaches that the smallest sound shapes of *nêhiyawêwin* (Cree language) are sounds from the big bang and are still unfathomably potent expressions of our connection to all of creation. These stories, sound shapes and understandings of the time-place continuum are our algorithms, our Indigenous ways of knowing and being.

ekosi, kakikakwecikemonaniwan:ispihtan, acimowin, ekoni itwewinisa ahpo ci kahitihtakwa pikiskwewin kehcina ci ohci oma kwecihkemowin? kahisinishohtamihk anita kiskeyihtamowin tapeyhtamowina tapiskoc kikway-kohcispayik tapeyhtamowin, naskomowin ohci iyiniw ayawin aya – kahkiyaw ohi ispimihk ekwa ayiwakesis. Okanagan omasinahikesis Jeanette Armstrong otapwewakeyhtamowin mihcet ka-apisasiki kawaskawimakak ekwa ekota anihi ayiwak iteyhtakwana kiya kahisihiteyhtaman,” ekwa kakiskeyihtahk kapehispayiniyik awa Jerry Saddleback okiskinohamakew anihi kahapisasiki kahitihtakwahki anita nehiyawewin (Cree language) epehtakwaki kikway kapimatahk ekwa ehayamakahk.

At first, the exhibition title *Lii Zoot Tayr (Other Worlds)* might read as a bit of a misnomer or even a riddle. One might wonder if “other worlds” refers to Indigenous paradigms versus colonial ones and the spaces between. Or, because the exhibition includes an almost exclusively cis-female roster of artists, the title might refer to a gender binary commentary of what is not obvious, what has been hidden from view. In the end, I surmise the title is not meant to “other” or create schisms, but rather, and as the curators infer, to point to the interstice between what is known, visible, articulated and that which is intuited, audible outside of human range, visible to those who have been given the teachings toward insight—and in the case of these artists, a conceptual and material-based studio practice invested in how to manifest visions and ideas into objects, processes and events. I’m adding a bit of a spin and perhaps making metaphorical “quantum leaps” to relate how Indigenous people and specifically these artists connect to

*mamâhtâwisiwin* (the great mystery) and how they invite us to resonate with their manifested commentaries. nistam, kawapahtihwehk kahisiyihkatehk Lii Zoot Tayr (kotak askiya) kakahayamihcikatew

eka kwayask ehisiyihkatamihk ahpo eka kanisitohtahkwak. peyak kahiteyhtam kispin “kotak askiya” ehisiyihkatehk iyiniw naspisicikewina iyikohk kakakwe paminiwecik ekwa kotaka asci. ahpo, osam kawapahtihwehk neyistaw piko kahisinihtawikicik – iskwewak otapasinahikewak, kahisiyihkatehk niso itowa nisitohtamohiwewina eka kanistawinakwahk, kikway kawapahtihwehk. iskweyanik, nititeyhten kahisiyihkatehk namoya wiya ehitwehk “kotak” ahpo kahosihcikatehk pitos iteyhtamowina, maka yayaw, ekwa kayasiwiyiwina kawapahtihwek okanaweyicikewak itwewak, ita katawak kikway kakiskeyihtamihk, kanohkwahk, kesikiskeyihtamihk, misiwe kapehtakwahk kanistawinamihk osihcikana, kesihosihtahk ekwa kahispayik. ayiwakes kikway ahpo etikwe mina kiskinowahcison “kakwayaki meskocipayik” tan’si iyiniwak ekwa kehcina otapasinikewak wahkohtamwak mamatawisiwin (the great mystery) ekwa tan’si kesimosihtayahk osihcikewiniwawa.

When I was a kid growing up in the Great Sandhills around Medicine Hat, I experienced a phenomenon via the hot summer winds and flat northern plains that made it possible for me to listen to radio from as far away as Texas. Something about the frequencies coming in and out of earshot, mixed with the hiss of static and the dark splendour of the heavens helped me to understand my connection to the universe on those hot summer nights when I was allowed to be up late listening, witnessing, imagining and connecting. With Tannis Nielsen’s exploration and depiction of our collective origins in **Creation**, I also think of string theory—the idea that particles are not dots but strings of energy. Science writer Stephen Battersby describes this as “lines of energy billions of light years long, ... narrower than a proton, and so dense that a piece 1 metre long weighs as much as an entire continent.” The work, as described by the artist, uses the electromagnetic energy of this ancient static/feedback media, as it offers vibrant depictions of portals into other dimensions.

kahawasisiwiyan kahohpikiyan Great Sand Hills wasakam Medicine Hat, nit-ispayihikon ka-mamaskasapahtaman saskanotin ekwa tahtakwaw kiwetinohk paskwaw ekaskihoyan kanitohtaman kitohcikan wahyaw isi Texas. kikwaya anihi mameskoc kapehtaman, asci mina apsis kiceskwewin ekwa kakaskitipiskak kihcikisikohk niwichihikon kawahkohtaman misiwetehiskamik kakisopwenitipiskak

kapakitinikawiyaw namayaw kawaniskayan kanitohtaman, kawapahtaman, kamamitoneyihtaman, ekwa kawahkohtaman. Tannis Nielsen onetawaskewin ekwa kamasinahak kamamawihastayahk ohciwin anita nihtawihcikewin **Creation**, nimamitoneyihten nahawinekawin –iteyihcikewin anihikikwaya namoya konta cahkasinahikewina maka nahawinekawina anita kakayaw ayawin. kiskeyihtamowiyiniw Stephen Battersby okiskinowahewin “kakayaw ayawin kesipakihtasowin,...sakawaw iyikohk proton, ekwa ekosi kispakaw isko peyak ehispihcak nisto misita kisikwan peyakwan kahkiyaw misiweskamik” .atoskewin, kesimamiskohtahk awa otapasinahikew, apacihtaw manitowapisk kakayawayawin oma kayasayiwaw peyakwanohk/kakeskimwewin osihcikewin, iyikohk esi takahkinakwak isihtawak ita ka-tipowakeyihkamihk kikway.

Though perspective was acquired by flattening the three-dimensional, in doing so it distorted the actual size and relationship between objects in real time-space or time-place. These liminal “between spaces” are experiential interstices, the place the Pacific Islanders call “va” or “ma.” Samoan poet and writer Albert Tuaopepe Wendt describes this interstice as “the space between, the between-ness, not empty space, not space that separates, but space that relates, that holds separate entities together in the Unity-that-is-All, the space that is context, giving meaning to things. The meanings change as the relationships and the contexts change.” In scientific terms, this might be simply understood as the theory of the dynamic nature of entanglement, where particles interact and share a spatial proximity in ways that can’t be described independently, and/or perhaps of quantum tunnelling as the imperceptible movement of particles that alters what is known and thereby creates new life, new possibilities.

ata kahisiwapahtamihk ekahcitanamihk enapakinamihk kesiwapahtamihk, ekosi kahitotamihk namoya peyakwan kakihisimisak ekwa kesi wahkohmakaki kikwaya tap’we ekospi-ita kahayamakahki ita kikwaya ahpo ekospi-ayawin. ohi katawak “kahayamakahki ita kikwaya” katawihtakak, Pacific islanders isiyihkatamwak “va” or “ma.” Samoan onikamowiniyinhkew ekwa omasinahikew Albert Tuaopepe Wendt itwew oma katawak “kahayamakahki tastawayik, tawayik-ita, namoya wiya eka kikway ehastehk katawak tastawic, namoya katawak piskihci ohci, maka katawak kesiwahkotamihk, kesi-aniskohtastak kikwaya

wicehitowin-ewako-anima-kahkiyaw, ayawin kahisiwapahtamihk, tan’si kesi wahkohtamihk kikwaya kanisitohtamihk kikwaya. kakiskeyihtamihk ,ahpo etikwe kesi mosci nisitohtamihk ekosi kesi nistawapahtamihk iyikohk anohc ayawin metoni pitos anohc, kahkiyaw kikway emawsakopayik namoya papeyak papiskic kakihayamohcikatew, ekwa/ahpo misiwatihkewin eka nikan kakiskeyihtamihk kahisi-waskawipayiki kikwaya kahacipayik kikway kakiskeyihtamihk ekota ohcipayin oskipimatisiwin, oski pakoseyimowina.

Suzanne Morrisette’s installation **Study for Knowing, poplar/poplar** reminds me of a *namôya ka-kî wîhiit’* story I’ve heard, where it is the leaves of the trees who communicate with passing birds to help transmit a plea for assistance. Morrisette’s focus on the “negative space” and the mirage of possibilities flowing through it correlates with what Wendt describes above as the life-affirming dynamism of “the va.” Though the aspen trees the artist depicts have a familial connection for her, I’m also reminded of an account from Cree/Métis knowledge keeper Tom McCallum in which he has a vision of a trembling aspen in a moment of dire personal consequence and later, upon visiting a ceremonialist, was instructed to understand the message from the tree toward his own personal transformation. I am motivated by Morrisette’s investigation of “negative spaces” and wonder what the Plains understanding of this between-ness is.

Suzanne Morrisette osihcikewin **Study for Knowing, poplar/poplar** nikiskisomikon namoya ka-kiwihit acimowin ekipehtaman, ewako anihikipiya kawihitamawat piyehisa kapimihayit kakiskeyihtamohiwet kispin enitaweyihtamihk wichitowin. Morrisette nakateyihkam anima “eka kamiywasiki ayawina” ekwa kanahatehk iyiko kakispayik ekota ehohcimakahk kikway Wendt kakiskinowahak ota pimatisiwin-kecinahowin maskawatisowin anima “the va.” anita wapimitosihk onaspasinahikew masinaham opeyakohewama kesi wahkohmikot, nikiskisomikon asci nehiyaw/otipeyimisow okiskeyihtamowiyiniw Tom McCallum ita ekiskinohiket enanampayihk wapimitosa kanak emisowanatahkamikahk ekwa mwestas asci, enitawikiyokawat omawimostamakewa, kikakeskimikow piko kanisitohtahk anihikohci mitosa wiya kahisihayisiniwit. nityiyihewikon Morrisette onitawahcikewin ohci “eka mamiywasiki ayawina” ekwa nimamaskateyihkten kikway paskawiyiniwak onisitohtamowiniwaw ohci oma tastaw ayawin.

Jessie Ray Short's project **Elder Wands** is for me a wonderful demonstration of a phrase I've sung about: *pimâtisiwin kimâmawi witahtpiso<sup>mitanaw</sup>*—how we are all tied together by life, via the magnetics of mother earth's energy. Her account of teachings received from the dream world and to ongoing serendipities in the time-place continuum hearkens to ancestral knowing and what physicists Johnjoe McFadden and Jim Al-Khalili write about the female robin's ability to use the earth's magnetic field to travel across the globe seasonally via "encoded DNA inherited by her parents ... a sixth sense used to plot her course." By calculated measurement, the earth's energy is thousands of times weaker than a fridge magnet, which is what makes the robin's navigational ability so impressive. Short's narrative betrays the remarkable ability Indigenous artists possess to heed their dreams and follow lateral connections perhaps too tenuous to be discerned by many others overly preoccupied by quantifiable proof.

Jesse Ray Short otatoskewin **Elder Wands** emiywâsik kikiskinohamâkon kesihapacihtâyan pîkiskwewin ekinikamoyân: *pimâtisiwin kimâmawi witahtpiso<sup>mitanaw</sup>* kahkiyaw ewahkomitowak kipimâtisiwininaw ohci anihi manitôwâpiskwa okâwîmâw okakâyâw ayâwin. okiskinohamâkewin *kâhohcîmakâki opawâtamowinihk ekwa kâkeswân* ispayin miyopayiwîn ekospi-ayawin papitos kikway isi aniskac kiskeyihtamowin ekwa kikway okiskeyihtamowiyiniwak Johnjoe McFadden ekwa Jim Al-Khalili emasinahahkik ohci nose-pihpihciw ekaskihtat ehapacihtat askiy manitowapiskwa epimacihot misiwihite askiya pikwispi isiwepana "ekihasonamakot onekihikomawa ... niktowasik okiskeyihtamawin kikway kesi-tapinatahk." kikway katipapekinamihk, askiy kakayaw ayawin mihcet kihcimitatahtomitanawaw enesowak iyikohk ahkwatihcikan manitowapisk, ewako ohci pihpihciw kapapamiskat miyowapahcikatew. Short otacimisowin mayitotawew iyiniw otapasinahikewa okaskihtawin anita ohci opawatamowiniwaw ekwa enaskohtamihk cikahtaw akwascikewin ahpo etikwe saponokwak ohci kotakak kahohtamihkocik kecinahowin.

Secwepemc artist, curator and writer Tania Willard writes of divergence as "the space between insurgence and resurgence, the space of continuum and reinvention." This also reminds me of Mandan, Hidatsa, and Arikara scholar Michael Yellow Bird's restorative consciousness concepts, where decolonization is both

simultaneously an event and a process—and I would add regarding this exhibition, an artwork. We are always in a state of becoming and of being, and because I've experienced my own familial kinship relationships in a custom that Einstein considered "spooky action at a distance," it is for the viewers of this exhibition to ponder how they are complicit in art they are also so literally and clearly reflected in.

Secwepemc otapasinahikew, okanaweyihcikew, ekwa omasinahikew Tania Willard masinaham pitosayawin "ka-ayamakak tastawic mayihcikewin ekwa minowin, tastawic ohci ahkameyhtamowin ekwa kihtwam osihcikewin,." nikiskisomikon Mandan, Hidatsa, ekwa Arikara okiskinohamawakan Michael Yellow Bird ominoshtwawin tapeyhtamowin, ita paminisowin nanapo peyakwan isi ispayiwîn ekwa ekosi kahispayik – ekwa nikakihitwan oma kawapahtihwehk kikway ,otapasinahikewin ehosihtatehk. ekosi oma nitispayikonan ekwa ewako oma niyanan, ekwa osam ekosi ekihispayikoyan niya keciwak niwahkohmakanak iyinihkewin anima Einstein ispihteyhtam "esekinakwahk wahiyawes ohci," anika kawapahtahkik oma kawapahtihwehk tanisi wiyawaw tan'si ehiteyhtahkik ekwa ekota ecikastepayicik.

Tiffany Shaw-Collinge's sculpture **my children, my mother, her mother and their mother, and their mother, and their mother, and their mother.....** is another instance of an artist experimenting with a continuum of affordances, and by using similar materials from previous work where she uses "reflective surfaces in order to indicate technological approaches and a way of physically seeing ourselves in the work." To riff on this idea, Brazilian educator and philosopher Paulo Freire further defines praxis as "reflection and action upon the world in order to transform it." The work itself combined with Shaw-Collinge's musings on connection to family conjures quantum tunnelling theories for me, where a particle can also be a wave and be in two places at the same time. The artist's personal and political agency/urgency of connection and healing happening concurrently across place-time in this work and our complicity in our own self-reflection as we experience the work could assist as a catalysis.

**Tiffany Shaw-Collinge wehкотamowin nitawasimisak, nikawiy, okawiya ekwa okawiwawa, okawiyiwa, ekwa okawiyiwa ekwa okawiyiwa....** kotak otapasinahikew pitos kesiwapahcikatehki ekwa kawapamisoyahk anita atoskewinihk. ekosi ketotamihk kahiteyhtahk Brazilian okiskinohamakew ekwa otepeyhtamowiyiniw Paulo Freire ewako ketotamihk “cahkawesimowin ekwa waskawiwin ota askiy pitos kakweskinamihk kikway. ewako atoskewin Shaw-Collinge opeyakohewama kesi wahkohtocik ekota ayamakan ispi kikwaya kakisapocipayinwa, ita kikway kakihitakon tapiskoc ewaskawipayik kakihayamakan niso pitos ayawina tasi. otapasinahikew tipiyaw ekwa owiyasiwewinihk isi ita kawahkohtahk kesi nanatawiskakot kespayinihk tipiskoc ekospi oma atoskewin ekwa kinakateyimowewin kesi wapamisoyahk kahisihatoskatamahk ekota ohci kahohcimakahk.

The title of Amy Malbeuf’s kinetic sculpture ***A Once in a Hundred Years*** immediately recalls the prophetic quote associated with Canadian political leader of the Métis, Louis Riel. He said something to the effect of “my people will sleep for 100 years and it will be the artists who awaken and remind people of their spirit.” Though Malbeuf comments that the title references the climate crisis and the idea that there is “a 1% chance of a flood happening in any given year,” Riel’s prophesy holds true in that she is asking us to wake up to and witness—in her case, the hidden waterways of mother earth and the devastating human-made disruptions made to them. Malbeuf’s artist statement points to ideas of how capitalist-colonial society has created a disconcerting imbalance to natural law, a “decoherence” of otherwise earthly rhythms of the “covenant of reciprocity,” as described by Potawatomi scientist Robin Wall Kimmerer. I also experience the idea of Malbeuf’s fountain as her innate artistic ability to depict *âhkamêyimowin*—her hope of perpetual motion and life-affirming, life-long actions of perseverance—*miyoh pimâtisiwin ohci*.

kahisiyihkatehk Amy Malbeuf owihkotamowin **peyakwaw mitatahtomitanaw askiya** semak kikiskisomikon kakiskihkemowin itwewin wiya kakanata owiyasiwew onikaniw ohci otipeyimisowak, Louis Riel. omisi itwew “nitayisinimak kanipawak 100 askiya ekwa ekonik oki otapasinahikewak kahahkameyocik ekwa kiskisomewak

ayisiyiniwa otahcahkomiwaw.” ata, Malbeuf itwew anima kahisiyihkatehk ohci kahisiwepahki kisikawa ekwa iteyihtamowina anima “1% kespayik kahiskopehk pikwispi askiy,” Riel nikan okiskowehikewin kitapwemakan kakoskopayi ekwa kawapahtamak—wiya ohci, eka kanohkwaki kapimiciwahk nipiy anita kikawinaw askiy ekwa ayisiyiniw anohc kamisiwanacihtat. Malbeuf otapasinahikewin kakiwapahcicatew kakinistawapahten tan’si osoniyakew-opaminiwew mamawinitowin ekota ohcipayin namoya kwayask ohci kisci-wiyasiwewina, “ewanihtahk” askiy iswepinikewina ohci “tepeyimowin ohci wicihitowin,” kesimiskohtahk Potawatomo iyinisiwiyiniw Robin Wall Kimmerer. nimosihtan iteyihtamowin Malbeuf omoskicowanipek ekota kawapahtamihk *ahkameyimowin*—opakoseyimowin waskawiwin ekwa pimatisiwin-kehcinahowin, kakike-pimatisiwin *ahkameyhtamowin- miyoh pimatisiwin ohci*.

Standing Rock Sioux author, historian and theologian Vine Deloria Jr. eloquently describes the paths of spiritual experience in the following manner:

From observing the world around them, they could see orderly processes that marked the way organic life behaved. From the obvious motions of the sun and moon to the effects of periodic winds, rains, and snows, the regularity of nature suggested some greater power that guaranteed enough stability to be reliable and within which lives had meaning. By observing the behavior and growth of other organic forms of life, they could see that a benign personal energy flowed through everything and undergirded the physical world. They understood that their task was to fit into the physical world in the most constructive manner and to establish relationships with the higher power, or powers, that created and sustained the universe. This “constructive fitting in” is what I experience these Indigenous artists excelling at as they work toward greater understandings of their own deeply personal, professional and political imperatives and connections to the great mystery.

Standing Rock Sioux omasinahikew, kayas acimowiyiniw ekwa ayamihew kiskeyihtamowiyiniw Vine Deloria Jr. nihtawitonamow emamiskohtahk omisi ahcahkowin:

kakanawapahcicatehk askiy wasakam ohci, nistawinamwak tansi oma askiy ehisiipimahtahk papeyahtik isi. kahisiwaskawipayit kisikaw pisim ekwa tipiskaw pisim ispi kayotik, kakimowak, ekwa kamispohk, peyakwan askiy kikway kahohcimakahk ohcitaw kikway emamatawahk ita tapwe soh kayawin kamamisihk ekwa pimatisiwin ohcitaw kikway. kakanawahtamihk waskawiwin ekwa kahohpikihk iyinto pimatahk, kakiwapahtamwak kikway epimakohtemakak kahkiyaw kikwaya ekwa wihtaskatam kahkiyaw ota askihk. kinisitohtamwak wiyawaw otatoskewiniwaw kikway kahitotahkik ota askiy kesimiyopayik ekwa kesimiyowahkohmayahk, mamahtawisiw, ahcahkowiw, kakihosihtaht misiwetehiskamik. oma "kiscayawin" kahisimosihtayan oki iyiniw otapasinahikewak ehahkameyihtahkik ekote isi ehatoskatahik kwayask kesinisitohtamihk ehisiwoshtacik tipiyaw, onakacih tamowin ekwa wiyasiwewinihk ekwa kawahkohmacik mamatawisiwin.

Throughout this writing, I've staged my own protest to present how scientific theories are ideas, concepts and stories, and as such are part of larger creation narratives. Though scientists detest non-scientists using theories from their domain as metaphor without corroboration by means of strict mathematical calculations and procedures, I am suggesting that Indigenous artists working with concepts, materials and teachings are experimenters and the writing and oral testimonies of our knowledge keepers, scholars and philosophers are the theorem—recorded calculations and verifiable proof. Tewa scientist and artist Gregory Cajete states that "in Western science, the epistemology, the coming to know is counted," and what I am showing here are relationships between what I perceive is resonating between these works and symbolically using some of the scientific concepts *qua* theories *cum* stories currently known.

kahkiyaw oma masinahikewin, nipimiwapahtihian kahisipikiskwataman tan'si tapeyihtamowina anih iteyihtamowina, kwayakeyihtamowina ekwa acimowina ekwa ekoni anih paki kamisaki nihtawihcikewin acimostakewina. kiyam ata iyinisiwiyiniw kapakwatamawat eka kahitakot iyinisiwiyiniw ehapacih tayit tapeyihtamowina opamihowinihk ohci peyakwan isi kesikanawapahtamihk namoya kanihtaweyihtamihk osam eka akihtasowin etipahakehk ekwa tan'si kesimatakamikisihk. niya nititeyihtamowin aniki iyiniw otapasinahikewak kahatoskatahik

kwayakeyihtamowina, apacihcikana, ekwa kiskinohamakewina ekocihtahk ekwa masinahikewin ekwa kahitwecik kikehteyiminawak , oki ekwa kwayask kiskinohamawakanak ekwa iyinisowiyiniw aniki oteyihtamowiniwaw—kesimasinahamihk kahakihtehk ekwa kamasinahamihk kehcinahk isi. Tewa otiyiniwiniw ekwa otapasinahikew Gregory Cajete itwew, "anohc isitwawin, kiskeyihtamowina, kahisikiskeyihtamihk akihtew," ekwa ekoni ohi kawapahtihweyan tastaw kikway kesi moyeyihtaman ewapahtamihk ota atoskewina ekwa kikiskinohapahtihikonaw ehapacih tahk iyinisiw iteyihtamowina *qua* tapeyihtamowina *cum* acimowina anohc ehisiwiskeyihtamihk.

Cajete also writes that "Indigenous artisans select the features of what is being depicted that convey its vitality and essence and express them directly in the most appropriate media available. This approach, as opposed to the attempt to conform to intellectualized theory of schools of thought, or to depict the exact form, reflects the basic foundation of ritual making and creation of traditional tribal art." Though he is referring to traditional artisans, the same must be said of the contemporary artists in this exhibition. The artists use materials sometimes familiar and useful in other modern-day contexts, to create portals to "other worldly" realms or as illuminating commentaries on the sensuous unseen. Incorporating television static, reflective mylar, sounds of rustling leaves, galvanized steel culverts, even fetish accoutrements—the resulting artworks "do the math," make their calculations to recount, reflect back, tell their stories and produce their findings. If the viewer is willing, portals are made visible and participation will illuminate resonance and forge deeper connections.

Cajete masinaham "iyiniw otapasinikewak nasawapimowak kikway kanohtewapahtihiwecik kakayawayawin ekwa kikway kahosihesomakahk ekwa kwayask kesinisitohtamihk kawapahtamihk. oma kahisihitotamihk, iyikohk wiya kakwe kocih tahk kesimamitoneyihtamihk kiskinohamakosiwin kesi mamitoneyicicatehk, kehcina isi, metoni kehcina isihtwawina osihcikewin ekwa kahosihtahk kayas ohci isitwawin

tapasinahikewin. "ata ekoni ohi otapasinahikewa kamamiskomat, peyakwan oki wistawaw anohc otapasinahikewak ota kawapahtihwehk. otapasinahikew apacihcikana kanakacihthk ekwa apatanwa anohc kikwaya ohci, kahosihtahk pihtokwewinihk isi "kotak askiya" tipeyicikewinihk kahisiwapahtamihk anima kahisimosihtahk. kamamawastahk cikastepicikan kapitihkwehk, cahkastehk masinahikanekin, nipiya ehitihtakwaju kakitoweyaskotehki, misiyapiskaki pimiciwanosa, ekwa mina pisikwac apacihcikana—tan'si kesinakwahkik tapasinahikewina "ehakihtehki", kihtwam ehakihtamihk kahakihtehki, kawapahten naway isi, ehacimostakehk ekwa ekota ophcipayin kikway kamiskamihk. kispin owapahcikew katepeymot, iskwahtema kakiwapahten ekwa pihtokwewina kakiwapahten ekwa ekota ohci kamosihtayan ekwa ayiwakes kawahkohtaman.

Cheryl L'Hirondelle, 2021

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<sup>1</sup> Jeannette Armstrong, "Land Speaking," in *Introduction to Indigenous Literary Criticism in Canada*, eds. Heather Macfarlane and Armand Garnet Ruffo (Peterborough, Ontario: Broadview Press, 2016), 145–159.

<sup>2</sup> Due to the pandemic, Jerry Saddleback's Cree classes at Enoch First Nation moved from in-classroom learning to a Zoom environment from February to June, 2021. I was able to attend most of the classes and take many notes.

<sup>3</sup> To read more about this concept, see Neal McLeod, *Cree Narrative Memory: From Treaties to Contemporary Times* (Saskatoon: Purich, 2007), 30–32, 100; and also Willie Ermine, "Aboriginal epistemology," in *First Nations Education in Canada: The Circle Unfolds*, eds. Marie Battiste and Jean Barman (Vancouver: UBC Press, 1995), 101–112.

<sup>4</sup> Stephen Battersby, "Cosmic String: The search continues," *New Scientist* 197, no. 2644 (2008): 40–43.

<sup>5</sup> Albert Wendt, "Afterword: Tatauing the post-colonial body," in *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, eds. Vilsoni Hereniko and Rob Wilson (Lanham, MD: Rowman & Littlefield, 1999), 402.

<sup>6</sup> For a user-friendly guide to quantum entanglement and tunnelling, please watch Philip Ball, "An Introduction to Quantum Biology," The Royal Institution, *YouTube* video, 54:41, February 18, 2015, <https://www.youtube.com/watch?v=bLeEsYDIXJk&t=2917s>.

<sup>7</sup> *namôya ka-kî wihit'* is the name given to our trickster when there is no snow covering the ground. The phrase translates as "should not be named."

<sup>8</sup> As excerpted from Morrissette's artist statement.

<sup>9</sup> McCallum's story can be found in Judy Iseke, "Indigenous Storytelling as Research," *International Review of Qualitative Research* 6, no. 4 (2013): 559–577.

<sup>10</sup> This phrase is excerpted from the song entitled "okâwîmâw," composed for Ursula Johnson's project *Ke'tapekiaq Ma'qimikew: The Land Sings* as part of the touring exhibition *#callresponse*.

<sup>11</sup> John Joe McFadden and Jim Al-Khalili, *Life on the Edge: The Coming of Age of Quantum Biology*, read by Pete Cross, Dreamscape Media, Audible Audiobook, 2015.

<sup>12</sup> Tania Willard, "Reading divergent Indigenous art through the river of my own blood memory," in *Insurgence/Resurgence* (Winnipeg: Winnipeg Art Gallery, 2017), 122.

<sup>13</sup> To read more about this decolonization work, see Waziyatawin Angela Wilson and Michael Yellow Bird, *For Indigenous Minds Only: A Decolonization Handbook* (Santa Fe, NM: School for Advanced Research Press, 2012).

<sup>14</sup> For an explanation of Einstein's observation of "spooky action at a distance," see Philip Ball, "An Introduction to Quantum Biology," *YouTube*.

<sup>15</sup> Tiffany Shaw-Collinge, "Tiffany Shaw-Collinge" (artist statement), *Insurgence/Resurgence*, 130.

<sup>16</sup> Paulo Freire, *Pedagogy of the Oppressed* (London and New York: Bloomsbury: 2012), 51.

<sup>17</sup> There are no written documents with Louis Riel's exact verbiage. Another commonly used version is: "my people will sleep for 100 years and it will be the artists who wake them up." I prefer to include the mention of the "spirit" that is being remembered/awakened.

<sup>18</sup> As excerpted from Malbeuf's artist statement.

<sup>19</sup> Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants* (Minneapolis: Milkweed Editions, 2013).

<sup>20</sup> *miyoh pîmatisiwin ohci* could be considered one of the foundational concepts of *nêhiyawin* (Cree worldview), which translates as "good life-force," or "life-affirming" and when living life in this manner, one is seen to be following "natural law."

<sup>21</sup> Vine Deloria Jr., *The World We Used to Live In: Remembering the Powers of the Medicine Men* (Golden, Colorado: Fulcrum, 2006), xxiv–xxv.

<sup>22</sup> Banff Events, "Indigenous Knowledge and Western Science: Contrasts and Similarities Panel Discussion," *YouTube* video, 31:14, 2015, <https://www.youtube.com/watch?v=JeNnOZTk440>.

<sup>23</sup> Gregory Cajete, *Native Science: Natural Laws of Interdependence* (Santa Fe, NM: Clear Light, 2000), 46.

**AGNES**