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**Author**

Johnson, Annika

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**Culture Shift: Une Révolution Culturelle** (Third Contemporary Native Art Biennial (*La Biennale d'Art Contemporain Autochtone*)). Montréal: Art Mûr, Stewart Hall Art Gallery, Canadian Guild of Crafts, and the McCord Museum, April–June 2016.

Now globally prevalent, art biennials are crucial venues for launching the careers of young artists and for sustaining the momentum of those more established. Indigenous artists, however, have been habitually pushed to the margins of these massive group shows. The Native Art Biennial is successfully addressing this oversight in North America by establishing a platform for Native artistic voices. The third edition demonstrated that more than increasing the visibility of indigenous artists, the Biennial represents indigenous art communities boldly voiced from within, rather than requisitely included in the global art world.

In the third Contemporary Native Art Biennial, guest curator Michael Patten traced currents in First Nations, Métis, and Inuit art production that are flourishing across Canada and its borderlands. The works of over fifty artists were grouped regionally into three pavilions based in Montréal, Quebec: Art Mûr, the Stewart Hall Art Gallery, and the Canadian Guild of Crafts featured artists from Central, West Coast, and Northern regions, respectively. The McCord Museum hosted the education pavilion that featured film screenings and events, as well as an installation by artist-in-residence Nadia Myre. From the Biennial's survey emerged northern indigenous art defined by its forward momentum and contemporaneity. Artists drew from a stunning array of traditional media and found materials that ranged from glass beads to melted acrylics and discarded memorabilia. Photographic weavings by Sarah Sense (Chitimacha, Choctaw) and Dyani White Hawk's (Sicangu Lakota) quilled canvases explored boundaries between media and methods, a palpable current within the show that cut across geocultural groupings.

With such a broad survey of Native art comes the weighty task of circumscribing indigenous artists within, but also disencumbering them from the financial, critical, and curatorial spaces and frameworks for mainstream contemporary art. Indigenous artists have historically struck a balance between subverting while still creatively working under the pressures of government policies, art market demands, and outsider expectations. *Culture Shift* reflects on this heritage but does not necessarily argue for continuity; the exhibition's subtitle, *Une Révolution Culturelle*, establishes a rupture, a space and opportunity to redirect our attention toward indigenous artistic agency.

Throughout the Biennial artists explored how threats to natural resources are felt acutely on indigenous lands that have withstood exploitative policies and fostered frontline activists for change. *Woodland Child in Gas Mask* (2015) by Naomi Bebo (Ho-Chunk, Menominee) opened Central Pavilion galleries and consists of a young girl's regalia with beadwork and ribbon appliqué. The colorful floral motifs that cover her sash continue onto a child-sized gas mask, completed by pink goggles and mouthpiece. This jarring addition sets the regalia in a dreaded alternate world. The meticulous beadwork dramatizes the absurd reality of coping with environmental catastrophe while also arguing for the continuation of traditions and care for future generations. Nearby, Ruth Cuthand's (Plains Cree) mesmerizing beaded panels from

her *Surviving* series (2011) portray viruses that are most prevalent in drinking water on indigenous lands, such as H1N1 and the Hanta virus. In glittering bursts of color the panels enlarge and expose the devastating microscopic pathogens that reiterate colonization's biological warfare.

Steven Yazzie's (Navajo) film *Knowing You, Santa Fe* (2015), screened at the McCord Museum, balances the specificity of place—the manifold histories of Santa Fe's peoples and landscapes—with global anxieties over cultural and environmental change. This community-sourced project asks how we can manage resources in an equitable way. Such works, which explored personal experience and the boundaries of tradition, resonate across cultural borders.

Qavavau Manumie's (Inuit) pointed stonecut and stencil print *Lucky Man* (2013) in the Northern pavilion confronts the limits of monetary restitution to indigenous communities that attends to Western rather than indigenous perspectives and needs. In the piece, a Cape Dorset man is nearly crushed by the giant wad of Canadian bills he balances on his back. The digital prints of Sonny Assu (Kwakwaka'wakw) in the Northwest pavilion likewise confront the intrusion of western commercialism on indigenous lands and culture, this time in the Northwest. The several pieces in the show that address colonial history do so not to issue a complaint. Rather, in Assu's case, he explores the oppositions and changed and restored meanings of land through starkly contrasting visual traditions. In "What a great spot for a Walmart" (2014) Assu appropriates Emily Carr's beloved, yet voyeuristic images of the indigenous Northwest. Three-dimensional formline designs hover above Carr's early twentieth-century paintings, a corrective that paradoxically seems alien in the landscape defined within a western frame of vision.

In a highlight of the Biennial's installations, artist-in-residence Nadia Myre (Algonquine) mined the McCord Museum's collection to create the exhibit *De-Colonial Gestures Or Doing It Wrong: Refaire Le Chemin*. Appropriately part of the Biennial's Education Pavilion, this mini-exhibit provided a theoretical framework for thinking about Biennial artworks in relation to collecting and curatorial practices and their histories. The core of Myre's installation examined Victorian-era women's needlework patterns that exoticized Native art. Covered in bows and using nontraditional materials, the Victorian women's crafts are early forms of cultural appropriation.

Myre, of Algonquin and French-Canadian heritage, intervened in these historical and lasting narratives by recreating the Victorian craft projects and displaying them as historical objects. Her intervention asks us to consider these recreations as spaces of contact and slippage between indigenous and settler women. The elegance of what Myre calls her "cultural re-skilling" rests on the ambiguity, or perhaps multiplicity, of just who in her installation is "doing it wrong." Is it the Victorian misappropriation of indigenous art? Or is it Myre, who by retracing craft patterns fails to meet postcolonial assumptions and demands on contemporary indigenous artists? A sly decolonist, she sharpens dulled postcolonial interpretations of indigenous, female identities to instead ask, "who is the judge?"

*Culture Shift: Une Révolution Culturelle* identifies the tectonic shifts occurring in the works of Native artists of the north. Collectively, Biennial works envision another

cultural revolution: the corresponding shift in outsider perceptions of indigenous art. This review could not address the Biennial's many incredible works and thematic currents that unite them. Those interested should consult the small Biennial brochure available on Art Mûr's website, which contains a full list of participating artists, brief introductory remarks, and several color illustrations. As the Native Art Biennial continues to establish its identity, we will see the continuance and impact of the culture shift.

*Annika Johnson*  
University of Pittsburgh

**Decolonizing Employment: Aboriginal Inclusion in Canada's Labour Market.** By Shauna MacKinnon. Winnipeg: University of Manitoba Press, 2015. 224 pages. \$31.95 paper; \$70.00 electronic.

MacKinnon's book *Decolonizing Employment* analyzes the impact of 1990s Canadian neoliberal economic policies upon aboriginal participation in the labor market. Based on case studies of aboriginal labor market development programs in Manitoba, she concludes that an approach that focuses exclusively on training is unlikely to produce any improvement. What is needed, she argues, based upon the evidence of her case studies, is a broader approach, which, since it mixes training with cultural reclamation and resurgence activities, she labels a decolonizing pedagogical approach.

In the 1980s I was a public servant in the Department of Indian Affairs and Northern Development in Canada. My task was to modernize the Indian housing policy through the creation of an Indian on-reserve market. I learned firsthand the complexity of such an undertaking and argued that this initiative would take at least a generation, as it involved massive social change and the development of market institutions. I argued that market-based approaches required concomitant efforts to improve the ability of indigenous peoples to participate more effectively in the labor market. At the time, I reasoned that increasing participation rates required improving individual skill levels so that one could obtain a better job and hence improve both security and level of income, thus enabling sufficient income to pay for housing. Then, as a public servant with a business education background engaged in the development of Indian housing policy, I would have benefited from MacKinnon's excellent and insightful book; indeed, I would have advocated for a broader approach to labor market development along the lines she has found to be useful. At the time, however, a decolonizing pedagogical approach was not conceived of.

The book is in two parts: the first is a two-chapter analysis of neoliberal labor market policy; the second is a five-chapter study of its effects and impact upon the Aboriginal population of Manitoba. At the center of this second part is an analysis of labor development programs implemented by aboriginal organizations. The book concludes with a "lessons learned" section intended to serve as guide for future labor market policy-makers. The writing is clear; the narrative style is highly appropriate