

**MARCH  
7 & 8**

# **RAISING INDIGENOUS VOICES:**

**CREATIVITY,  
INDIGENEITY,  
AND THE  
ENTREPRENEUR**

**QCIR 2022  
GALLERY**

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Depicted art by **Hannah Claus**. These works are featured in the atrium of the law building, depicting six existing wampum belts, and one invented by the artist. Visit the Queens Law website for more information.

# Land Acknowledgement

To begin, let us acknowledge that Queen's is situated on traditional Anishinaabe (Ah-nish-in-ah-bay) and Haudenosaunee (Ho-den-o-show-nee) territory.

We are grateful to be able to live, learn and play on these lands. Further, we are mindful of the fact that we have planned this event on the traditional territories of the Haudenosaunee Confederacy and the Anishinabek Nation. While Queen's University is positioned on territory which is included in the Dish with One Spoon Wampum Belt Covenant, we would also like to recognize the land across so-called Canada which our participants are tuning in from as land which belonged to Indigenous peoples long before the settler state arrived.

We commit to learning and action which aims to right the wrongs of the unethical and violent means by which the colonizing state continues to hold and dispossess Indigenous Peoples of their land. This dispossession continues through social, economic, and legal means. It is our sincere hope that this conference will further the efforts of many across so-called Canada to respond to the TRC's calls to action on these fronts.

We must also acknowledge this territory's significance for the Indigenous Peoples who lived and continue to live here, and whose practices and spiritualities are tied to the land and continue to develop in relationship to the territory and its other inhabitants today. In this, we celebrate Indigenous resilience.

We strongly urge all settler-descendant participants to take the time to learn about the land which they currently occupy. We suggest beginning by using the tool [native-land.ca](https://native-land.ca), and to explore the resources which have been compiled there.

# ABOUT THE GALLERY

This year, the QCIR has put together an event of three creators who are sharing their stories of Indigeneity, creative culture, and entrepreneurship. By focusing on creative culture, rather than visual culture, our goal is to share stories from a broader perspective within the creative space. We do this with the intention of confronting the history of exclusion of Indigenous creativity and art because of its relegation to the category of 'craft culture' and the juxtaposition of that classification with the idea of 'fine arts'.

First, we need to address the issue with titling this event a 'gallery'. Throughout Canadian history, the inclusion of Indigenous artworks in galleries has been violent, exclusive, and culturally bound. We continue to see this happening in white-box galleries where Indigenous works are kept separate from the works of other artists, whose works are typically categorized by medium or temporal origin, rather than their cultural ties. This separation is an active continuation of the practice of Othering. Further, many of the works in galleries across the country were acquired violently and through assimilation policies which denied the performance of culturally significant practices.

Join us this year in our examination of how creative spaces are pulling us in the direction of Reconciliation. We hope you find something that sticks with you.



# BILLIE KEARNS



Billie the Kid is a K'ai Taile Dené and Nehiyaw spoken word poet and storyteller. Originally from Yellowknife, Northwest Territories, she currently resides in Kingston, Ontario, the traditional home of the Haudenosaunee, Anishinaabe, and Huron-Wendat. Her poetry breathes life into narratives as she explores relationships with family, friends, food, and the dynamic nature of dreams. Billie holds a Bachelor of Applied Science in Electrical Engineering from Queen's University, and has performed at events across Turtle Island from the College Unions Poetry Slam Invitational to the Canadian Festival of Spoken Word. In 2020 she took second place at the Canadian Individual Poetry Slam, and later that year she released her second chapbook, 'Caress me if I'm wrong'.



# The Apology

-Wednesday, June 11, 2008-

The Canadian government issues an apology  
for the Indian Residential School System

My mother brings me to the House  
of Commons and Harper tells us all  
he's sorry

We take the OC Transpo home and  
my mother is giggling  
at the French ads again  
She carves out *Grey-too-it!*  
and *Sie-vows-plite*

When we get home we sit at her desk  
She takes up smoking again  
and as she pushes the clouds through her teeth  
she closes her eyes, smiles, says  
*the Grey Nuns are Dementors*  
*who speak French.*

Like Professor Lupin she offers me chocolate  
I chew it slowly, let it get stuck in my molars,  
then swallow

The room gets warmer

We go to sleep

-Thursday, June 12, 2008-

I go to school  
and at the end of the day  
I come home



# Pan-Indigenous or I Got This Cast-Iron for 60% off at Canadian Tire

I ask for PST exemption at the till  
pen my numbers 463 etcetera  
on the receipt then the cashier says  
miigwetch like they were ready for this

I look them in the eye  
back to the receipt  
over to my card and to the pan  
the pan that is 100% gonna be my frybread pan

and I'm thinking what kinda Dené even  
makes frybread or lives in Ontario  
so what else am I gonna do but return  
the miigwetch take the pan  
go home  
season the thing till my whole  
house breathes canola oil  
and make something tasty  
with what I have

"Pan-Indigenous" was written in 2022. I had an awkward but well-meant encounter while purchasing a nice pan for a steal of a deal. This poem, like "Habit(at)" touches on the experience of existing in the 'Indigenous diaspora' -- to be 'Indigenous' but thousands of kilometers away from home territory. Turns out I used that pan to make burgers before anything else. They turned out good though.



# Habit(at)

I come from Yellowknife and the Subarctic, the  
Athabasca, my Mother. We know the smell of forest fires  
in July, the flickering of the lights every time the power  
goes out. We come from the moss, the willows, the garter  
snakes, the fireweed, and foxtail.

I tell home  
    please don't forget me  
    I'll do my best not to  
    let myself forget you

I know where I come from  
I can feel home growing  
out of myself in every  
hair through  
scalp and skin  
I pull it out  
    recursively become  
    home when I suck  
    on the roots  
    reteach myself  
    how to speak  
    to the land.

The poem "Habit(at)" was first started in 2019 at a workshop facilitated by Will Nu'utupu Giles. "Habit(at)" was taken from portions of a collaborative exercise – thank you to Tabassum, Tariq, and gabe membreno for inspiring the direction of the poem with your stories and your honesty. I often use this poem as a way of introducing myself to an audience. I let people know who I am and where I come from before I perform, so that everyone knows where my stories are from.



# TAYLOR TYE



Taylor Tye is a Celtic-Ojibwe artist of many mediums. She first learned to bead in November 2018 at a beading circle taught by Dr. Karen Lawford at Four Directions Student Center here on Queen's campus. Since then, the craft has been a vehicle of reconnection with her Anishinaabe ancestry. In March of 2020, to fund the craft and supplement income lost to the lockdowns of the pandemic, she started selling her growing collection of beadwork under the name Jackpine Designs.

Her work can be accessed online or at Montreal Street Collective, downtown Kingston. Taylor also works locally as a journalist for Kingstonist News and the Skeleton Park Press.

The best place to stay up to date on my creations is on Instagram. You can find me at @jackpine.designs. To see designs in person, check out my work at Montreal Street Collective, downtown Kingston.





**MOOKA'AM BIBOON -  
WINTER SUNRISE, ANTLER  
BROOCH**



**BACK IN THE SADDLE -  
BIRCH BARK & TIGER'S  
EYE EARRINGS**

This collection of beadwork best showcases my interests and skills. I am of both Celtic-Canadian and Ojibwe heritage and am very proud of both. I try to incorporate elements of my mixed-ancestry in my work by featuring both traditional Anishinaabe elements, such as sustainably harvested deer antler or birch bark, with Celtic/Pagan symbolism such as the moon or metaphysical gemstones. The name Jackpine is inspired by the rustic, wind-swept pines that line the shores and pathways of Ontario. I'm inspired by the Jackpine's ability to dig their roots deep into the most rugged terrains, and to become more beautiful through the harsh weather. I hope that my work can inspire that kind of strength and resilience in the wearer.

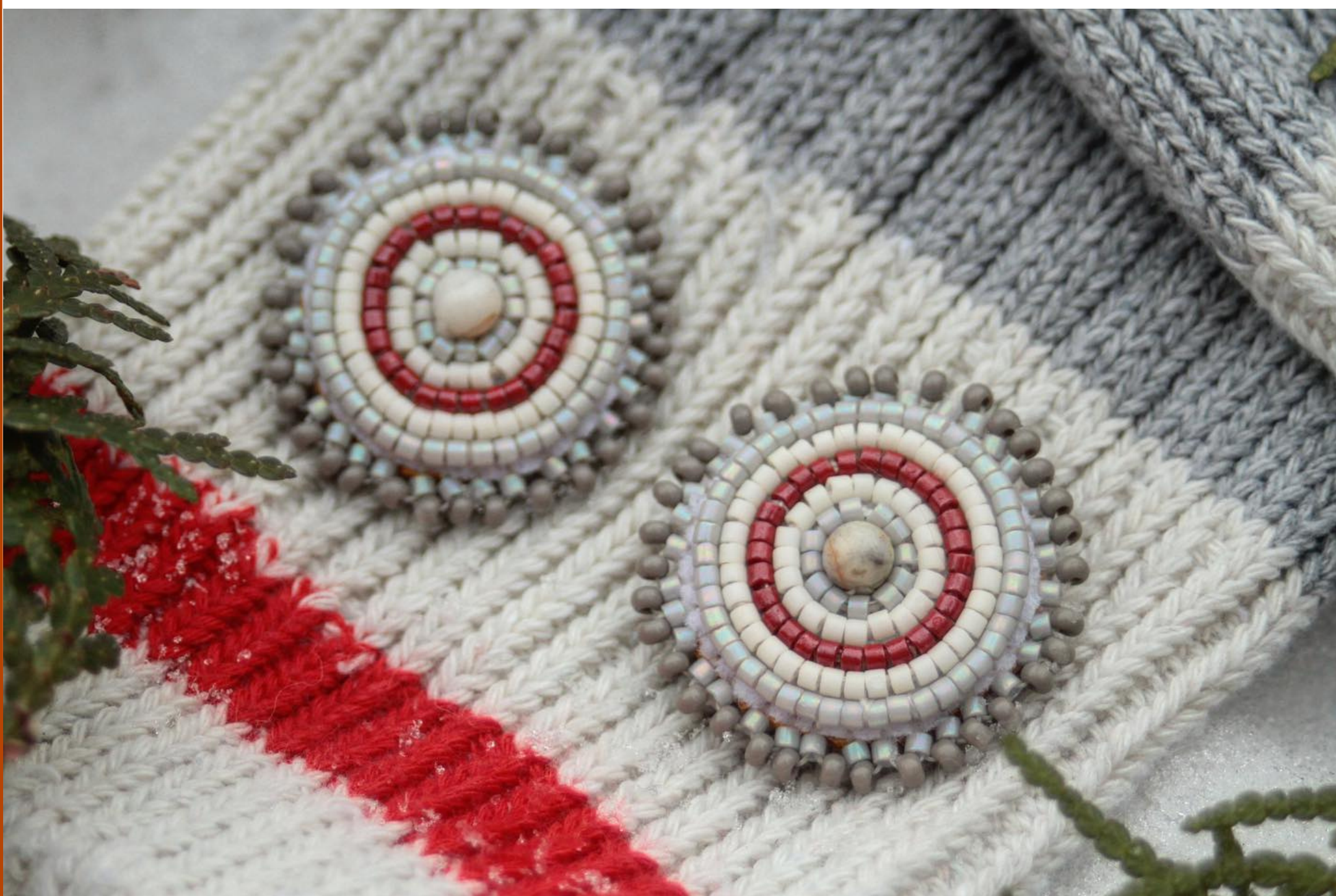




**MADAGASCAR AZULITE  
COLLAR**



**AKIKAANDAG MINWAA  
DIBIKI-GIIZIS -  
SIGNATURE JACKPINE  
AND MOON FRINGE  
EARRINGS**



**CANADIAN WORK SOCK  
INSPIRED EARRINGS**



# PAIGE VAN TASSEL



Paige Van Tassel is Anishinaabe and Cree from Timmins, Ontario. She is currently doing her PhD in Art History at Queen's University and working on an upcoming exhibition for the Agnes Etherington Art Centre called Land Protectors set to open on July 2nd 2022 until December 23rd 2022. One of her hobbies include arts and crafts of varying mediums.





**FANCY SHAWL**  
(OIL ON CANVAS)



# THANK YOU FOR VIEWING

We encourage all attendees to find our creators online, and to peruse the online gallery at their leisure.

We hope that you saw or read something that stayed with you.