

# CONFERENCE PACKAGE



**20 Prairie Art  
25 Network Institute**  
June 25 – 27, 2025

Marion Nicoll, *Maybe To-Morrow* (detail), 1976, woodcut, Collection of Glenbow. Purchased with funds from the Glenbow Museum Acquisitions Society, 1987.

## **A Welcome Message from AUArts, President And CEO**

Oki, Danistada, Âba wathech, and hello!

On behalf of the Alberta University of the Arts, it is my great pleasure to welcome you to the Prairie Art Network Institute 2025. This event brings together leading scholars, artists, and cultural professionals from the Prairies and beyond to consider and celebrate the transformative power of art in this region.

AUArts is an institution that has been dedicated to nurturing creativity, critical thinking, and innovation for almost 100 years. We are proud to be part of this vital community of leaders and artists, grounded in the Prairies, where diverse voices and perspectives are developed and celebrated.

Over the coming days, I look forward to engaging in vibrant discussions about how art can create flourishing communities, expand possibilities and transform our environments. Together we'll explore new ways to teach and think about art history, craft, and the land, and foster connections that will shape the future of art education and practice.

May the Prairie Art Network Institute 2025 ignite new ideas, spark collaborations, and leave you feeling inspired and renewed in your scholarly and artistic journeys.

This year's Institute would not have been possible without the generous support of our institutional partners. I would like to acknowledge the contributions from Glenbow, Contemporary Calgary, the Art Gallery of Alberta, and the University of Lethbridge. Our ongoing relationships with these art and education leaders truly embody the spirit of the growing Prairie Art Network.

Thank you for being a part of this exciting event. We are honoured to have you with us.



Janis Goldie, PhD  
President and CEO  
Alberta University of the Arts

## PRAIRIE ART NETWORK INSTITUTE 2025

Time	June 25
14:00–16:00	[Optional] – <b>Performing Place: A Walk Through Calgary’s Core with Jane McQuitty</b>
18:00–20:00	Registration, Welcome Reception and Keynote Lecture  <b>Contemporary Calgary</b> #701 11th Street SW

### WELCOME RECEPTION AND KEYNOTE ADDRESS

18:00–19:00	Welcome reception and networking
19:00–20:00	Welcome remarks and Keynote lecture
20:00–20:30	Networking

### KEYNOTE LECTURE

Dr. Gerald McMaster’s keynote lecture explores the concept of an Indigenous turn in the arts, focusing on the work of the Wapatah Centre for Indigenous Visual Knowledge at OCAD University. It examines how Indigenous visual knowledge, rooted in language and cultural practices, challenges and expands the traditional frameworks of the Western Art World. The lecture discusses the impact of the Truth and Reconciliation Commission on Canadian culture, the role of ethical spaces in institutions, and the significance of visual knowledge in Indigenous art. Through case studies of artists like Edward Poitras, Ruth Cuthand, Jason Baerg, and Duane Linklater, it highlights the importance of reclaiming and redefining Indigenous visual knowledge in contemporary art practices. The lecture concludes by emphasizing the potential of Indigenous art to shape and present worldviews for a shared and inclusive future.

**Dr. Gerald McMaster** is a nêhiyaw (Plains Cree) and citizen of the Siksika Nation. He was Tier 1 Canada Research Chair in Indigenous Visual Culture and Curatorial Practice and director of Wapatah: Centre for Indigenous Visual Knowledge at OCAD University. With 40 years of international experience, Dr. McMaster has worked at major institutions including the Art Gallery of Ontario, the Smithsonian, and the Canadian Museum of History. He curated or directed exhibitions at the Venice and Sydney Biennales. His recent books include *Iljuwas Bill Reid: Life & Work*, *Postcommodity*, and *Arctic/Amazon: Networks of Global Indigeneity*.

## PERFORMING PLACE: A WALK THROUGH CALGARY'S CORE

Wednesday, June 25, 2:00 PM

*This activity is optional for guests who want to learn more about Calgary before the official start of the institute.*

Join sometime artist and researcher Jane McQuitty for a walking tour that weaves through downtown Calgary's core—part icebreaker, part informal orientation to the city's shifting landscape of art, architecture, and memory. Beginning at the west end and ending at the confluence of the Bow and Elbow Rivers, the tour explores public art, historic storefronts, ambitious new builds, and unmarked sites of cultural significance.

Along the way, we'll reflect on how the city performs its identity—from cowboy kitsch to more challenging interpretations of place—and how artists have played a role in shaping, disrupting, and imagining it anew. Expect playfulness, a few stairs, and time to share your own insights as we walk.

### Meeting Place & Time:

1:55 PM at **Downtown West–Kerby CTrain platform** on 7th Avenue — the westernmost stop within Calgary's free-fare zone on the 7 Avenue transit-only corridor.

(This is the only stop served by the Blue Line at this location.)

We'll aim to start promptly at 2:00 PM, so please try to arrive a few minutes early. (That said, if you're running late, just look for the group!)

### End Point:

The tour concludes in the East Village at Confluence Way, where we'll pause for ice cream or coffee and conversation.

### Good to Know:

- The tour is free to attend.
- Bring around \$10–15 for a handcrafted Parlour Ice Cream cone (several vegan flavours available) or an iced coffee from Phil & Sebastian, which we'll enjoy together on a shady bench at the end.
- A moderate level of fitness is required, including the ability to manage three sets of stairs.
- Feel free to email Jane McQuitty at [jamcquit@gmail.com](mailto:jamcquit@gmail.com) if you plan to attend. This helps her give the café and ice cream shop a heads-up. That said, spontaneous joining is also very welcome!

<b>Time</b>	<b>June 26</b>
8:30	Breakfast and Networking <b>Alberta University of the Arts</b> 1407 14 Avenue NW
9:00–10:30	<b>Teaching Art History in the Prairies</b> Organized by Devon Smither (University of Lethbridge) and Karla McManus (University of Regina)
10:30–11:00	Break
11:00–12:30	<b>DIY Spaces and Artist-run Centres in Calgary since the 1970s</b> Organized by Mell Edwards (AUArts)
12:30–13:30	Lunch and Networking
13:30–15:00	<b>Relationship and Mentorship Building in Public Art with Indigenous Artists: A Roundtable with Joseph Sanchez, Adrian Stimson, Nathan Meguinnis, and Dawn Saunders Dahl</b> Organized by Dawn Saunders Dahl (Whyte Museum of the Canadian Rockies)
15:00–15:30	Break
15:30–17:00	<b>Crafting the Prairie: Expanding Possibilities</b> Organized by Michele Hardy (Nickle Galleries, University of Calgary) and Julia Krueger (University of Regina President's Art Collection)

<b>Time</b>	<b>June 27</b>
9:45	Breakfast and Networking <b>Alberta University of the Arts</b> 1407 14 Avenue NW

10:15–12:00	<b>Curating and Communities in the Prairies</b> Organized by Jocelyn Anderson and Mackenzie (Kamâmak) Brown (Glenbow) Presented by Glenbow
12:00–13:00	Lunch and Networking
13:00–14:30	<b>Creative Visions of the Land</b> Organized by Erin Sutherland (University of Alberta) and Susan Cahill (University of Calgary) Presented by the Art Gallery of Alberta
14:30–15:00	Break
15:00–16:30	<b>Artists, Transformation, and Change in Prairie Environments Since 2000</b> Organized by Jane McQuitty

## **PANEL DESCRIPTIONS**

### **TEACHING ART HISTORY IN THE PRAIRIES**

Co-Chairs:

**Devon Smither (University of Lethbridge) and Karla McManus (University of Regina)**

**Robin Canham, Sessional Instructor, Department of History, University of Regina**

*Art Conservation on the Prairies: Challenges and Opportunities*

Art conservation is an interdisciplinary field that combines expertise in the humanities, studio art practice, and the sciences to interpret and preserve cultural heritage. This presentation will discuss the development of *HIST 397: Workshop in Historical Artifact Conservation*, the first undergraduate course in art conservation at the University of Regina. Developing the course presented unique challenges. With limited access to conservation labs, resources, and professional networks there were significant obstacles to creating hands-on learning opportunities. This presentation explores how these challenges were addressed through interdisciplinary approaches, collaborations with local institutions, and experiential learning opportunities in the classroom.

Robin Canham has a passion for supporting the preservation and access of public collections while promoting inquiry, research, and life-long learning. She holds a Master of Art Conservation from Queen's University, along with a Master of Information Studies (Library Studies) from the University of Toronto, and a Bachelor of Arts (English) from the University of Regina. Robin has worked in the conservation labs at the Royal Saskatchewan Museum, the Provincial Archives of Alberta, Queen's University Archives, and held a Kress Fellowship at Queen's University Library. She now teaches art conservation at the University of Regina and recently founded Canham Conservation, providing conservation services across the Canadian Prairies.

**Ruth Chambers, University of Regina**

*The 1000 Miles Apart Conference: 38 Years of A Congruent Prairie Pedagogy*

Since 1987, art students and faculty members in ceramics programs at Prairie institutions have been running this annual conference, in rotation and collaboration. The conference offers collective networking, and access to contemporary ceramics practice and research, through presenters from within and beyond the prairies. Events include visiting artist lectures and demonstrations, student-lead activities, and a feature exhibition of work by students, guest artists, faculty, and staff from participating institutions. This talk will look at 1000 Miles Apart's origins and

history, at how it has impacted generations of students, and at how it models a congruent and alternative form of pedagogy.

Ruth Chambers studied at the Ontario College of Art and Design and received her Master of Fine Arts from the University of Regina where she now teaches in the Department of Visual Arts. Chambers makes works in ceramic sculpture and ceramics-based installation. Current porcelain objects, modeled from botanical subjects through direct observation, address ideas of careful looking, beauty, consumption, and temporality, and align with the tradition of the still life. She has also published writings about contemporary craft and ceramics theory, including as a contributing editor of the anthology *Utopic Impulses: Contemporary Ceramics Practice* (2007).

### **Tomas Jonsson**

*Never Arrived. Always Arriving.*

This talk explores my approach to teaching courses designed to push students beyond the classroom and into the local arts community. Assignments focus on real-world applications: exhibition and publication reviews, curator interviews, and curatorial proposals. Through on-site visits, in-person presentations and class discussions, students develop meaningful connections to prairie-based histories. This results in published works, hands-on curatorial experience, and a stronger sense of how art history operates beyond academia.

Tomas Jonsson is a curator, writer and visual artist. He received a BFA in 2000 at the University of Calgary, and an MFA at the University of British Columbia Okanagan in 2018. He has curated, presented, and performed work in Canada and internationally. He has worked with several arts organizations, including M:ST Performative Art Festival and the Calgary Public Art Program, and the Dunlop Art Gallery. He currently is an instructor at the University of Regina, and Registrar at SK Arts.

### **Robin Alex McDonald**

*Educating Through Uncertainty:*

*Reflections on Designing a Course on “Gender and Sexuality in Art” in Alberta’s Changing Political Landscape*

In this presentation, I reflect on the pedagogical and affective experience of creating, designing, and preparing to teach a course on “Gender and Sexuality in Art” in the UCP’s Alberta. I discuss recent provincial legislation affecting transgender athletes and youth and consider how rising anti-2SLGBTQ+ sentiment within and beyond the Prairies impacts queer and trans postsecondary students. I ask what art historical legacies of feminist and



2SLGBTQ+ resistance can offer in this sociopolitical moment, and how I, as an instructor, can cultivate a classroom where despondency, resilience, community, and hope coexist.

Dr. Robin Alex McDonald (they/them) is an art historian and independent curator based in amiskwacîwâskahikan (Edmonton, Alberta). Working at the intersections of contemporary art and critical theory, Robin's research explores queer and trans cultural production, theories of emotion, and discourses of "depression" and "mental health." Robin is a member of the Prairie Art Network Advisory Board and a collaborator on the SSHRC-funded project, "Queer Operatives: Writing, Making, and Transmitting Queer Canadian Art Histories" (PI: Erin Silver, UBC). They are Assistant Professor in the Department of Studio Arts at MacEwan University.

### **Dr. Suzanne McLeod**

#### *Giving Voice and Story through Indigenous Art History*

The School of Art, University of Manitoba recently introduced a position dedicated to Indigenous art history that acknowledges the rich artistic traditions and complex dialogue created by historic and contemporary artists. Communicating the scope of Indigenous art to students of various backgrounds has come with unique challenges and incredible satisfaction. Drawing on approaches that range from Elder teachings to site-specific learning, the reception of Indigenous art and culture is universally consistent; there is a connection made by students to the innovative and diversity of Indigenous art, made more powerful by the authenticity and intensity of the stories being told.

Suzanne McLeod is Anishinaabe and member of Sagkeeng First Nation MB. She completed her PhD Art History, Art of the Americas at the University of New Mexico. An Assistant Professor at the University of Manitoba, her courses focus on Indigenous scholarship and art history. She recently received a SSHRC grant to examine the construction of the "Native American" in Renaissance Italy, the writing of the "doctrine of discovery", and the generational impact on Indigenous people. Her focus is on dismantling colonial tropes that define Indigenous art and the retelling of art history through the lens of art and culture.

## DIY SPACES AND ARTIST-RUN CENTRES IN CALGARY SINCE THE 1970S

Moderator: **Mell Edwards (AUArts)**

Calgary's artist-run centre movement, which emerged in the 1970s, has established itself as a cornerstone of local cultural production and a significant node within Canada's national network of artist-run centres. These grassroots organizations have demonstrated remarkable resilience and adaptability, evolving over five decades while maintaining their foundational commitment to artist-centred programming and community engagement. This panel brings together current and former leaders of Calgary's artist-run centres to examine the historical trajectory of these institutions, analyze contemporary operational challenges, and articulate future directions for sustainable cultural practice. Through their collective expertise, panellists will illuminate how these spaces have fundamentally transformed Calgary's cultural ecology and contributed to broader discourses within Canadian contemporary art.

The discussion will address the ongoing significance of artist-run centres as sites of cultural innovation, their role in fostering emerging artistic voices, and their capacity to respond to evolving community needs while navigating persistent funding pressures and changing urban landscapes. This panel will offer critical insights into the intersection of cultural policy, artistic practice, and community development within Western Canada's cultural sector.

**eva birhanu** is an interdisciplinary artist, curator, and arts administrator working in Mohkinstis, the Blackfoot name for Calgary, Alberta. In her artistic practice, eva works in mediums of fibre and sculpture, auto-ethnographically exploring exoticism and objectification. Through her multifaceted organizational work, she focuses on uplifting and supporting equity deserving communities, specifically encouraging the support of Black artists in arts spaces. She is currently the Co-Director at Stride Gallery, and has been with the organization since 2020, transitioning through different roles while continually focusing on representing marginalized communities in all facets of the organization. birhanu holds a BFA with distinction in Fibre from Alberta University of the Arts (2020). She has attended international artist residencies in Denmark and the USA, exhibiting nationally and internationally.

**Caitlind r.c. Brown** is an artist, collaborator, and cultural organizer based in Calgary/Mohkinstis. She graduated from Alberta University of the Arts in 2010, and worked for various arts organizations including Quickdraw Animation Society, CJSW Campus & Community Radio, The Banff Centre, and Calgary Underground Film Festival. Caitlind has founded numerous projects and partnerships, including WRECK CITY, a

curatorial collective organizing experimental art exhibitions in alternative & pre-demolition spaces. From 2017-2021, she guided The Wandering Island with Lane Shordee & Wayne Garrett, facilitating “slow art for the audience of birds, bats, beaver, fish, and the occasional curious wanderer” on an island in the Elbow River. Caitlind’s daily art practice is shared with collaborator, Wayne Garrett, developing site-responsive installations, sculptures, and public art. In response to the rigours of working in the field of public art, Caitlind & Wayne launched The Hibernation Project, an annual experimental art series combating the isolation of Winter through a series of collaborative events. Notable spinoffs from The Hibernation Project include monthly sound art radio program, EARS HAVE EYES, and IDLE WORSHIP, a mobile car-based exhibition touring the suburban parking lots of Calgary.

**Winona Julian** (she/they) is a queer, femme emerging artist and arts administrator residing in Mokhkinstsís (Calgary, AB). She completed her BFA with distinction at Alberta University of the Arts (2020) with a major in Media Arts and a minor in Animation. Her artistic practice is a combination of sculpture, taxidermy and photography. In her spare time she also produces DIY music videos for local and emerging bands within Calgary's music scene. In 2022, she was the lead organizer of the Particle & Wave Festival, an annual media arts festival held by EMMEDIA which consists of exhibitions, screenings and audiovisual performances. Currently, she works at The New Gallery as their Programming Co-Director in collaboration with Alexa Bunnell. She also facilitates TNG's accessible online exhibition space, "Mainframe".

## **RELATIONSHIP AND MENTORSHIP BUILDING IN PUBLIC ART WITH INDIGENOUS ARTISTS**

Moderator: **Dawn Saunders Dahl (Whyte Museum of the Canadian Rockies)**

A roundtable discussion with **Joseph Sanchez, Adrian Stimson, Nathan Meguinnis, and Dawn Saunders Dahl.**

## **CRAFTING THE PRAIRIE: EXPANDING POSSIBILITIES**

Co-chairs:

**Michele Hardy (Nickle Galleries, University of Calgary) and Julia Krueger (University of Regina President's Art Collection)**

**Sabine Wecker, Sessional Lecturer, University of Regina**

*How the Prairies made my work "sloppy"...*

With a personal European craft background, and after a 20-year break, I dove back into clay at the University of Regina's ceramics program. I felt seeded into a fertile ground enriched by ceramic history. This space on the Prairies helped my work expand artistically, allowed me to let go of the 'rules' that define the material clay within the context of craft and focus on the materiality of clay trusting my 'tacit knowledge.' My work became what Anne Wilson in 2008 coined as "sloppy craft," a highly discussed term that can be linked to the discussion of deskilling and reskilling.

Sabine Wecker is a ceramic artist working in the sculptural as well as functional field of clay. She was educated in Germany in the ceramic craft, and dove back into clay at the University of Regina completing a BFA with Great Distinction in 2021 and MFA in 2024. Wecker was awarded the C.D. Howe Scholarships for Art and Design by the Royal Canadian Academy of Arts in 2020; and in 2021, SSHRC – Canadian Graduate Scholarship. Wecker has a special interest in art history and craft theory, which goes hand in hand with her practice-based research projects.

**Dr. Brendan Griebel, Manager of Archives, Collections, Facilities and Technology, Pitquhirnikkut Ilihautniq; Co-founder and Director, Museum of Fear and Wonder; and 2024–25 Fellow, National Humanities Center**

*Crafting Freedom in Confinement on the Canadian Prairies*

This presentation discusses research into a compiled archive of objects crafted by individuals incarcerated in historical (1890–1960) Prairie institutions, including prisons, asylums, POW camps, and hospitals. Whether clandestine or sanctioned, private keepsakes or fodder for trade, craftwork in these spaces provided one of few means for residents to voice their circumstances, protest their surroundings, and seek psychological sanctuary in longed-for worlds otherwise denied to them. I explore how this largely anonymous body of works can both illuminate the historical bodies that once produced them, and give rise to greater public awareness of the Prairies' ongoing realities of confinement.

Brendan Griebel is an anthropologist, curator, and researcher of museology and material culture. His work facilitates the documentation and retelling of stories through material form, interpreting a range of cultural objects from traditional technologies to architecture, museum collections, and digital media. He has spent two decades working with Inuit organizations and knowledge across the Canadian Arctic, and pursues a parallel research program focusing on the intersection of craftwork and the body in western culture through his directorship of Alberta's *Museum of Fear and Wonder*. Brendan holds a PhD in Anthropology and is a Research Associate of the Smithsonian National Museum of Natural History.

### **Mireille Perron, Artist & Professor Emerita, AUArts**

#### *Bur Oak and Craft on the Horizon*

You receive a ceramic acorn that fills your hands. You hold it like a crystal ball during the presentation. *Bur Oak and Craft on the Horizon* invites the PAN Institute's community to participate in a crossover between craft theory and practice and planting trees in the Prairie. We will cultivate participatory craft practice, craft theory, speculative inter-species experimentation, and collective research-creation to frame humble climate mitigation gestures. At the end of the presentation, you are asked to make a pledge (TBA) and keep the acorn or give it back if you prefer not to commit.

Mireille Perron was born in Tiohtiá:ke/Montréal, Québec. Since 1989 she has been working and living in Moh-kíns-tsis/Calgary, Alberta. She is Professor Emerita at Alberta University of the Arts (former ACAD) where she taught and occupied many roles over thirty years. Perron founded the Laboratory of Feminist Pataphysics (2000), a social experiment that masquerades as works of art/craft/events. Her work has been presented in solo and group exhibitions in Canada, Europe and the United States. She has also written and published on a variety of subjects related to representation.

## **CURATING AND COMMUNITIES IN THE PRAIRIES**

Presented by Glenbow

Co-chairs:

**Jocelyn Anderson (Glenbow) and Mackenzie (Kamâmak) Brown (Glenbow)**

**Xanthe Isbister, Director/Curator, Galleries and Collections, Esplanade Arts & Heritage Centre**

*Step into The Deep Dark: Where Art and Wilderness Collide*

Join us for a captivating journey into *The Deep Dark*, a groundbreaking spatial installation that redefines our cultural and psychological connection to darkness. Through immersive design, this visionary project delves into fear, perception, and the delicate dance between artificial light and untamed night. In this dynamic presentation, Esplanade Director/Curator Xanthe Isbister will unveil how *The Deep Dark* pushes the boundaries of curatorial practice, taking exhibitions beyond museum walls and into the wild. Discover how site-specific, participatory installations transform audience engagement, dissolve the line between art and environment, and challenge the very way we experience space. Prepare to see the dark in a whole new light—where the unknown isn't just something to fear, but a space for artistic discovery and innovation.

Xanthe Isbister is a distinguished curator, writer, and artist recognized for her impact on contemporary and Indigenous art in Canada. As Director/Curator of Galleries and Collections at the Esplanade Arts & Heritage Centre in Medicine Hat, Alberta, she champions visual expression through thematic national exhibitions like *Landed*, *In Our Nature* and *The Feminine Lived Experience*. Her curatorial practice emphasizes long-term relationship building, fostering artistic dialogue, and deepening public engagement. Isbister holds a Bachelor of Fine Arts Honours from the University of Manitoba and a Master of Fine Arts from the University of Nebraska-Lincoln, solidifying her influence in the visual arts landscape.

**Jessica McMann, Indigenous Curator, Arts & Culture, Recreation, Partnerships, The City of Calgary**

*Curating with Care and Intention: Relationships with First Nations, Métis, and Inuit Artists and Communities*

In 2020, I was hired at the City of Calgary with the task to “decolonize the collection” with a very loose description of what that may look like. The Conservator and I wrote the collection development strategy implemented it in 2021. Woven throughout this document was an emphasis on equality, community, and deep considerations for Indigenous ways of being/knowing. From 2021 to 2024 I developed the groundwork for bringing new work into

the collection that allows for checks/balances, and care for the use of public funds with the development of the Curatorial Panel process. The Curatorial Panel had its first meeting in the fall of 2024. One of the primary goals of all this was to bring more work from the Treaty 7 communities and local Indigenous artists into the collection. Less than 3% of the collection is work by Indigenous Artists, and out of that 3%, 3 artists are Blackfoot. There is no representation from other nations including Piikani. The Indigenous public art team has been working to repair and to create relationships in the specific treaty 7 nations and the urban Métis population. Our modes of connection are based on relationships, 1-1 meetings, and sponsoring community-led meetings/events. Through this model we are able to curate work into the collection with care, with intention, and with a focus on relationships between the artist, community, and full staff.

Jessica McMann has her B.Mus from the University of Calgary and her MFA from Simon Fraser University. She has been in the role of Indigenous Curator with the City of Calgary public art program since October 2020. She works with the first all-Indigenous public art team for a municipality to create programming, curate city-owned spaces, grow and amend the collection, and advise on policy and City of Calgary public art projects. She is also an award-winning composer and musician and maintains a contemporary Indigenous dance practice. She is a registered member of Cowessess First Nation and was raised in Calgary.

### **Nadia Kurd, Curator, University of Alberta Museums Art Collection**

#### *Curating Contemporary Expressions of Islamic Art in Canada*

Spurred by the global pandemic, the guest edited issue of BlackFlash Magazine “Infinities” (38.3, 2021-2022) brought together the work of Canadian artists and writers with cultural backgrounds connected to Muslim majorities across the globe. The purpose of the issue was to showcase the complexities of the art, people and practices whose work is informed by the living traditions of Islamic art. From Shaheer Zazai’s hyper-detailed digital carpets in Microsoft Word to artist Tazeen Qayyum examination of miniature painting traditions, “Infinities” sought to unsettle historically conceived definitions of Islamic art. This presentation will highlight some of the challenges and considerations in curating the art of Muslim-Canadian artists today.

Dr. Nadia Kurd is a curator and writer based in Amiskwaciwâskahikan, Treaty 6. She has special interests in the visual culture of diasporic Muslim communities in North America, as well as contemporary Canadian art and architecture. She has been the curator of the University of Alberta Museums Art Collection since 2018.



**Amber Twoyoungmen, Aiden Powderface, Chey Suwataga Mu, Giona Smalleyes, AJ Baptiste, Amanda Foote**

*“Visiting” Museums: A collaborative Îethka (Stoney Nakoda) process seeking reconnection with belongings and knowledge*

Over the last five years a group of Îethka artists and storytellers, working with a museum professional and student researcher, have been responding to requests from community to forge connections with living objects and knowledge stored in museums. Their work involves a process of visiting, with museums and their workers, with community members and Elders, with archival sources, with language, and with the belongings and living objects themselves. Through this process they have identified hundreds of “artifacts” in museums around the western world which originated in their communities of Mînîthnî, Gahna, and Kiska Waptan, in the baha (foothills) of what is today known as southern Alberta.

Since beginning this process, the group has been following several threads; they have been identifying ways museums impact western conceptions of Indigenous identity. They have been exploring their community’s legal orders, and how these might impact museum claims of ownership. They have been thinking through the value of reconnection, and where it may lead their community based on resources, desires, and potential conflicts. They have been investigating patterns of removal, trade, and how collecting impulses continue to impact their community. In addition to these social and intellectual projects, they have been working with culture and community findings ways for the relations in museums to be part of their lives. They’ve done this through projects like re-connecting with land, animals, neighbors, and family. This work has resulted in several recommendations to museums and related industries and partners, a film, art projects, an exhibit and written research.

The Woyuha Hnebi Bathtabi (group) each have artistic practices and take on storytelling responsibilities. The core of this group is Amber Twoyoungmen, beader animator voice actor and film director, Aiden Powderface, animator and storyteller, AJ Benjamin, actor, writer, and keeper of horse knowledge, Chey Suwâtâgâ Mu traditional tattoo practitioner, AJ Benjamin who cares for horses and writes in various forms, and contemporary artist Giona Smalleyes specialist in traditional women’s roles. They work with mentees from their community, Elders and knowledge keepers. Amanda Foote is a white settler student and museum worker who supports the work of the group in administrative functions and has conducted a research project in support of the aims of this group and some of the broader Îethka community at Mînîthnî.

## CREATIVE VISIONS OF THE LAND

Presented by the Art Gallery of Alberta

Co-Chairs:

**Erin Sutherland (University of Alberta)** and **Susan Cahill (University of Calgary)**

**Skye Haggerty, University of Alberta**

*Creating Visions of the Land to Unsettle Pioneer Displays*

From riverbeds to dusty fields, arrowheads populate the prairie landscape. Often historicized, as Gerald McMaster has suggested, their unmistakable shapes and forms are enduring reminders of the people who made them (2009). In the Fall of 2024, members of the Unsettling Pioneer Museums Project research team (University of Alberta) explored collections of arrowheads at the Camrose and District Centennial Museum. Before colonial disturbances of the land, arrowheads rested in the earth alongside us and our more-than-human cousins. Archaeological displays and typological arrangements isolated these objects from their environmental and cultural contexts. The Unsettling Pioneer Museums Project team endeavoured to create images to recontextualize these objects and return them to the landscape using photos, cyanotypes, and a lightbox. Riffing on typological displays, they arranged the arrowheads to evoke the stones, the trees, and the sky. However, the arrowheads and the resulting landscapes had more to teach than we expected.

**Namaakii Bee Bear Hat, artist**

*gathering*

Namaakii Bee Bear Hat is a Mohkinstsis based artist, whose Blackfoot and Cree/Dane-zaa ancestors have lived on the lands that are now part of Treaty 7 and 8, for many millennia. Her work explores this cultural lineage through installation, photography, text and collage. Bear Hat graduated from the Alberta University of the Arts in 2011, where she majored in painting. Her work explores identity and story-telling, she is always wanting to give back to the rich stories of her home territories by unfolding her personal ties to both of these unique landscapes.

**Sherry Farrell Racette, Professor, University of Regina**

*Photographic Archives and Curating the Road Allowance*

In August 2024, *Chiwayr lee zistwayr: Look at the Stories* opened in the Lebreton Museum. The first exhibition of a planned series, it was the result of two years of visiting and sharing photographs belonging to Métis elders and families. The exhibitions are one aspect of a project seeking to preserve a vulnerable archive of photographs that constitute one of the

few surviving records of homes and small communities established on the “Road Allowance”. We returned to walk the Road Allowance and visit the old homes many times. In the exhibition, the Qu’Appelle Valley emerges as setting, homeland, and an important character in these visual stories. The research (and curation) is spilling onto the land itself with mapping, commemorations, and dreams of heritage designation.

**Zachary Ayotte, Christina Battle, Brennan Black, April Dean**

*Transforming Earth*

*Terraforming Earth* is an artistic project by Zachary Ayotte, Christina Battle, Brennan Black and April Dean that asks: how should we think about the role of the artist in a warming world? As a multi-year speculative project, the artists have worked through uncertainty and complexity while finding new models for creating-through-research. The project and forthcoming publication attempt to draw attention to the crisis that faces us, and solutions that might help us to move forward. Operating from the belief that artistic practice allows us to see realities that exist all around us, we hope that imagining seaweed farms on the Prairies might reveal a more sustainable reality for both the arts and the world.

## ARTISTS, TRANSFORMATION, AND CHANGE IN PRAIRIE ENVIRONMENTS SINCE 2000

Chair: **Jane McQuitty**

### **Jessica Broz, artist**

*The Middle Space*

In response to tensions regarding extractivism and restoration, I explore an alternate paradigm with ideologies that consider a hybridized language between various technologies, industrial materials, and living organisms. Throughout my sculptures, I use reclaimed and found materials, establishing installations where interactivity engenders awareness and empathy towards expansive ecologies. I seek to contribute to conversations towards healing, and welcoming change so there will be a healthy planet for future generations to live and thrive with. I am curious interdependent relationship through networks of biodiversity, how do plants and the natural environment help us to connect more deeply with ourselves and each other?

An interdisciplinary artist born and raised in Moh'kinstsis, Broz' work focuses on themes of urban ecology, and re-wilding exploring concepts of interdependence, material interactions, with harmonious relationships. By merging alternate perceptions to counterpoint the exploitative resource-driven politics, with interventions that subvert empirical concepts. Engaging gently, mindfully, and responsively is a direct response to transformations in the environment, encouraging viewers to reflect on their role as nurturing rather than extracting. Broz has exhibited in Montreal, and throughout Alberta with her paintings and sculptures and is currently exploring clay and steel as materials responding to overcoming and adapting to the changed environment.

### **Tara Manyfingers, artist**

*Alberta and The Prairies -The Final Frontier for Art*

The "Final Frontier" is a colloquial term used in the opening sequence of Star Trek and space exploration but can also apply to colonial expansion and development in prairie provinces. I derive inspiration from nonindigenous historical documents and reflect on the 21st century contemporary ethical Indigenous perspective.

Meaningful negotiations between nonindigenous corporations and indigenous communities involve land and community-based teachings which are also experientially tied to place and time. Is it for possible for Canadian Prairie Province attitudes to make a greater shift from the colonial concepts of expansion and consumption to ethical conservation and sustainability?

Tara Manyfingers obtained an MFA degree from the University of Calgary in 2024, a BFA from the University of Alberta in 2019, and a Theater Production Diploma from MacEwan University in 2016. Her specialized artistic disciplines include traditional contemporary Indigenous regalia and print media.

She focuses primarily on land-based teachings, which are experientially tied to place and time. “When I am in nature, I am reminded that I am part of it and not at the top of it. I was particularly interested in the concept of spiritual armament as a teaching tool for the protection and guidance of youth.”

**Barbara Meneley, artist**

*Soil*

What are ways artistic practice can participate in and expand discourse on human relationships to land?

"Soil," a body of work currently taking shape through drawings and small sculptural works, builds from my ongoing artistic engagement with Treaty 4 territory as a Euro Settler/Settler descendant and Treaty person.

"Soil" engages with the ways scientific knowledge systems introduced to this land through colonial structures continue but are also increasingly challenged in contemporary times and how elements of Western/European knowledge systems may exist as barriers to sustainable human relationships on and to land.

Barbara Meneley is a prairie-based visual artist whose work engages with colonial structures and contemporary settler relationships to the site. Her work is shaped through contemporary intermedia art –video, cartography, drawing, performance, sculpture, installation, writing and dialogic practice. Barbara has presented her work widely, including Vancouver Art Gallery, Remai Modern, MacKenzie Art Gallery, Modern Fuel Gallery and Art Museum at University of Toronto. Barbara's artwork and writing have been featured in *Public*, *Fuse Magazine* and *Canadian Art Review*.

Barbara holds a PhD in Cultural Studies from Queen's University and an MFA in Intermedia from the University of Regina.

## **HOTELS**

### ***Aloft Calgary University Hotel***

2359 Banff Trail NW Calgary T2M 4L2

403-289-1973

[www.marriot.com/yycul](http://www.marriot.com/yycul)

Contract ID: CAU

**Price: \$239.00/night**

### ***Alt Hotel University District***

482 McLaurin St Calgary T3B 6K3

403-648-0482

[www.germainhotels.com/en/alt-hotel/calgary-university-district](http://www.germainhotels.com/en/alt-hotel/calgary-university-district)

Contract ID: 997250

**Price: \$169.00/night**

### ***Hilton Garden Inn Calgary Downtown***

711 4<sup>th</sup> Street SE Calgary T2G 1N3

587-352-2020

[www.hilton.com/en/hotels/yycdtgi-hilton-garden-inn-calgary-downtown/](http://www.hilton.com/en/hotels/yycdtgi-hilton-garden-inn-calgary-downtown/)

**Price: \$205.00/ night**

### ***Hotel Arts Kensington***

1126 Memorial Dr NW Calgary T2N 3E3

403-228-4442

<https://reservations.travelclick.com/12412?RatePlanId=1110632>

10% discount with code "ARTSPOL"

**Price: \$394.00/night**

## **ACTIVITIES:**

### ***The Bows***

[www.thebows.org](http://www.thebows.org)

Open 12 p.m. to 6 p.m. Thurs-Sat  
2001B 10th Ave SW

Free Admission

*Kellen Hatanaka: Stolen Heirlooms*  
May 10— July 19, 2025

*Frankie Elouise: Queens of the Midway*  
May 1— October 1, 2025  
Billboard space located outside 2001B 10th Ave SW

### ***Contemporary Calgary***

[www.contemporarycalgary.com](http://www.contemporarycalgary.com)

Open 12 p.m. to 7 p.m. Wed-Sat  
#701 11 Street SW

Admission: \$12.00 for 25 and over, by donation for 24 and under

*Lauren Crazybull: Wish you were here*  
February 20—November 2, 2025

*Miruna Drăgan & Maggie Tiesenhausen: Hummingbird Guided Meditation*  
March 6—June 29, 2025

*June Clark: Witness*  
April 3—August 31, 2025

*Abbas Akhavan, Ghazaleh Avarzamani, Tamara Lee-Anne Cardinal, Christine Howard Sandoval, Jayce Salloum, Linda Sormin, and Badlands Art Department x Lindsay Sutton: Presence*  
June 26—November 9, 2025  
Curated by Kanika Anand  
Opening reception, June 26: 6 p.m. to 9 p.m.

### ***Crawlspace***

[www.crawlspacegallery.ca/](http://www.crawlspacegallery.ca/)

Open 4 p.m. to 8 p.m. Fri

1 p.m. to 5 p.m. Sat  
1336 9 Ave SE, Basement Unit

Free Admission

*The Land Holds Us: Ancestral Echoes*  
June 20—July 25, 2025

### **Esker Foundation**

<https://eskerfoundation.com/>

Open 11 a.m. to 6 p.m. Wed-Fri  
12 p.m. to 5 p.m. Sat-Sun  
4th Floor, 1011 – 9th Avenue S.E.

Free Admission

*Caroline Monnet: Pizandawatc / The One Who Listens / Celui qui écoute*  
May 24—August 24, 2025  
Curated by Mona Filip

*Babak Golkar: When Sound Becomes Unsound*  
May 24—August 24, 2025

*Oliver Beer: Compositions for Mouths, Face, and Hands*  
May 24—August 24, 2025

### **Herringer Kiss Gallery**

[www.herringerkissgallery.com](http://www.herringerkissgallery.com)

Open 11 a.m. to 5 p.m. Tues–Sat  
101, 1615 10 Ave SW

Free Admission

*Fiona Ackerman: Little Fluffy Clouds*  
May 22—July 5, 2025

### **The New Gallery**

<https://thenewgallery.org/>

Open 10 a.m. to 6 p.m. Wed-Fri  
12 p.m. to 6 p.m. Sat  
208 Centre St S

Free Admission



*Fond Farewell//Good Riddance*

May 23—July 12, 2025

Curated by Jessica Szeto

*Lena Chen and C. Ryu: I sighed my mother's ancient sigh*

Billboard 208

June 13—January 12, 2026

**Nickle Galleries**<https://nickle.ucalgary.ca/>

Effective May 22

Open 9 a.m. to 4 p.m. Mon-Fri

2500 University Drive NW

Located inside the Taylor Family Digital Library

Free Admission

*Where We Gather, the Lands Speaks*

May 22—August 22, 2025

Curated by Sophie Garcia with the support of Judy Anderson and Michele Hardy

*MoneyArt: Aesthetics of Currencies Across Times and Cultures*

May 22—August 22, 2025

Curated by Marina Fischer in collaboration with the Bank of Canada Museum.

*Knowing Trees – Selections from Nickle Galleries' Collections*

June 2—July 18, 2025

Curated by Michele Hardy

## **EVENTS AT BANFF CENTRE**

Banff Centre invites Prairie Art Network Institute (PAN) delegates to join us for events on June 27 and 28 following the 2025 conference. PAN delegates are eligible for discounted room rates subject to availability with booking code TRP223. Unless otherwise noted, events are free and all are welcome. Learn more at [banffcentre.ca/events](https://banffcentre.ca/events).

### ***Elliptical Lineages* Public Reception**

June 27 from 5:00 p.m. to 8:00 p.m. Location: Walter Phillips Gallery

Please join us for a public reception for *Elliptical Lineages*. The exhibition presents the work of artists that engage the creative practices of a family member or those whom they consider kin.

The exhibition features work by Hangama Amiri, Badrin x Blackburn, seth cardinal dodginghorse, Letitia Fraser, John de Haan and Jason de Haan, Hali Heavy Shield, Norma Houle, Sarah Houle, Frank McKeough, Rita McKeough, Aaron McIntosh, Anne Ngan, Gailan Ngan, Wayne Ngan, Jamie Ross and David Ross, Kirsten Ryder, and tiná gúyáńí.

### **Ghostkeeper**

June 27 @ 9:00 p.m. Location: CLVB '33 Admission: \$20.00

Enjoy an intimate evening with the leaders of the experimental pop-rock band Ghostkeeper.

### **Open House | Îethka Mâkochî Ahogî Chi Pa Bi Ti: Îethka Territory House of Respect**

June 28 @ 10 a.m. Location: Îethka Mâkochî Ahogî Chi Pa Bi Ti

Banff Centre is thrilled to open its first building dedicated to Indigenous culture—Îethka Mâkochî Ahogî Chi Pa Bi Ti: Îethka Territory House of Respect. Situated on the side of Sacred Buffalo Guardian Mountain, the new centre will have its home in one of the original Banff Centre chalets (formerly known as Farrally Hall).

### **Kapishkum: Métis Gathering Panel Discussion**

June 28 @ 1:30 p.m. Location: Max Bell Auditorium

Join celebrated *Kapishkum: Métis Gathering* residency faculty Jason Baerg, Daphne Boyer, Liz Barron, and David Garneau for a conversation on contemporary Métis art in Canada.

### ***Elliptical Lineages* Artist Discussion**

June 28 @ 3:00 p.m. Location: Max Bell Auditorium

Please join us for a panel discussion with a number of the participating artists in the Walter Phillips Gallery exhibition, *Elliptical Lineages* including Glenna Cardinal, Seth Cardinal, Dodginghorse, Jason de Haan, John de Haan, Hali Heavy Shield, Sarah Houle, Rita McKeough, Anne Ngan, Gailan Ngan, and Kirsten Ryder.

## **FOOD OPTIONS:**

### ***Cafe:***

#### **AGGÜDO**

338 10 St NW

[Aggudo Coffee Roasters](#)

Accessible via C-train (Sunnyside Station) or walking

#### **Odessey**

NN120, Senator Burns, SALT Campus

[Welcome to Odyssey Home - Experience Excellence at SALT](#)

1301 16 Ave NW

Accessible via walking

#### **Higher Ground**

1126 Kensington Rd NW

[HOME | Higher Ground Cafe](#)

Accessible via C-train (Sunnyside Station) or driving

### ***Food:***

#### **Kensington Pub**

207 10A St NW

[Home | Kensington Pub](#)

Accessible via C-train (Sunnyside Station) or driving

#### **Kim's Katsu**

314 10 St NW

[Kim's Katsu - Home](#)

Accessible via C-train (Sunnyside Station), driving, or walking

#### **The Mash Kensington**

4-1126 Kensington Rd NW

[The Mash | Craft Beer & Craft Pizza](#)

Accessible via C-train (Sunnyside Station) or driving.

## **STAY CONNECTED:**

We encourage you to share your conference experience on social media using the hashtag **#PANI2025**.

Follow us on Instagram at **@ikg\_auarts** and check out our [auarts.ca/ikg](https://auarts.ca/ikg) for updates and highlights throughout the event.

Thank you for being a part of **Prairie Art Network Institute 2025**. We look forward to an inspiring and productive conference together!

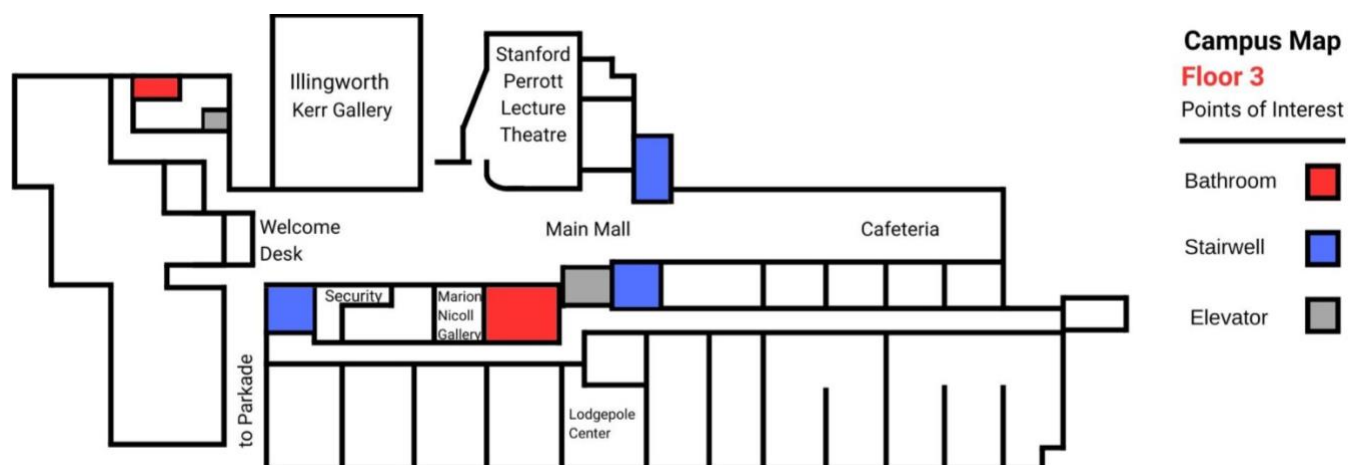
## **CONTACT INFORMATION:**

The IKG is located in the main mall on the AUArts campus.

Please call us at 403.284.7633 or email [ikg@auarts.ca](mailto:ikg@auarts.ca) with any questions or inquiries.

## **LOCATION:**

Panels will be held at the Stanford Perrott Lecture Theatre.



## **DIRECTIONS:**

AUArts is located in Calgary, Alberta Canada, and is situated north of the vibrant downtown core in the lively neighbourhood of Kensington. AUArts' main campus is accessible by transit (C-Train – AUArts/Jubilee/SAIT station) and parking for both cars and bicycles is available adjacent to our main building.

### **TRANSIT:**

If travelling via transit, AUArts' main campus is accessible from the C-Train, at the AUArts/Jubilee/SAIT station.

Tickets can be purchased via the MyFare App online, or at kiosks located on the train platform.

#### **From South:**

Board C-Train heading inbound to downtown (North). If you're on the blue line, from SW, take the Saddletown Train. Once downtown, disembark and transfer to a red line Tuscany Train (North). If on redline, board a Tuscany Train (North). Get off the train at **AUArts/Jubilee/SAIT station.**

#### **From North:**

Board C-Train heading inbound to downtown (North). If you're on the blue line, from NE, take the 69th Street Train. Once downtown, disembark and transfer to a red line Tuscany Train (North). If on redline, board a Tuscany Train (North). Get off the train at **AUArts/Jubilee/SAIT station.**

#### **From Airport:**

1. Board bus **300 (City Centre)** and ride for 10 stops, and exit the bus at Centre St N / 16 Ave N.
2. Next, walk for 2 minutes and then board the **Max (Orange Brentwood)** for 2 stops until Sait Station (WB).
3. Walk along **16<sup>th</sup> Ave** heading West until **10<sup>th</sup> Ave NW**.
4. Cross at the intersection onto 10<sup>th</sup> Ave NW heading South.
5. Walk South until Ross Rd NW. Turn Left heading West onto **Ross Rd NW**.
6. Walk West until the next intersection, at Fowler Dr NW. Turn Left heading West onto **Fowler Dr NW**.
7. Continue walking until **Sait Way NW**. Turn Left and Head towards the AUArts main campus, across from the C-Train Station, adjacent to the Jubilee Theatre.
8. The destination will be on your right

## **PARKING:**

### **Jubilee + AUArts Parkcade – 3 levels of parking:**

The entrance to the Parkade is along Sait Way NW. The exits to the parkade also lead out to Sait Way NW. Stairwells are located at the left corners of each level.

For accessibility, there are accessible parking stalls on the ground floor, located at the back right corner of the parkade. There are also accessible stalls on the top (roof) level within the same section. Ramps are located on the ground and roof levels of the parkade, near the back right, to both main entry doors.

The roof level ramp/entrance leads to the AUArts main mall. The Ground level leads to the Jubilee + AUArts corridor. Take the first set of stairs to the right to access the AUArts main mall from the corridor, or the elevator on the left.

Parking is open 24 hours, at \$8.00 a day. Payment can be made with coins or credit at kiosks located in the left back corner of the parkade on each floor.

