



Echoes From This Land:

Visiting and Revisiting
Truth and Reconciliation
April 25 - June 25

About

Echoes from this Land aims to visually represent the Truth and Reconciliation Commission (TRC) of Canada's *94 Recommended Calls to Action* by engaging Indigenous and non-Indigenous, artist/creators from educational institutions and communities across Canada. Participants of this project express their own positionality by visually contextualizing one of the calls to action through the media of print, from research, and/or lived experiences. All participants created a limited edition of 16 prints and received 9 plus their own in exchange. The remaining 6 editioned prints from each participants contain all 94 calls to action. These editioned portfolios will be exhibited throughout Canada to continue the critical dialogue and action of reconciliation through a visual lens of knowledge sharing.

Supported by the Future of Canada Project at McMaster University.



Future of Canada
Project

Calls To Action



Panel 1 - top row

#1 L.P.
#4 Sylvia Martin
#16 Sean Ross
#5 Geneva Cooper
#48 Carmel Whittle

middle row

#47 Marg Boyle
#17 Tara Cooper
#10 Julia MacRae
#50 Morgan Wedderspoon

bottom row

#11 Nicole Banton
#14 Alysha Aran
#12 Ivan Rocky Toulouse
#9 Shawnee Danielle
#18 Camryn Hardaker-Schabauer

Panel 2 - top row

#70 Eli Nolet
#62 Gina Ortiz
#20 Suzanne Valois
#23 Rebecca Han
#36 Sidney Paul

middle row

#58 Linda Jules & Elijah Jules
#22 Clara Laratta
#51 Monique Martin
#37 Bryce Morison

bottom row

#24 Awbri Savannah Paul
#41 Yifan Wang
#28 Angie Nehle
#29 Robert Truszkowski
#30 Stacey Fayant

Panel 3 - top row

#38 Andrea Vela Alarcón
#45 David Garneau
#49 Nicole Favron
#40 Marie Price
#68 Susan Miller

middle row

#92 Becky Katz
#57 Cameron Roberts
#3 Lisa Shalfoun
#39 Robin Paul

bottom row

#84 Jessica A. Rodriguez
#8 Theodora Oyinloye
#44 Karli Kessup
#31 Angela Snieder
#94 Emily Hinds

Panel 4 - top row

#79 Molly Cooper
#7 Shipek Mikunis / Caroyln Lalone
#89 Audrey Ewen
#82 Joviel Buenavente
#27 Carol Howard Donati

middle row

#61 Sandra Lamouche
#80 Amber Forno
#67 Mackenzy Vida
#77 Max Paradis

bottom row

#42 Cher Obediah
#71 Veronika Marks
#63 Johanna Griffith
#55 Jessie Stueck
#93 Rozhin Tayaraniyousefabadi

Panel 5

#46 Ardyn Gibbs

Panel 4 - top row

#66 Ana Maria Cruz-Valderrama
#6 Cody Storms
#52 Stephanie Florence
#87 Eric Euler
#74 Mara Bureau

middle row

#75 Charlie Saltzman
#83 Bail Lamarche
#78 Elizabeth Sigalet
#81 Lyn LaFortune

bottom row

#60 Emma Eichenberg
#13 Patsea Griffin
#73 Michelle Purchase
#86 Sarah Martin
#19 Elizabeth Elich



PANEL 1



Panel 1 - top row

LP

Call to Action #1

Child Welfare

1. We call upon the federal, provincial, territorial, and Aboriginal governments to commit to reducing the number of Aboriginal children in care by:

- i. Monitoring and assessing neglect investigations.*
- ii. Providing adequate resources to enable Aboriginal communities and child-welfare organizations to keep Aboriginal families together where it is safe to do so, and to keep children in culturally appropriate environments, regardless of where they reside.*
- iii. Ensuring that social workers and others who conduct child-welfare investigations are properly educated and trained about the history and impacts of residential schools.*
- iv. Ensuring that social workers and others who conduct child-welfare investigations are properly educated and trained about the potential for Aboriginal communities and families to provide more appropriate solutions to family healing.*
- v. Requiring that all child-welfare decision makers consider the impact of the residential school experience on children and their caregivers.*



Panel 1 - top row

Sylvia Martin

Call to Action #4

Medium: Collage and painting scanned, digitally altered in Photoshop, glass bottle

Child Welfare

4. We call upon the federal government to enact Aboriginal child-welfare legislation that establishes national standards for Aboriginal child apprehension and custody cases and includes principles that:

- i. Affirm the right of Aboriginal governments to establish and maintain their own child-welfare agencies.*
- ii. Require all child-welfare agencies and courts to take the residential school legacy into account in their decision making.*
- iii. Establish, as an important priority, a requirement that placements of Aboriginal children into temporary and permanent care be culturally appropriate.*

Biography

Usually the Artist Bio/Statement goes into detail about the artist. So here goes. Born in Germany in '57. Adopted by Canadian couple Margaret and Rene (military dad of French Canadian/Algonquin/Mohawk/Irish, and mom a fun albeit strict woman of Irish/Welsh descent.)

I started drawing at 3 or 4. My love for the arts was encouraged and so continued. I studied art ongoing for decades, even teaching for a while; followed by travel, exhibitions, employment in the arts and to pay the bills, many blue and white collar careers.

Artist Statement

Carmel Whittle and Patsea Griffin, two friends of mine from the art scene contacted me to about this amazing project: Echoes From This Land / 94 Calls to Action. And so began an incredible journey of listening, learning, and understanding. A journey that took me deep inside my heart, mind and spirit. I hope the Observer sees that there is a positive outcome and a means to right the wrongs.

Undergoing my own research for my Call to Action; and participating in the many other aspects of the Echoes From This Land I have been introduced to the Ojibwe language with Louise Garrow; learned to bead with Patsea Griffin; and then the actual printing process. This has indeed been a very fulfilling participatory experience that has almost been a year in the making. Not to mention an emotional one as I listened to the stories of survivors.

My Call #4 is about bringing "together all our voices, to support the voices of all the children that were taken from their loving families; denied basic human rights; and forever silenced. I want the survivors to know they are our heroes. Finally, people of western culture, in fact people of all cultures are listening and believing and want to make sure such an atrocity never happens in Canada again. And as Carmel Whittle had phrased it, when people look at my print I want them to see healing, and the "lightness" generated by truth and reconciliation and allowing all indigenous communities to be in charge of their own child welfare legislations. It is my hope that ALL future generations will celebrate life and their culture and teach us the ways to respect and protect the land, the air, the water, and each other.



Panel 1 - top row

Sean Ross

Call to Action #16

Alternative Title: *Listen Closely Little Star*

Medium: Monotype, Linocut

Language and Culture

16. We call upon post-secondary institutions to create university and college degree and diploma programs in Aboriginal languages.

Artist Statement

This project, through its many phases of conception, was inspired by my sister and her daughter. My niece is growing up in an English speaking home while learning Anishinaabemowin at her daycare and school. I was inspired by her ability to learn both languages simultaneously. Aiming to represent the sound waves of these two clashing sounds and their turbulence around my niece, I wanted to try and visually empathize with her ears. I was drawn to call #16 for a similar reason, there should be education available for those who seek it. The preservation of indigenous language is vital, especially to young indigenous children.



Panel 1 - top row

Geneva Cooper

Call to Action #5

Alternative Title: *Braiding Sweetgrass*

Medium: Linocut

Child Welfare

5. We call upon the federal, provincial, territorial, and Aboriginal governments to develop culturally appropriate parenting programs for Aboriginal families.



Panel 1 - top row

Carmel Whittle

Call to Action #48

Medium: Linocut print

Settlement Agreement Parties and the United Nations Declaration on the Rights of Indigenous Peoples

48. We call upon the church parties to the Settlement Agreement, and all other faith groups and interfaith social justice groups in Canada who have not already done so, to formally adopt and comply with the principles, norms, and standards of the United Nations Declaration on the Rights of Indigenous Peoples as a framework for reconciliation. This would include, but not be limited to, the following commitments:

- i. Ensuring that their institutions, policies, programs, and practices comply with the United Nations Declaration on the Rights of Indigenous Peoples.*
- ii. Respecting Indigenous peoples' right to selfdetermination in spiritual matters, including the right to practise, develop, and teach their own spiritual and religious traditions, customs, and ceremonies, consistent with Article 12:1 of the United Nations Declaration on the Rights of Indigenous Peoples.*
- iii. Engaging in ongoing public dialogue and actions to support the United Nations Declaration on the Rights of Indigenous Peoples.*
- iv. Issuing a statement no later than March 31, 2016, from all religious denominations and faith groups, as to how they will implement the United Nations Declaration on the Rights of Indigenous Peoples.*



Panel 1 - middle row

Margaret Boyle

Call to Action #47

Alternative Title: *Ne'gaw - All the Time - Toujours*

Medium: Cyanotype photo on fabric done with seagrass from Epekwik (PEI), mounted on printmaking paper, with a Gelli circle print done in BEAM printing ink and Schmincke Aqua Lino INK, with a lino print done with same inks then graphite watercolour pencil writing, painted with water, and printed at McMaster. Then embellished and signed in pencil.

Royal Proclamation and Covenant of Reconciliation

47. We call upon federal, provincial, territorial, and municipal governments to repudiate concepts used to justify European sovereignty over Indigenous peoples and lands, such as the Doctrine of Discovery and terra nullius, and to reform those laws, government policies, and litigation strategies that continue to rely on such concepts.

Biography

Marg Boyle is eagle clan; Métisse from Gaspé/Gaspésie/Gespeg and is of L'nu, European settler and African descent. She honors all of her ancestors in the art and community work that she does. She has been a professional artist, art educator, and curator for over thirty years. She is a graduate of the NSCAD University (BFA Fine Arts and BFA Art Education) and has also done graduate and inservice courses in Art Education, Indigenous Studies, and Indigenous Education. Her artwork incorporates traditional Indigenous methods such as; drum making, rattle making, quillwork, beading, sewing, basketry, moose tufting and birch bark work. Her artwork utilizes; contemporary art media such as painting, installation, printmaking, drawing and use of text. Her work has been exhibited in varied galleries; as well as in the Museum of Technology in Ottawa and at the Ormans 4 Vents Festival in France. Marg is the founder of FNMIEAO, the provincial subject association for Indigenous education in Ontario. She started The Eagle and Condor Collective in 2017. Marg is now a full time artist, who is also a community arts activist, a drummer, artistic event organizer and a writer. She has been teaching at the Ottawa School of Art for over fourteen years, taught high school for thirty years and has taught Art Education and Indigenous Education courses at Queens U, U of Ottawa and OISE/ U of Toronto. She is committed to ensuring that authentic Indigenous perspectives are shared in the settings she works in. Marg's artwork focuses on her perspective as a woman, grandmother, educator and healer in negotiating the reality of being from mixed ancestry in a country and art community that still is in need of decolonization. Her current series; We Dream in Circles, Circles of Life, The Nest and Home all relate to traditional Indigenous Knowledge, spirituality and contemporary realities. Visit margboyle.com or eagleandcondorcollective.com for more info. about her artwork.

Artist Statement

This artwork incorporates imagery taken from the land from which my ancestors have been since before written history began, land that still has relations on it. This is shown with the cyanotype of seagrass from Epekwik (PEI). The image includes the word; Ne'gaw meaning all along. My L'nu relations; whether status, or non status, Acadian or Métisse; our ancestors have been here, all this time. This word is superimposed over an ocean going birchbark canoe to represent the size of our territory that spans five provinces, into the state of Maine and Pierre and Miquelon. Our rights both individually and collectively, are still defined under colonial laws based on notions that we are not human. These concepts of Euro Christian supremacy underpin the Doctrine of Discovery, recently repudiated by the pope; as well as, the concept of terra nullius that allowed those who colonized our lands to make laws that still exist in what is called Canada. These laws must be systematically eradicated from both Federal and provincial legislation including: the scalping laws, quantum laws, Indian Act etc. Laws that allow for lack of consultation on land use, allow for selling of lands never ceded, must be eliminated. Those that define us and divide us and restrict hunting and gathering rights; control our language rights, our ceremonial rights, etc.; these must be removed from the legal system that continues colonization of our nations. Until these legal political practices stop, this call to action will not be realized. My work shows our humanity, through iconography that illustrates that we have two written systems and we have oral history passed down, yet by calling us prehistoric, our humanity was denied. We have always had housing, transportation, food and trading systems thus these are shown. Most importantly, our sense of how we share the land with all beings is important to illustrate. The turtle represents the calendar of 13 moons and also the clan system, and visually shows our time systems and our protocols for relationship building. The colonizers denied our humanity in order to steal the land and its resources and this continues today all over the Americas by both governments and corporations backed by them. This for me, is the most important as it underpins the rest of the realities of colonization that we still face. I chose to represent the layers of how we show our humanity in this image as a personal repudiation of white supremacy, the Doctrine of Discovery, terra nullius and the Canadian legal system that still impacts on our daily lives. Ms't No'kmaq



Panel 1 - middle row

Tara Cooper

Call to Action #17

Alternative Title: *I would reclaim my true name*

Medium: Woodcut (hand-carved and laser)

Language and Culture

17. We call upon all levels of government to enable residential school Survivors and their families to reclaim names changed by the residential school system by waiving administrative costs for a period of five years for the name-change process and the revision of official identity documents, such as birth certificates, passports, driver's licenses, health cards, status cards, and social insurance numbers

Biography

Tara Cooper's art practice embraces an everything-but-the-kitchen-sink approach, combining media from print, ceramics and film to installation and book arts. Her subject matter draws from creative non-fiction (i.e. based on a true story), with an eye for graphic design, pattern, and poetics. Tara is an Associate Professor in the Department of Fine Arts at the University of Waterloo. She lives in Kitchener with her husband and sometimes collaborator, Terry O'Neill, and their dogs, Pickles, and Peanut. Kitchener is situated on the traditional territory of the Neutral, Anishinaabeg and Haudensaunee Peoples.

Artist Statement

Names matter. They help us feel at home in our own skin. This call is about officially reclaiming one's true name so that it appears on legal identification such as a birth certificate, license, health card, or status card. As such I wanted the drawn gestures and forms to be personal, to be hand-written in both print and cursive—the latter a nod to signing your name on the dotted line. I also wanted the gesture of holding something with care, which in this case is a zinnia flower. Zinnias offer an explosion of colour to the garden, their blooms are long-lasting and reliable, and if given sunshine and water, a zinnia seed will begin to sprout in less than a week.



Panel 1 - middle row

Julia MacRae

Call to Action #10

Medium: Lithograph

Education

10. We call on the federal government to draft new Aboriginal education legislation with the full participation and informed consent of Aboriginal peoples. The new legislation would include a commitment to sufficient funding and would incorporate the following principles:

Providing sufficient funding to close identified educational achievement gaps within one generation.

ii. Improving education attainment levels and success rates.

iii. Developing culturally appropriate curricula.

iv. Protecting the right to Aboriginal languages, including the teaching of Aboriginal languages as credit courses.

v. Enabling parental and community responsibility, control, and accountability, similar to what parents enjoy in public school systems.

vi. Enabling parents to fully participate in the education of their children.

vii. Respecting and honouring Treaty relationships.



Panel 1 - middle row

Morgan Wedderspoon

Call to Action #50

Medium: Linocut and watercolour on kozuke

Equity for Aboriginal People in the Legal System

50. In keeping with the United Nations Declaration on the Rights of Indigenous Peoples, we call upon the federal government, in collaboration with Aboriginal organizations, to fund the establishment of Indigenous law institutes for the development, use, and understanding of Indigenous laws and access to justice in accordance with the unique cultures of Aboriginal peoples in Canada.

Biography

Morgan Wedderspoon (she/her) is a Katarokwi-Kingston based visual artist and a settler of Scottish-English descent. She maintains an arts practice in print media including book works, sculpture, installation, and participatory projects. Rooted in collection and observation practices throughout her urban environment, her work engages with the uneasiness of living in the ruins of late capitalism and the possibilities for collective change in the face of climate breakdown. She is a graduate of Queen's University (2009) and holds a Master of Fine Arts in Printmaking from the University of Alberta (2016). Morgan has exhibited widely including solo exhibitions at sites such as the John & Maggie Mitchell Art Gallery, MacEwan University (Edmonton), Open Studio (Toronto), and SNAP Gallery (Edmonton) and within international group exhibitions at sites in Russia, China, Poland, USA, Scotland, and Egypt. She is an educator, gallery director and community arts advocate.

Artist Statement

I was drawn to Call to Action 50—which is about creating institutions to support, promote, and share Indigenous law practices and access to justice—because there is a deep injustice in the way that settler law systems dominate, working to protect primarily corporate interests and established power structures on this land. This flawed-by-design justice system creates profound ecological and social violence, from habitat destruction, extinction and climate breakdown more broadly, to police brutality, genocide and the suppression of human rights. While not immune to corruption, Indigenous systems of law act as a counter-power or an alternative that has the liberatory potential we need to survive and thrive into more just futures. As I considered this call to action, I looked to some of the Indigenous laws and teachings of the land where I reside in Katarowki-Kingston, learning about the Anishinaabe Sacred Teachings and the practice of enshrining law through wampum belts. The imagery in my print references the Dish with One Spoon wampum belt covenant, which not only governs the region I call home but also speaks directly to my hopes and fears. It marks an agreement between the Anishinaabek and the Haudenosaunee Confederacy to share the land's gifts in ways that avoid social conflict and ecological harm while preserving a future for the next generations—mutual aid meets conservation. To me, this balance is essential: ecological protection must be coupled with the social practices that centre our shared humanity if we want to build a future worth living.



Panel 1 - bottom row

Nicole Banton

Call to Action #11

Medium: Screen-print

Education

11. We call upon the federal government to provide adequate funding to end the backlog of First Nations students seeking a post-secondary education.



Panel 1 - bottom row

Alysha Aran

Call to Action #14

Alternative Title: *In my mother's language*

Medium: Copper etching with hardground and top roll.

Language and Culture

14. . We call upon the federal government to enact an Aboriginal Languages Act that incorporates the following principles:

- i. Aboriginal languages are a fundamental and valued element of Canadian culture and society, and there is an urgency to preserve them.*
- ii. Aboriginal language rights are reinforced by the Treaties.*
- iii. The federal government has a responsibility to provide sufficient funds for Aboriginal-language revitalization and preservation.*
- iv. The preservation, revitalization, and strengthening of Aboriginal languages and cultures are best managed by Aboriginal people and communities.*
- v. Funding for Aboriginal language initiatives must reflect the diversity of Aboriginal languages.*

Biography

Alysha Aran is a multi-disciplinary artist currently residing on the traditional territory of the Haudenosaunee and Anishinaabe peoples (Hamilton, ON). Her work focuses on lived experiences as a Filipino-Canadian, as well as cultural ties/tears.

Aran's work considers the history between the East and the West, including migration waves and material exported goods to create a visual language shared between children in the Filipino diaspora. As a child of an immigrant mother, her work calls back the memories of her ancestors to help navigate living in a country built on assimilation.

Aran is currently working on her BFA in Studio Art at McMaster University, where she will also receive a concurrent certificate in Critical Curatorial Studies.

Aran has chosen call to action #14, which states: "To preserve Aboriginal languages which is reinforced by treaties. The Government of Canada has a responsibility to fund Aboriginal language recovery and protection. This recovery of Aboriginal language is to be managed by Aboriginal people and communities." The artist felt a deep connection to this call due to her own country's history of language erasure and loss of original alphabet and script. Aran wishes for her home in Canada to not repeat the history of the Philippines and hopes to express the importance in the preservation of native languages through her artistic lens. Having an immigrant mother, Aran personally understands the connection between family through language and the divide a language barrier can create in multi-generational relationships as well as one's own understandings to their cultural heritage.

Artist Statement

Having recently taken an Intaglio concentrated course this past semester, Aran chose to further investigate visual imagery in copper etching. The print depicts a young child facing away from the viewer and connected to a strawberry stem; the words: "In my mother's language," floats around the focal point. She chose to use the strawberry plant symbolically in communicating the heartfelt relationships within family. After researching more about the strawberry in Indigenous ways of knowing, Aran was able to connect the symbol of the strawberry to a heart, and thinking of the plant as roots in our original ways of knowing which can be understood through different positionalities. The text supports Aran's depiction of Call to Action #14 in referencing a mother as a person who teaches and someone who passes down their knowledge; what once was hers becomes yours inherently. A connection she made with Indigenous culture as well as her own upbringing is the strong maternal emphasis in teaching and special connection there is between mothers and daughters. Like Indigenous communities, Aran feels that the government does not appreciate nor attempts to understand cultures outside of the Canadian settler culture and how this affects marginalized communities. Much of the education Aran has been taught in Canadian schools feel one-sided and close minded and does not reflect at all what her mother continues to teach her from ways of knowing back in the Philippines. Call to Action #14 emphasizes the need for Indigenous leadership in the preservation and teachings of Indigenous languages; Aran wishes through her print that she may bring to light the importance of family and community-based teachings rather than through the lens of the government, a system that has proven time after time does not benefit the teachings of many.



Panel 1 - bottom row

Ivan Rocky Toulouse

Call to Action #12

Medium: Reproduction of a painting, backlit by campfire, storytelling; print accompanied by prose

Education

12. We call upon the federal, provincial, territorial, and Aboriginal governments to develop culturally appropriate early childhood education programs for Aboriginal families.



Panel 1 - bottom row

Shawnee Danielle

Call to Action #9

Alternative Title: *Portrait of Brayden Omeasoo-Steinhauer*

Medium: Digital print

Education

9. We call upon the federal government to prepare and publish annual reports comparing funding for the education of First Nations children on and off reserves, as well as educational and income attainments of Aboriginal peoples in Canada compared with nonAboriginal people.



Panel 1 - bottom row

Camryn Hardaker-Schabauer

Call to Action #18

Alternative Title: *It Festers; and You're the Reason (So Called Canada)*

Medium: Lithograph

Health

18. We call upon the federal, provincial, territorial, and Aboriginal governments to acknowledge that the current state of Aboriginal health in Canada is a direct result of previous Canadian government policies, including residential schools, and to recognize and implement the health-care rights of Aboriginal people as identified in international law, constitutional law, and under the Treaties.

Biography

Camryn Hardaker-Schabauer is a queer and trans artist residing on the territories of the Haudenosaunee, Anishnaabe, and Mississaugas of the Credit First Nation otherwise known as Hamilton, ON. Camryn strives to showcase the connection between ecological decay and disease. Living with an autoimmune disease themselves, they reimagine a healthy and recovered environment through surreal printmaking and installation works.



PANEL 2



Panel 2 - top row

Eli Nolet

Call to Action #70

Alternative Title: ***USING OUR THREAD***

Medium: Cyanotype

Museums and Archives

70. We call upon the federal government to provide funding to the Canadian Association of Archivists to undertake, in collaboration with Aboriginal peoples, a national review of archival policies and best practices to:

- i. Determine the level of compliance with the United Nations Declaration on the Rights of Indigenous Peoples and the United Nations Joint-Orontlicher Principles, as related to Aboriginal peoples' inalienable right to know the truth about what happened and why, with regard to human rights violations committed against them in the residential schools.*
- ii. Produce a report with recommendations for full implementation of these international mechanisms as a reconciliation framework for Canadian archives.*

Biography

Eli Nolet (they/them) is a queer interdisciplinary, settler-Indigenous artist and arts worker from the occupied territories of the Erie, Neutral, Huron-Wendat, Haudenosaunee, and Mississaugas (otherwise known as hamilton, ontario). Eli's artistic practice explores identity and selfhood through activations of static image and text work. Across their practice, Eli is interested in investigating the many layered histories of queer culture and desire, and questioning the binaries of visible/invisible, normative/transgressive.



Panel 2 - top row

Gina Ortiz

Call to Action #62

Alternative Title: ***Education of Reconciliation***

Medium: Screen print

Education for reconciliation

62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:

- i. Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.*
- ii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms.*
- iii. Provide the necessary funding to Aboriginal schools to utilize Indigenous knowledge and teaching methods in classrooms.*
- iv. Establish senior-level positions in government at the assistant deputy minister level or higher dedicated to Aboriginal content in education.*

Biography

Gina Ortiz is a Mexican - Canadian illustrator and experimental printmaker living and working in Vancouver, B.C. situated within the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətaʔ (Tsleil-Waututh) nations.

Her work reflects on themes of journey and freedom with bright and bold use of colour. Over the years she has developed a unique style by mixing traditional printmaking techniques and free hand-drawing directly on the screen allowing a playful quality and creative imperfections to show in her work. The inspiration for her artwork comes from nature's oddities that she captures through close-up photography, observation and memory.

Her work alternates between printmaking techniques and paper collage using wax crayons, inks and acrylics on paper or canvas. Her work has been selected by the DV BIA Street Banners in 2020 and by the City of Vancouver Public Art Catalogue in 2022.

Gina studied Architecture at Universidad de Monterrey in Mexico where she grew up and after relocating to Vancouver in 2011, she complemented her practice with art related courses such as: Illustration for picture books, screen-printing, woodcut color block printing, tapestry weaving, acrylic painting and others. She is an active member of Malaspina Printmakers Society studio on Granville Island since 2019.



Panel 2 - top row

Suzanne Valois

Call to Action #20

Medium: Reproduction of a drawing, mark-making by hand

Health

20. In order to address the jurisdictional disputes concerning Aboriginal people who do not reside on reserves, we call upon the federal government to recognize, respect, and address the distinct health needs of the Métis, Inuit, and off-reserve Aboriginal peoples.



Panel 2 - top row

Rebecca Han

Call to Action #23

Alternative Title: ***Unify***

Medium: Relief printmaking

Health

23. We call upon all levels of government to:

- i. Increase the number of Aboriginal professionals working in the health-care field.*
- ii. Ensure the retention of Aboriginal health-care providers in Aboriginal communities.*
- iii. Provide cultural competency training for all healthcare professionals.*



Panel 2 - top row

Sidney Paul

Call to Action #36

Medium: Reproduction of a painting and digitally altered, Archival pigment ink on Somerset

Justice

36. We call upon the federal, provincial, and territorial governments to work with Aboriginal communities to provide culturally relevant services to inmates on issues such as substance abuse, family and domestic violence, and overcoming the experience of having been sexually abused.



Panel 2 - middle row

Linda Jules & Elijah Jules

Call to Action #58

Alternative Title: ***13 Poems by Ellijah John Lesley Jules***

Original photograph by Sarah Jules

Original poems by Ellijah Jules

Church Apologies and Reconciliation

58. We call upon the Pope to issue an apology to Survivors, their families, and communities for the Roman Catholic Church's role in the spiritual, cultural, emotional, physical, and sexual abuse of First Nations, Inuit, and Métis children in Catholic-run residential schools. We call for that apology to be similar to the 2010 apology issued to Irish victims of abuse and to occur within one year of the issuing of this Report and to be delivered by the Pope in Canada.



Panel 2 - middle row

Clara Laratta

Call to Action #22

Medium: Digital print, Archival pigment ink on Somerset

Health

22. We call upon those who can effect change within the Canadian health-care system to recognize the value of Aboriginal healing practices and use them in the treatment of Aboriginal patients in collaboration with Aboriginal healers and Elders where requested by Aboriginal patients.



Panel 2 - middle row

Monique Martin

Call to Action #51

Alternative Title: *Transparency*

Medium: Silkscreen on somerset

Marks created while walking Wanuskewin Heritage Park while a transparency marker suspended over a transparency. None of the lines were drawn using my hands, only body movement on different types of ground.

Equity for Aboriginal People in the Legal System

51. We call upon the Government of Canada, as an obligation of its fiduciary responsibility, to develop a policy of transparency by publishing legal opinions it develops and upon which it acts or intends to act, in regard to the scope and extent of Aboriginal and Treaty rights.

Biography

Monique is an eco-conscious, internationally recognized, multi-disciplinary artist from Saskatoon, Canada with a 25-year exhibition history. She has exhibited her artwork in hundreds of significant solo, invited and juried exhibitions in numerous countries. Most of these were solo exhibitions in public galleries. Renowned international curators have selected her artwork for various exhibitions worldwide. Her works are held in numerous public and private collections around the world. Some of the major collections include: The Royal Alberta Museum, University of Washington Library, University of California-Los Angeles Library, Bytown Museum-Ottawa, among others.

Her work often uses significant symbols or comments on contemporary social issues. Monique creates bodies of work rather individual pieces and focuses on specific concepts. She undertakes extensive research prior to creating her work, often incorporating historically significant symbols and images to express her ideas. Her works push the boundaries of standard printmaking; enormous scale printmaking, installation based printmaking and working with three dimensions in printmaking.

She has received grants from Canada Council for the Arts, Saskatchewan Arts Board and Creative Saskatchewan.

Artist-in-Residence positions include; Disneyland Paris, Paris, France (2013), the Shakespeare on the Saskatchewan Festival (2013), the Saskatchewan Children's Festival (2012), Bytown Museum, Ottawa, Canada (2010), Spalding, United Kingdom (2008), Nice, France (2006), Vallauris, France (2006), Mount Vernon, USA (2004), Wynyard, Tasmania, Australia (2003) and Coaticook, QC, Canada (2001).

Artist Statement

My art is an intricate fabric woven from all the people around me, the experiences I have and the things I feel. Chapters of an artistic life are unlike chapters of a book. An art life flows forward, backward, side to side with no understanding at many times where one chapter ends and another begins. An artistic life can be marked by a series of work beginning or ending, exhibitions opening or closing, an artistic life is fluid and constantly mocking 'being done' as one idea begins as another merges and builds upon the last. I never know when is the last time I will touch upon an idea or build upon a past concept. As an artist don't know when the fork in the road is a medium, an idea, a residency, an exhibition or an image, and often for me it is as simple as a conversation with another person. I follow my brush, carving tool, screens, scissors and glue where they take me. I trust that the trail that is created behind me will be an interesting one.

Artist Statement (for the piece) - Transparency

Transparency is part of deep time and requires consistent effort and commitment. Creating anything and sharing all aspects of it takes time and energy. Transparency is a constant process, it is not just giving details at completion. As a society when we move through life and all of its day to day decisions we need to be transparent with our loved ones to build a sense of trust. Trust in governments, public documents and policies is built slowly over time, over generations and decades, and can be lost in one careless decision. The changing from closed door decisions to transparency will be a slow and a inconsistent in the movement towards trust. The deep time of transparency shows where we were and where we are heading. As the moon continues to travel its cycle of 28 days we must use each day to move closer to transparency in all interactions with others. The line that connects one page to another, invariably divides one page from another, is the call to action, to cross that line and begin anew on the next page in our history. Thoughts and policies often run in circles with no beginning and no end, breaking the circle, moving in new directions can stop the cycle and we can begin again in the spirit of transparency.



Panel 2 - middle row

Bryce Morison

Call to Action #37

Alternative Title: *Let us be. Free...*

Medium: Reproduction of a painting, digitally altered in Photoshop, accompanied by prose

Justice

37. We call upon the federal government to provide more supports for Aboriginal programming in halfway houses and parole services.



Panel 2 - bottom row

Awbir Savannah Paul

Call to Action #24

Medium: Reproduction of a painting and digitally altered, Archival pigment ink on Somerset

Health

24. We call upon medical and nursing schools in Canada to require all students to take a course dealing with Aboriginal health issues, including the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, and Indigenous teachings and practices. This will require skills-based training in intercultural competency, conflict resolution, human rights, and anti-racism.



Panel 2 - bottom row

Yifan Wang

Call to Action #41

Alternative Title: *The Unforgotten*

Medium: Digital photography using screen printing

Justice

41. We call upon the federal government, in consultation with Aboriginal organizations, to appoint a public inquiry into the causes of, and remedies for, the disproportionate victimization of Aboriginal women and girls. The inquiry's mandate would include:

- i. Investigation into missing and murdered Aboriginal women and girls.*
- ii. Links to the intergenerational legacy of residential schools.*

Biography

Yifan Wang (she/her) is a Chinese student who has been studying in Canada since the age of 16. Photography and journaling have gradually become an indispensable part of her life. Through her complex experiences and emotions, she constantly re-examines and reflects on often overlooked and avoided aspects in life, such as relationship with oneself, relationships with parents and hometown, interpersonal relationships, failure, conflicts, trauma, isolation, mental health, stigma, resilience, and challenging social norms.

During her undergraduate experience at McMaster University, Yifan developed interests in nature, tea culture, sustainability, indigenous science and knowledge, as well as social botany, which implicates people's existence, feelings, various situations in society, opens discussions, communicates emotions, and achieves more complex reflection and analysis, inspired by artist Xu Tan.

For Yifan's undergraduate thesis project, she combined photography, journaling, and ancient Chinese poetry to support self-reflection, coping strategies for low moods or depression relapses, and the cultivation of resilience.



Panel 2 - bottom row

Angie Nehle

Call to Action #28

Medium: Linocut

Justice

28. We call upon law schools in Canada to require all law students to take a course in Aboriginal people and the law, which includes the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal-Crown relations. This will require skills-based training in intercultural competency, conflict resolution, human rights, and antiracism.



Panel 2 - bottom row

Robert Truskowski

Call to Action #29

Medium: UV Silkscreen

Justice

29. We call upon the parties and, in particular, the federal government, to work collaboratively with plaintiffs not included in the Indian Residential Schools Settlement Agreement to have disputed legal issues determined expeditiously on an agreed set of facts.

Biography

Robert Truskowski earned a BFA from Queen's University and a MFA from Concordia University. He has exhibited and lectured internationally, winning awards and recognition as an important artist working in contemporary Printmaking. In 2018 he was Visiting Scholar at the Kyoto University of Art & Design, and Kyoto Seika University, in Kyoto, Japan. He lives and works on Treaty 4 Land and is currently Professor of Printmaking and Head of the Department of Visual Arts at the University of Regina.



Panel 2 - bottom row

Stacey Fayant

Call to Action #30

Alternative Title: *It Was A Trap*

Medium: Linocut, copperplate etching, pochoir on paper

Justice

30. We call upon federal, provincial, and territorial governments to commit to eliminating the overrepresentation of Aboriginal people in custody over the next decade, and to issue detailed annual reports that monitor and evaluate progress in doing so.

Biography

Stacey Fayant is Métis, Nehiyaw and Saulteaux on her father's side and French on her mother's side. She is a visual artist from Regina, Saskatchewan and a member of Peepeekisis First Nation. She completed a BFA with a double major in Painting and Printmaking from The University of Regina in 2002 and BA with Honours in Women's Studies in 2004. Stacey has been angry since early childhood due to the racism she experienced and witnessed growing up in Regina, Saskatchewan, Canada. In a time before the larger society spoke of colonialism, intergenerational trauma, a time before there were any calls to action; Stacey and her family and her community felt the negative effects of colonization daily. That is how she came to be an artist and specifically an artist most interested in making.

Her art practice has always focused on concepts surrounding identity and trauma in relation to colonialism and racism, but also in relation to healing, family, and community. Her art is a means of gathering and sharing knowledge of family, history and stories to her daughter, her family and her community. She works in many mediums including beading, felting, sewing, painting, printmaking, and Indigenous Cultural Tattooing.

Artist Statement

Stacey's print for the Echoes From This Land project reflects on Call to action # 30. She chose this call because she feels it is a very important call for Canadians to dig deeply into and reflect on. It is quite easy to assume all people in our prison system deserve to be there, that it is by their own poor choices that they are there. This call asks Canadians to look deeply and critically at the reasons Indigenous people are vastly overrepresented in our prison system and to realize that it is the responsibility of Canadians to change this overrepresentation. The focal point for Stacey's print is a wolf caught in a leg-hold trap, a painful and cruel means of trapping an animal. In the background is a family, a father and two children and stencilled over these images in red are hashtags which can refer to both the ticking off of time spent in prison, but also the time that this land has been called Canada. The overrepresentation of Indigenous people in custody affects those imprisoned, their families and their entire community in very real and cruel ways. It traumatizes families already dealing with intergenerational trauma and continues Canada's history of separating families and communities, furthering a diaspora of Indigenous people in their own land.



PANEL 3



Panel 3 - top row

Andrea Vela Alarcón

Call to Action #38

Medium: Digital print, mixed media

Justice

38. We call upon the federal, provincial, territorial, and Aboriginal governments to commit to eliminating the overrepresentation of Aboriginal youth in custody over the next decade.

Biography

Andrea Vela Alarcón (she/her/ella) is a brown settler in Tsi T'karonto. She is from the city of Iquitos in the Abya Yala rainforest territory, currently known as the Peruvian Amazon. Andrea is an illustrator and community educator interested in facilitating spaces of critical conversations. She has been working with communities for over ten years, using popular education and cultural production, particularly visual media and storytelling. Through her work, Andrea collaborates with communities in crafting stories that center refusal and resistance against colonial and capitalist logic. As well as stories of abundance and solidarity. From this framework, Andrea's work connects to the TRC call #38, which calls upon the different levels of governments to commit to eliminating the overrepresentation of Aboriginal youth in custody.



Panel 3 - top row

David Garneau

Call to Action #45

Medium: Relief and Letterset press

Royal Proclamation and Covenant of Reconciliation

45. We call upon the Government of Canada, on behalf of all Canadians, to jointly develop with Aboriginal peoples a Royal Proclamation of Reconciliation to be issued by the Crown. The proclamation would build on the Royal Proclamation of 1763 and the Treaty of Niagara of 1764, and reaffirm the nation-to-nation relationship between Aboriginal peoples and the Crown. The proclamation would include, but not be limited to, the following commitments:

- i. Repudiate concepts used to justify European sovereignty over Indigenous lands and peoples such as the Doctrine of Discovery and terra nullius.*
- ii. Adopt and implement the United Nations Declaration on the Rights of Indigenous Peoples as the framework for reconciliation.*
- iii. Renew or establish Treaty relationships based on principles of mutual recognition, mutual respect, and shared responsibility for maintaining those relationships into the future.*
- iv. Reconcile Aboriginal and Crown constitutional and legal orders to ensure that Aboriginal peoples are full partners in Confederation, including the recognition and integration of Indigenous laws and legal traditions in negotiation and implementation processes involving Treaties, land claims, and other constructive agreements.*

Biography

David Garneau (Métis) is a professor Arts at the University of Regina. He is a painter, curator and critical art writer who engages creative expressions of Indigenous contemporary ways of being. Garneau curated Kahwatsiretatie: The Contemporary Native Art Biennial (Montreal, 2020) with assistance from Faye Mullen and rudi aker; co-curated, with Kathleen Ash Milby, Transformer: Native Art in Light and Sound, National Museum of the American Indian, New York (2017); and With Secrecy and Despatch, with Tess Allas, an international exhibition about massacres of Indigenous people, and memorialization, for the Campbelltown Art Centre, Sydney, Australia (2016); and Moving Forward, Never Forgetting, with Michelle LaVallee, an exhibition concerning the legacies of Indian Residential Schools, other forms of aggressive assimilation, and (re)conciliation, at the Mackenzie Art Gallery in Regina (2015). Recent essays include: "From Indian to Indigenous: Temporary Pavilion to Sovereign Display Territories." In Search of Expo 67. 2020. "Electric Beads: On Indigenous Digital Formalism." Visual Anthropology Review. 2018. Garneau has given keynotes in Australia, New Zealand, the United States, and throughout Canada on issues such as: mis/appropriation; re/conciliation; public art; museum displays; and Indigenous contemporary art. His performance, Dear John, featuring the spirit of Louis Riel meeting with John A. Macdonald statues, was presented in Regina, Kingston, and Ottawa. David recently installed a large public art work, the Tawatina Bridge paintings, in Edmonton. His paintings are in numerous public and private collections. He was awarded the Governor General's Awards in Visual and Media Arts: Outstanding Achievement.



Panel 3 - top row

Nicole Favron

Call to Action #49

Medium: 4-colour separation silk screen

Settlement Agreement Parties and the United Nations Declaration on the Rights of Indigenous Peoples

49. We call upon all religious denominations and faith groups who have not already done so to repudiate concepts used to justify European sovereignty over Indigenous lands and peoples, such as the Doctrine of Discovery and terra nullius.

Biography

Nicole Favron grew up on the traditional territory of the Tr'ondëk Hwëch'in First Nation. Having spent her formative years in the Yukon, much of her work is dedicated to place and space and how these things interact with each other. Through experimentation in performance art and sculpture, Nicole is able to weave personal stories throughout her works. She is currently testing her printmaking abilities at Thompson Rivers University, which is located on the traditional and unneeded territory of the Tk'emlúps te Secwepemc. Nicole draws upon ideas of positionality and believes that her best work comes from a place of intention and honesty. Her work uses bright colours and calls upon audiences to sit in realms of reflection and humility. Using graphic stylized imagery, she intentionally sparks an understanding of the self through themes of nostalgia and perseverance, and the social realities and responsibilities that may come along with such reflections. Nicole's work may start with the what, but ultimately invites viewers to land in the how and why.

Artist Statement

The Doctrine of Discovery and terra nullius are concepts that the federal, provincial, territorial, and municipal governments used to perpetuate harm and suffering. It is the truth, that colonial invaders knew exactly that this land was rich in resource, home to many, and was certainly not "the land of no one." With my image, I hope to remind the viewers that this land has never been empty.

To do this, I've used four colour separation to depict Ddhäl Ch'ël Cha Nän, the Tombstone Mountains found at the Tombstone Territorial Park. This park is located on the traditional territory of the Tr'ondëk Hwëch'in First Nation, two hours away from my hometown in the Yukon. I chose this image because it shows the vibrance of the land I grew up on with its rich colours and textures. I chose to make this image circular to bring unity to the piece, and remind viewers of the wheel. I added the title of the park in my own writing in the Hän language of the Tr'ondëk Hwëch'in First Nation. This is a language I was invited to learn as I was growing up on Tr'ondëk Hwëch'in Territory in Dawson City. I also added "I have seen the mountains, they are not empty." This script is to help the viewer identify what my positionality might be in relation to the image.



Panel 3 - top row

Marie Price

Call to Action #40

Alternative Title: *Missing Children & Burial Information*

Medium: For sketching, I used a light pencil and an eraser to flesh out certain ideas in my sketchbook. For finalising my artworks, I used a digital art program called Ibis Paint X.

Justice

40. We call on all levels of government, in collaboration with Aboriginal people, to create adequately funded and accessible Aboriginal-specific victim programs and services with appropriate evaluation mechanisms.

Artist Statement

My image, for the Echoes of This Land Project, is based on a conversation I had with my mother in law about 40 years ago. I was living in Winnipeg at the time with my family. My mother in law was doing volunteer work with the chaplain's ministry at a penitentiary near Winnipeg. She told me about her observation that there was a very disproportionate representation of Indigenous people incarcerated in that prison. It was around 75% in spite of the fact the Indigenous population in Manitoba comprised only about 5% of the population at that time.

Subsequently and only through a gradual process of becoming aware of the Residential Schools did I form the link between confinement in Residential Schools and the increased probability of future confinement in a correctional facility. The forced removal of such young children from their families was undoubtedly a major contributing factor.

The slow release of more news articles about the abuse of children by clerics and government overseers of the Residential Schools solidified the connection for me. Children removed from their family were robbed of nurturing and supporting childhoods. Their criminal abduction and mistreatment was surely a factor in the dysfunctional adulthood that would naturally have followed. In my practice as a nurse in Winnipeg, I had several opportunities to witness the results of that dysfunctional association.

In my etching, I illustrate the hand of a young child reaching out for help after being taken from the mother whose hand also expresses that grief of separation. Above it, an image of a penitentiary illustrates the link between the forced removal of an Indigenous child from the parent, and a life of further victimization in the prejudicial incarceration of those from that population. At the top of the composition a dove represents the reconciliation imperative to make victim programs available to Aboriginal communities, to address the inequalities within the legal system. The Justice system needs to implement these reparative initiatives as called for in Call #40. The loss of a childhood is brutal enough without the continued loss of an adulthood as well.



Panel 3 - top row

Susan Miller

Call to Action #68

Alternative Title: *Journey*

Medium: The turtle image was initially produced as a linocut. The imprint of cedar rings was taken directly from the tree. These were combined and silkscreened to produce the final print

Museums and Archives

68. We call upon the federal government, in collaboration with Aboriginal peoples, and the Canadian Museums Association to mark the 150th anniversary of Canadian Confederation in 2017 by establishing a dedicated national funding program for commemoration projects on the theme of reconciliation.

Biography

Susan Miller is a multi disciplinary artist residing in Sicamous, B.C. located on the traditional and unceded territories of the Ktunaxa, Secwepemc, Sinixt and Syilx Okanagan peoples. Her practice includes, printmaking, painting, drawing, and installation. With a passion for creative expression and a love of colour, Susan brings a lifetime of experience and a keen eye juxta-positioning patterns, motifs and materials. She explores the space created between the lines that elicit entry into collective and personal memory and place. Susan obtained her BFA /2020 from Thompson Rivers University (TRU). She is a member of the Kamloops Printmakers Society, and Scholars without Institutions, both of which further enhance her art practice.

Artist Statement

The impetus of this print was centered around the theme of reconciliation mentioned in # 68's Call to Action. The split of the tree rings becomes the metaphor in representing the work of reconciliation that is imperative to the future of Canada (Turtle Island), and the healing journey ahead for Indigenous and non- Indigenous peoples for generations to come.



Panel 3 - middle row

Becky Katz

Call to Action #92

Medium: Linocut reduction print

Business and Reconciliation

92. We call upon the corporate sector in Canada to adopt the United Nations Declaration on the Rights of Indigenous Peoples as a reconciliation framework and to apply its principles, norms, and standards to corporate policy and core operational activities involving Indigenous peoples and their lands and resources. This would include, but not be limited to, the following:

- i. Commit to meaningful consultation, building respectful relationships, and obtaining the free, prior, and informed consent of Indigenous peoples before proceeding with economic development projects.*
- ii. Ensure that Aboriginal peoples have equitable access to jobs, training, and education opportunities in the corporate sector, and that Aboriginal communities gain long-term sustainable benefits from economic development projects.*
- iii. Provide education for management and staff on the history of Aboriginal peoples, including the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal-Crown relations. This will require skills based training in intercultural competency, conflict resolution, human rights, and anti-racism.*

Biography

Becky Katz is a Hamilton-based multi-disciplinary artist, graphic designer, experimental music-maker, art educator, community arts practitioner, and grassroots community-organizer. She is heavily involved in dozens of creative projects, community-based programming, and social justice initiatives throughout the City of Hamilton and beyond--most of which have a particular focus on collaboration, and shine a spotlight on the peculiarities of Human Nature.

Artist Statement

Katz chose to visually represent Call to Action no. 92: We call upon the corporate sector in Canada to adopt the United Nations Declaration on the Rights of Indigenous Peoples as a reconciliation framework and to apply its principles, norms, and standards to corporate policy and core operational activities involving Indigenous peoples and their lands and resources.

Katz's three colour reduction print depicts an animated scene of the Two Row Wampum covenant:

"The belt consists of two rows of purple wampum beads on a white background. Three rows of white beads symbolizing peace, friendship, and respect separate the two purple rows. The two purple rows symbolize two paths or two vessels travelling down the same river. One row symbolizes the Haudenosaunee people with their law and customs, while the other row symbolizes European laws and customs. As nations move together side-by-side on the River of Life, they are to avoid overlapping or interfering with one another."

In the print, the two rows represent two very different ways of life, living in harmony: the top row symbolizes the healthy ecosystem within territories stewarded by Indigenous Peoples where the water is clean, wildlife thrives, the seven Grandfather Teachings are exalted, and Mother Nature is treasured; the row below symbolizes the settler colonial way of life--where pipelines are required, deforestation is commerce, and a toxic ecosystem is collateral damage. Industry train tracks veer towards the top row, but never overlap.

The Two Row serves as a blueprint for decolonization throughout Turtle Island by advocating for the preservation of Indigenous Peoples' autonomy over their ancestral lands, self-governance structures, and economic systems. Unlike modern settler colonial economies driven by profit and market production, traditional Indigenous economies prioritize local subsistence.

In order to observe the 92nd Call to Action, it is paramount for the development sectors of Corporate Canada to obtain Free, Prior and Informed Consent regarding any projects that impact Indigenous territories. This thorough consent is a specific right granted to Indigenous Peoples recognised in the UN Declaration on the Rights of Indigenous Peoples (UNDRIP). Evidently, Call to Action # 92 is rarely, if ever, honoured by Corporate Canada.



Panel 3 - middle row

Cameron Roberts

Call to Action #57

Alternative Title: *The Nature of Collaboration*

Medium: Carved 2 Sintra plates with woodcut tools, and used an acetate registration sheet and reverse paper. Inked one plate with orange, (red mixed with yellow), and the other with carbon black etching ink. Printed on a large press, and printed the orange mushrooms and let dry before wetting my paper with a misting bottle and printing the black turtle/land/bugs.

Professional Development and Training for Public Servants

57. We call upon federal, provincial, territorial, and municipal governments to provide education to public servants on the history of Aboriginal peoples, including the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal-Crown relations. This will require skillsbased training in intercultural competency, conflict resolution, human rights, and anti-racism.

Biography

I am Cameron Roberts, a currently Hamilton Ontario based artist who is originally from Muskoka Ontario. I am a posthumanist multimedia artist who is currently completing an Honors Bachelors of Fine Arts at McMaster University. Growing up around the Great Lakes gave me an appreciation of the beauty of everything natural, and evolved into an interest in earth history, biology, evolution, the commodification of animals, and animal and habitat conservation. I discuss these topics on my practice using a variety of mediums, such as sculptures in wood, metal, found materials, hydrocal or plaster, as well as working with ceramics, collages, litho and intaglio prints, and drawings in graphite, markers, digital mediums, and charcoal. My interests in biology and earth history encourage me to do my own research on animals past, present, and sometimes future, and in these I find endless inspiration for topics that fuel my practice. I find scientific knowledge of animals however is a less accessible facet of information, so I aim to share what I learn in a way that fascinates and inspires passion in the viewer towards the topics. Scientific information is merely one viewpoint of the natural world however, and I believe animals and our relationships with them are deeply intertwined in our history, future, day to day, and our positionality in the world. Through my artwork I have learned I have the privilege of being able to research the animals that fascinate me. My goal is to present the majesty of familiar animals and concepts, but also lesser known and sometimes unheard of animals and their outlandish abilities. Walking the line between informational and visual can be tricky, but driven by my passion to share the complexity and grand scale of the natural world, what it has looked like, how it looks today, and how it could look tomorrow.

Artist Statement

This work, that I have called *The Nature of Collaboration*, is in response to call 57, which is as follows- "We call upon federal, provincial, territorial, and municipal governments to provide education to public servants on the history of Aboriginal peoples, including the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal-Crown relations. This will require skills based training in intercultural competency, conflict resolution, human rights, and anti-racism." As my positionality as a post humanist dictates, I believe we are all a part of the natural system, so saw this call as a way to compare collaboration and understanding within the public system to the ecosystems balancing collaboration. Different Organisms play their own unique role in the service of the natural system, and public servants each play unique roles within a system of services for the betterment of the public. I aimed to reflect this in my print, with unique species of bugs. Each act in their role to maintain their ecosystem, each benefitting from its overall health.

The mushrooms, with their reaching mycelium, connect and sustain each part of the ecosystem, keeping a balance by providing a resource and providing a base for the foodchain. They represent the interconnectedness of the public realm and governmental "ecosystem", and in addition I believe education of public servants will help strengthen and balance the public "ecosystem", as well as provide more interwoven connections, such as the mushroom mycelium does within its own system. The fireflies are sparks of knowledge, or a desire to learn, and embody the ideas new and old that spur efforts of collaboration and understanding, as well as education and shared knowledge. Ants represent the unsung heroes of a balanced ecosystem, breaking down and recycling detritus, and doing day to day maintenance that keep the system in balance. Without the ants, it would be a much messier ecosystem. Lastly, the turtle, an overlooking sentinel that embodies the systems history, the foundation on which we build its future, and the wisdom it takes to lead an ecosystem, as it stands stoic and able to perceive the system in its entirety.

No single type of organism in this system could maintain its balance on their own it is only through their collaboration and unique roles that it can remain healthy. I believe the more collaboration and education we create and maintain within our public and governmental systems, the more enriched and balanced they will become, strengthening our interconnectedness and creating an "ecosystem" we can all be proud to play a role in.



Panel 3 - middle row

Lisa Shalfoun

Call to Action #3

Alternative Title: *Jordan's Teddy*

Medium: Linocut print on reproduction of acrylic pouring on canvas

Child Welfare

3. We call upon all levels of government to fully implement Jordan's Principle.

Jordan's Principle makes sure all First Nations children living in Canada can access the products, services and supports they need, when they need them. Funding can help with a wide range of health, social and educational needs, including the unique needs that First Nations Two-Spirit and LGBTQIA children and youth and those with disabilities may have.

Jordan's Principle is named in memory of Jordan River Anderson. He was a young boy from Norway House Cree Nation in Manitoba.

Biography

Lisa is living on the unceded and unsundered Algonquin Anishinaabe territory in Ottawa. She was born in Austria and studied philosophy at the University of Vienna. Interested in different languages and cultures she traveled Europe and the Middle East extensively, always immersed in the local culture, language and way of life. Lisa is an activist for social justice fighting homelessness and poverty.

She was taught Super 8 filming and photography at an early age. Her book on healing was published in 2001.

A newcomer to Canada in 2005 and a single parent of two sons, she began painting and creating fluid acrylic work as well as mixed media, collage and linocut.

Recently she began creating AI images that are being transformed by styles from different artists.

Her work has been shown at the No Borders Art Festivals in Ottawa. As a self taught artist, Lisa is drawn to bright colours that seem to literally give her energy.

She sees herself as someone on the path of discovery through life. Identifying as a transgender person, feminism opened her eyes early on. Since then she has always become aware of injustice, discrimination and spoken up against it.

Creating art has become a way of life for her from tiny scribbles to freeform crocheting and acrylic pouring.

Connecting with the local indigenous communities taught her a lot about real life struggles many First Nations, Metis and Inuit people go through. She feels greatly honoured being taught indigenous knowledge, something many Europeans back in Europe would wish they could experience. At the same time, the discrimination and injustice she witnessed and saw reports about, are more horrific than she could ever have imagined.

It's a very special place to be in when one stands between cultures. One learns a lot about both the differences and that which connects us around the world.

Artist Statement

Lisa's connection to Call to Action #3 is simply that she is a mother of two sons. She can not imagine the pain and heartbreak Jordan and his family had to go through.

All that seems to be left is Jordan's teddy. He became a legacy for all indigenous children to get access to the same support and services all other children in this country receive.

In my painting, the little teddy bear sits on the beach. He is looking out over the ocean with an infinite horizon.

Maybe there'll be a better tomorrow! (from "The Ballad of Crowfoot by Willie Dunn)



Panel 3 - middle row

Robin K. Paul

Call to Action #39

Alternative Title: *Missing*

Medium: Acrylic, bark, clay on cardboard

Justice

39. We call upon the federal government to develop a national plan to collect and publish data on the criminal victimization of Aboriginal people, including data related to homicide and family violence victimization.

Biography

Robin K. Paul is a Miq'maq/Maliseet artist from St. Mary's First Nation in New Brunswick. He lives in Ottawa.

Growing up off reserve, he started drawing at a young age. Later on, he made birch bark baskets, dreamcatchers and painted murals. He only stopped when he suddenly lost his vision due to illness.

Fully blind, he started creating little cardboard figurines at first. His continuously evolving artist practice led him to create hands, life size masks and full body paper/cardboard suits out of simple materials.

He was told by the doctors that he would never see again. Today, however, with his vision greatly improved, he creates objects and can see them too.

Artist Statement

Robin created his piece about missing and murdered women referring to Call To Action #39.

Instagram: RobinPaulArt



Panel 3 - bottom row

Jessica A. Rodriguez

Call to Action #84

Medium: thermo-printing + live-coded digital mixed-media collage

Media and Reconciliation

84. We call upon the federal government to restore and increase funding to the CBC/Radio-Canada, to enable Canada's national public broadcaster to support reconciliation, and be properly reflective of the diverse cultures, languages, and perspectives of Aboriginal peoples, including, but not limited to:

- i. Increasing Aboriginal programming, including Aboriginal-language speakers.*
- ii. Increasing equitable access for Aboriginal peoples to jobs, leadership positions, and professional development opportunities within the organization.*
- iii. Continuing to provide dedicated news coverage and online public information resources on issues of concern to Aboriginal peoples and all including the history and legacy of residential schools and the reconciliation process.*

Biography

Mexico-Canada. Media Artist, Designer and Researcher.

Currently a Ph.D. Candidate in Communication, New Media and Cultural Studies at McMaster University in Canada. She has a Master's in Fine Arts and a BA in Visual Arts. Mexico. Her practice focuses on audiovisual practices and live coding to produce a language for live visual music. Co-founder of Andamio.in, a collaboration platform that collides technologies with practices that mix text, visuals, and sound. She is also part of the collaborative project RGGTRN, a collective that engages in algorithmic dance music and audiovisual improvisation informed by the Latinx context. She has collaborated with composers, writers, designers, and other visual artists to explore practices such as visual music, electronic literature, video experimentation, and live coding. She is the Chair of the Board of Trustees at Factory Media Centre located in Hamilton, Canada, a not-for-profit artist-driven resource centre dedicated to producing and promoting creatively diverse forms of independent films, videos, and other streaming multimedia art forms. She is the Secretary of the Board at the Media Arts Network of Ontario, a not-for-profit organization that provides a unifying voice for its members.

Artist Statement

Images are ideas, constellations of entities that create ecologies. They move, they refuse to be fixed, they are stubborn, walking alongside us but going further. Images are nomadic, they exist without us, but they also exist within us. We are made of images, we are constellations of imprinting frames in constant change, we are never the same we were. Images trace links within themselves, confronting other images, crashing themselves to create new constellations, like a monarch that flies, against the wind, crashing its body to get further, to be a monarch, to move, creating sounds through the collision of its wings through the vast space, to be nomadic, to always return, and to find herself in an starting point that is never the same. I also want to move, to be always changing, to understand myself in the collision of images. In the in-between of those images I have experienced, learned, lived, and created. They are all part of my history. They live within many networks, moving through ecologies I inhabit to understand myself through time. A time that is always plural, always messing up everything around. To acknowledge that nothing will be the same, the return will never be a return. Chavela Vargas sang once that we shouldn't go back to those places we once long-lived, hoping to find those simple things that were part of them because they are long gone. When we leave, we shouldn't dream to go back, because love is a simple thing, and simple things are always eaten by time. I won't mourn those places, I will embrace their changes and their deaths. Like I embrace myself in this changing state, in this body that is always migrating, in this body that is also a nomad, in this body that moved from south to north, like a monarch that long ago opened up her wings, arriving as other.

About the call

This is a live-coded (using *TransMit's* language) digital mixed-media collage composition for the Echoes From This Land: Visiting and Revisiting Truth and Reconciliation responding to the Truth and Reconciliation Commission of Canada, Call to Action No. 84. Credits for the videos appearing on this digital collage: LidoTV by musician Lido Pimienta (Instagram: @lidopimienta) and Tiktok creators: @kadlun, @shinanova, @notoriouscree, @indigenous_baddie @thatwarriorprinces, and @isapadeau)



Panel 3 - bottom row

Theodora Oyinloye

Call to Action #8

Alternative Title: *Cedar and Palm*

Medium: Relief Wood and Sintra Print

Education

8. We call upon the federal government to eliminate the discrepancy in federal education funding for First Nations children being educated on reserves and those First Nations children being educated off reserves.

Biography

Theodora Oyinloye's practice focuses on black diaspora through the context of spirituality and cultural identity. Oyinloye's interdisciplinary approach to physical and digital media explores questions of Black womanhood and African identity. Located on traditional territories of the Haudenosaunee and Anishinaabe peoples or Hamilton, Ontario, Oyinloye's artistic and curatorial practice is responsive to her navigation of life as a child of newcomers. Oyinloye's installation and print work is firmly rooted in its use of space, light and its employment of religious imagery and West African ornamentation.

Artist Statement

Cedar and Palm by Theodora Oyinloye is a visual representation of the need to address the educational disparities faced by Indigenous children, as outlined in Call to Action #8. This print utilizes relief wood carving to effectively convey the importance of different modes of learning, using symbols that hold deep significance within the artist's community and various Indigenous cultures. In the artist's Nigerian community, the palm leaf serves as both a domestic item and a sacred object with spiritual connotations. From using palm oil for a baby's first bath to consuming palm wine in religious rituals, the palm leaf embodies a rich cultural heritage that connects individuals to their ancestry and traditions. Similarly, cedar holds medicinal properties and cultural significance for many Indigenous communities, with knowledge of these plants' healing properties being passed down through generations via oral traditions. The inclusion of these symbols in Cedar and Palm emphasizes the importance of traditional ways of learning that prioritize spirituality and holistic education, which are often overlooked in mainstream Western educational settings. By showcasing the value of oral tradition and cultural practices in education, this print highlights the critical need for Indigenous children to have access to diverse forms of knowledge and learning that honor their heritage and promote a more inclusive educational experience.



Panel 3 - bottom row

Karli Jessup

Call to Action #44

Alternative Title: ***Guidance***

Medium: Screen print on black stonehenge

Canadian Governments and the United Nations Declaration on the Rights of Indigenous People

44. We call upon the Government of Canada to develop a national action plan, strategies, and other concrete measures to achieve the goals of the United Nations Declaration on the Rights of Indigenous Peoples.

Biography

Karli Jessup is an artist and printmaker living and working on treaty 4 territory in Regina, Sk. They graduated from the University of Regina receiving a BFA in 2011. After graduation, Jessup along with three fellow classmates opened Articulate Ink Press, Regina's only publicly accessible printmaking studio. They have produced work that has been included in exhibitions throughout Canada. Currently, Jessup owns and operates a small shop called Jessup's General Store where they sell products with their own designs.

Artist Statement

I decided to focus on the importance of collaboration in this process. Beavers work collaboratively to build protective structures not only for each other but dams also serve to protect smaller creatures like fish and frogs. Beavers are primarily nocturnal and do their work under the stars. The ouroboros in the sky represents cycles and facing left looks to the past ensuring that harmful cycles are acknowledged and not repeated. The beaver faces right looking into the future offering guidance for a new path of protection.



Panel 3 - bottom row

Angela Snieder

Call to Action #31

Alternative Title: *Circle Keepers*

Medium: Linocut on Kozuke washi

Justice

31. We call upon the federal, provincial, and territorial governments to provide sufficient and stable funding to implement and evaluate community sanctions that will provide realistic alternatives to imprisonment for Aboriginal offenders and respond to the underlying causes of offending.

Biography

Angela is honoured to be participating in the 'Echoes from this Land' portfolio. For this project she has chosen to explore Call to Action #31 Through the process of researching and creating her edition of linocut prints, she has endeavoured to learn more about the numerous issues surrounding indigenous incarceration in Canada and the TRCC's call to address systemic injustices through alternatives to imprisonment for indigenous offenders.

Angela Snieder (she/her) is an artist and educator born in Tiohtià:ke/Montreal and currently living between Hamilton (situated on the traditional territories of the Erie, Neutral, Huron-Wendat, Haudenosaunee and Mississaugas) and Katarokwi/Kingston (situated on the traditional territories of the Anishinaabe and Haudenosaunee). She grew up in Sarnia (the traditional territory of the Anishnabek, Haudenosaunee (Iroquois) and Ojibway/Chippewa) and has since lived across Canada in Ontario, British-Columbia and Alberta. She is a settler of Dutch descent; her family having emigrated from the Netherlands to Canada in the late 1950s. She holds a Master of Fine Arts in Printmaking from the University of Alberta and a Bachelor of Fine Arts from York University. Through copper etching, photopolymer gravure and lens-based installation, her work explores the act of looking and its transformative potential, considering the role of attentive perception in shaping our sense of empathy and connection with our environment. She has exhibited nationally and internationally, including solo and two-person exhibitions in Toronto, Victoria, Edmonton, Calgary, Winnipeg and Kingston, and group exhibitions at sites across Canada, and in Poland, China, Egypt, USA, Russia and Finland. She has taught art in university and community settings and is currently a Consecutive Teacher Candidate at Queen's University in the Intermediate/Senior division (Visual Arts and French), graduating in August 2024.

Website: <http://www.angelasnieder.com/> Instagram: @angelasnieder

Artist Statement

Circle Keepers was created in response to the TRCC report's Call to Action (CTA) #31, which calls for realistic alternatives to imprisonment for Indigenous offenders to address systemic injustices. Carved on a linoleum block and hand-printed in black ink on Kozuke washi, the image shows a circular motif made up of intertwining hands surrounding a central abalone shell.

As an artist of white European settler heritage, it was important for me to gain context to approach this project with sensitivity and awareness of my personal and cultural biases. Following an online Feedback Session (facilitated by Carmel Whittle, with a guest lecture by Bryce Morison and active listening by Theo Paradis), I sought out online sources and corresponded with an Indigenous Elder working in corrections.

The 2022 article 'An Action Plan for Decarceration,' published by the Canadian Bar Association, lays out chilling statistics on the disproportionate rates of incarceration of Indigenous peoples in Canada's prison system. With an increase of 18% in recent years (with non-Indigenous incarceration declining by more than 28%), the population of Indigenous inmates could soon reach one third of the total population in federal prisons – reaching more than half of incarcerated women. In addition to overrepresentation, Indigenous offenders experience higher: prison security levels, use of force by correctional officers, suicide attempts, self-harm, homicide, and solitary confinement.

CTA #31 calls for restorative justice practices founded on Indigenous-specific needs. Funding must be devoted to challenging our current justice system which is by nature punitive and hierarchical. Community sanctions (proposed as a realistic alternative) would allow sentences to be implemented in community settings rather than in prisons. Rooted in various traditional Indigenous conceptualizations of punishment and justice, sanctions aim to restore balance for the victim and the community and to rehabilitate the offender.

While creating this print, I was fortunate to gain further insight through correspondence with an Indigenous Elder working in a Canadian penitentiary. While some important initiatives (notably, Healing/Sweat Lodges and Talking Circles) have been established in Canadian prisons, the capacity is far outweighed by the level of need. According to the Elder, this problem is characterized by an imbalance of talk versus action. Various sources point to bureaucratic/systemic barriers and grossly insufficient funding.

The Elder expressed that he could not imagine a representation of Traditional ways of life without depicting the Circle, and so I chose this form as the foundation for my image. Five hands reach and swirl around a central abalone shell (often used in North America as a vessel to burn indigenous ceremonial medicines such as Tobacco, Sage, Sweetgrass, Cedar and Copal), forming a community of mutual reciprocity; a circle of giving and receiving. The hands could represent a generation of Elders or Circle Keepers reaching out to cradle a younger generation, yet there is no clear distinction or division between these two groups. The circle is incomplete, revealing a gap in the collective healing chain and calling for a reform of justice which cultivates resilience, dignity and indigenous sovereignty.

SOURCE: Ling, Justin. "An Action Plan for Decarceration." www.nationalmagazine.ca, 2 Feb. 2022, www.nationalmagazine.ca/en-ca/articles/law/in-depth/2022/an-action-plan-for-decarceration



Panel 3 - bottom row

Emily Hinds

Call to Action #94

Medium: Screen-print

Newcomers to Canada

94. We call upon the Government of Canada to replace the Oath of Citizenship with the following:

I swear (or affirm) that I will be faithful and bear true allegiance to Her Majesty Queen Elizabeth II, Queen of Canada, Her Heirs and Successors, and that I will faithfully observe the laws of Canada including Treaties with Indigenous Peoples, and fulfill my duties as a Canadian citizen.



PANEL 4



Panel 4 - top row

Molly Cooper

Call to Action #79

Medium: Screen-print

Commemoration

79. We call upon the federal government, in collaboration with Survivors, Aboriginal organizations, and the arts community, to develop a reconciliation framework for Canadian heritage and commemoration. This would include, but not be limited to:

- i. Amending the Historic Sites and Monuments Act to include First Nations, Inuit, and Métis representation on the Historic Sites and Monuments Board of Canada and its Secretariat.*
- ii. Revising the policies, criteria, and practices of the National Program of Historical Commemoration to integrate Indigenous history, heritage values, and memory practices into Canada's national heritage and history.*
- ii. Developing and implementing a national heritage plan and strategy for commemorating residential school sites, the history and legacy of residential schools, and the contributions of Aboriginal peoples to Canada's history.*



Panel 4 - top row

Shipek Mikunis / Caroyln Lalone

Call to Action #7

Medium: Scan of linocut block image, altered in Photoshop

Education

7. We call upon the federal government to develop with Aboriginal groups a joint strategy to eliminate educational and employment gaps between Aboriginal and non-Aboriginal Canadians.



Panel 4 - top row

Audrey Ewen

Call to Action #89

Medium: Copper Intaglio etching edition

Sports and Reconciliation

89. We call upon the federal government to amend the Physical Activity and Sport Act to support reconciliation by ensuring that policies to promote physical activity as a fundamental element of health and well-being, reduce barriers to sports participation, increase the pursuit of excellence in sport, and build capacity in the Canadian sport system, are inclusive of Aboriginal peoples.

Biography

Audrey Ewen (she/her) is a multidisciplinary artist born in Hamilton, ON, Canada who is currently working towards achieving her Certificate in Curatorial Studies and Bachelor of Fine Arts at McMaster University.

Her practice currently focuses on the use of auditory stimulation to inform her mark making and process over unlimited ranges of scale and experimentation. Through exploring the use of multiple mediums, Ewen finds her practice is deeply rooted from her mind. She pulls from the essence of her lived experiences, finding comfort in her femininity, autonomy, grief, loss, relationships, and perceptions, into all works she creates. Her work currently examines the relationship between music and sound with self-explorative and reflective interpretations, originating from her history of competitive dance.

Ewen chose Call to Action #89, discussing reconciliation through the promotion of physical activity as foundation for health and well-being as well as highlighting inclusivity through the reduction of barriers for participation in sports. While reflecting on her own positionality and personal challenges surrounding health and well-being regarding sports. She draws back to her access to these fundamental elements to highlight the significance of implementing Call to Action #89 as its current status is not started.

Artist Statement

Call to Action #89 was depicted using two copper plates through intaglio etching. As a whole, each mark is depicting an abstracted landscape but reflects each day that Call to action #89 is not started. The abstract landscape represents the community in which Ewen grew up, appreciating the trails around her during her time in middle school track and field. The interconnected marks also speak to Ewen's journey with lung related health struggles and body autonomy, almost displaying the interconnectedness of capillaries. Through this abstraction the paths are shifted, highlighting the varying routes to accessing fundamental elements of health and well-being. The linear lined plate narrowing into a circle, searches for the start of implementing Call to Action #89 along these trails where one might feel lost.



Panel 4 - top row

Joviel Buenavente

Call to Action #82

Medium: Multi-layer screen-print with carbon paper printed letterpress

Commemoration

82. We call upon provincial and territorial governments, in collaboration with Survivors and their organizations, and other parties to the Settlement Agreement, to commission and install a publicly accessible, highly visible, Residential Schools Monument in each capital city to honour Survivors and all the children who were lost to their families and communities.

Biography

I am Joviel Buenavente, an emerging multimedia artist based in Regina, Saskatchewan. Having been exposed to a range of media at the University of Regina, my BFA has largely focussed on the creative and conceptual possibilities of painting, sculpture, and printmaking. I graduated with my BFA in 2020, but I am currently in the Post-Baccalaureate program to build my portfolio in preparation for my Masters in the future. Throughout my years in the BFA program, I have exhibited in Regina through the Fifth Parallel Gallery, The Lobby Gallery, The Woods Arts Space, Art Gallery of Regina, Art Mur in Montreal, Art Placement Gallery in Saskatoon through Bridges Art Movement (BAM) and most recently in Last Mountain Lake Cultural Centre in Regina Beach.

Instagram: <https://www.instagram.com/jovielbuenavente/>

Artist Statement

I am honoured to have been chosen as one of the artists to participate in this amazing project. I chose to work with Calls to Action #82. I started with the idea of togetherness and I wanted to visualize that through a continuous line work drawing. Though the piece seems minimal in its visual elements, from the linework drawing, to the limited colour palette, to the text printed with carbon paper, all of it is carefully considered and serves a purpose.

The collection of rock and stones stand as the monument. I wanted to use imagery that is universal and not tied to a specific thing. I came across Inukshuk and Cairns and similar structures during my initial research phase into visualizing the call. I like that they are very much part of the land serving as a marker for things like burial, warnings, and welcomes. I took that idea and made a plausible version that would stand tens of feet high.

The call specifically mentions honouring the children that were lost from Residential Schools and I wanted to incorporate that. I initially thought of doing handprints all over the rock which are the associated visuals to represent it, but again keeping with the idea of keeping the piece universally accessible, I opted to represent that idea instead with a single orange line that goes around the biggest rock. A subtle, yet impactful element of the composition I believe.



Panel 4 - top row

Carol Howard Donati

Call to Action #27

Medium: Ink, acrylic and chine colle on Fabriano paper

Justice

27. We call upon the Federation of Law Societies of Canada to ensure that lawyers receive appropriate cultural competency training, which includes the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal- Crown relations. This will require skills-based training in intercultural competency, conflict resolution, human rights, and anti-racism.

Biography

Carol Howard Donati is an interdisciplinary artist of settler origins living in Ottawa on the unceded traditional territory of the Algonquin people. She works with still and moving images, print, paint and found materials related to place. Her explorations of local ecology contrast human-made with organic forms to disrupt normal ways of seeing and engage uncertainty. In drawing attention to what exists beyond the familiar, she reflects on the complex interconnected relations between ourselves, others and nature. Howard Donati holds Master's degrees in both Fine Arts (University of Ottawa) and Anthropology (University of British Columbia).

www.carolhowarddonati.ca

Artist Statement

I am deeply grateful for being a part of this project and wish to thank all participants for sharing so generously of their experience and knowledge. My print is the result of 12 months of learning, research, and experimentation. Typically, my work is abstract, yet the urgency of communicating the importance of Call #27 initially compelled me to work directly with text. The phrases justice and listen and learn were central to my thoughts and design for many months. Eventually, my own learning process led me back to abstraction as a way to more accurately convey the complexity and roadblocks to moving forward with the TRC Calls to Action, and to Call #27 in particular. I am left with a clear impression of past and present IN-justice experienced in all aspects of life by Indigenous people in Canada, awareness of our shared responsibility in the ongoing violence, and the urgency for all Canadians to educate themselves and actively participate in addressing these concerns.

My print is a metaphor of Canada as a multiplicity. Difference, and details such as incomplete lines, overlaps, black-outs and transparencies are layered together to create an asymmetrical whole. The composition is dominated by a central dark form cut from a photographic negative. Using a negative, calls out western culture's destructive gaze, and the violence cast by its shadow. The acetate material also addresses the question of who is responsible by offering a reflection the viewer in its surface sheen.



Panel 4 - middle row

Sandra Lamouche

Call to Action #61

Medium: Still image from performance, QR code linked to video

Church Apologies and Reconciliation

61. We call upon church parties to the Settlement Agreement, in collaboration with Survivors and representatives of Aboriginal organizations, to establish permanent funding to Aboriginal people for:

- i. Community-controlled healing and reconciliation projects.*
- ii. Community-controlled culture- and language revitalization projects.*
- iii. Community-controlled education and relationship building projects.*
- iv. Regional dialogues for Indigenous spiritual leaders and youth to discuss Indigenous spirituality, self-determination, and reconciliation.*



Panel 4 - middle row

Amber Forno

Call to Action #80

Medium: Copperplate etchin

Commemoration

80. We call upon the federal government, in collaboration with Aboriginal peoples, to establish, as a statutory holiday, a National Day for Truth and Reconciliation to honour Survivors, their families, and communities, and ensure that public commemoration of the history and legacy of residential schools remains a vital component of the reconciliation process.



Panel 4 - middle row

Mackenzy Vida

Call to Action #67

Medium: Screen print with chine collé on somerset and saunders paper.

Museums and Archives

67. We call upon the federal government to provide funding to the Canadian Museums Association to undertake, in collaboration with Aboriginal peoples, a national review of museum policies and best practices to determine the level of compliance with the United Nations Declaration on the Rights of Indigenous Peoples and to make recommendations.

Biography

Mackenzy Vida (she/her) is a multidisciplinary artist from Treaty-4. Her art practice focuses on illustration, painting, and printmaking. In early childhood, art therapy ignited her passion for creativity. Mackenzy is currently exploring her practice as an emerging artist on the prairies, highlighting moments of connection and vulnerability with expressive linework. Mackenzy is a graduate of the University of Regina in Visual Arts with a minor in Creative Technologies, a member of SaskQueer, and a member of SK Printmakers. While working at the MacKenzie Art Gallery, she found inspiration for this project through the thoughtful exhibitions and programming hosted at the Gallery.

Artist Statement

To highlight the efforts and expertise required to return an object from a museum to where it belongs, while drawing attention to the long path ahead of us—this print is a love letter to the hands that contribute to repatriating objects.

The warm tone of the paper is a nod to the archives and vaults that house objects within a museum. Pairing this with an uninked copper plate leaving a mark indicating where something once was. When we think of weaving, we can imagine the intricate threads that come together to form a strong textile. Each strand is important, much like each step in the repatriation journey. Placing their hands on the woven washi paper, each of them is creating a pathway for the objects to follow home.



Panel 4 - middle row

Max Paradis

Call to Action #77

Medium: Reproduction of digital drawing, gold paint details

National Centre for Truth and Reconciliation

77. We call upon provincial, territorial, municipal, and community archives to work collaboratively with the National Centre for Truth and Reconciliation to identify and collect copies of all records relevant to the history and legacy of the residential school system, and to provide these to the National Centre for Truth and Reconciliation.



Panel 4 - bottom row

Cher Obediah

Call to Action #42

Medium: Reproduction of a painting installation, QR code linked to website

Justice

42. We call upon the federal, provincial, and territorial governments to commit to the recognition and implementation of Aboriginal justice systems in a manner consistent with the Treaty and Aboriginal rights of Aboriginal peoples, the Constitution Act, 1982, and the United Nations Declaration on the Rights of Indigenous Peoples, endorsed by Canada in November 2012.



Panel 4 - bottom row

Veronika Marks

Call to Action #71

Alternative Title: ***The Calling: Echoes from this Land***

Medium: CMYK Print, QR code linked to video

Missing Children and Burial Information

71. We call upon all chief coroners and provincial vital statistics agencies that have not provided to the Truth and Reconciliation Commission of Canada their records on the deaths of Aboriginal children in the care of residential school authorities to make these documents available to the National Centre for Truth and Reconciliation.



Panel 4 - bottom row

Johanna Griffith

Call to Action #63

Medium: Woodcut with black inks made from forest fire charcoal

Education for reconciliation

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:

- i. Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.*
- ii. Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.*
- iii. Building student capacity for intercultural understanding, empathy, and mutual respect.*
- iv. Identifying.*

Biography

Johanna Griffith was born in New Brunswick, studied art at the Alberta College of Art & Design, and currently lives in Saint-Bruno, Québec. Since 2000, she has exhibited her work in Canada and abroad. Her prints can be found in private and public collections on four continents. In 2024 she will be participating in the Reviving Nature art residency at Studio 88 in Thailand. She shares her passion for art with people of all ages through cultural mediation, classes and workshops. She is of settler descent.

Artist Statement

Johanna Griffith works at the confluence of printmaking, textile art and alternative photography. She is particularly interested in current environment and social issues. She recently completed a new body of work where the living colour of plant ink was paired with the Japanese woodcut technique. Under the theme of Leaning to the Light, plants were both subject and material. Light is a source of food for plants and a source of hope for humans.

Call to Action #63 (Education for Reconciliation)

First of all, it is an immense privilege to participate in this project and I really appreciated the online sessions that I attended. I can only hope that I have done justice to the Call that I chose. I was working on Call #63 from the Education for Reconciliation section because I feel that education is one of the best ways to move things forward. I was particularly drawn to some of the words in this Call: Council, annual and education, but more importantly intercultural understanding, empathy, and mutual respect.

I am hopeful for the future of reconciliation so I chose the most hopeful thing I have seen all year, which was a small regrowth at the base of a very sculptural tree in a recently burned (due to forest-fire) area in New Brunswick. I took pictures of the area while I was hiking and I also picked up some small charred pieces of wood. I ground up the charred wood to make the two colours of black ink in this print. I have been working with plant colours (including homemade charcoal) for a number of years, although this is the first time that I have used forest-fire remnants and the first time that I have done traditional relief printing with this kind of pigment. I left some larger pieces in the ink as a trace of its origin.

The circle form I chose represents the Council, annual and education words in the call. The circle also represents the continuation of the forest after a fire and hopefully also the continuation of Indigenous culture after much devastation (including the history and legacy of residential schools). The plant form represents Nature, and growth - growth being an essential component of education and Nature being the way forward for all people.



Panel 4 - bottom row

Jessie Stueck

Call to Action #55

Medium: Screen-print

National Council for Reconciliation

55. We call upon all levels of government to provide annual reports or any current data requested by the National Council for Reconciliation so that it can report on the progress towards reconciliation. The reports or data would include, but not be limited to:

- i. The number of Aboriginal children—including Métis and Inuit children—in care, compared with nonAboriginal children, the reasons for apprehension, and the total spending on preventive and care services by child-welfare agencies.*
- ii. Comparative funding for the education of First Nations children on and off reserves.*
- iii. The educational and income attainments of Aboriginal peoples in Canada compared with nonAboriginal people.*
- iv. Progress on closing the gaps between Aboriginal and non-Aboriginal communities in a number of health indicators such as: infant mortality, maternal health, suicide, mental health, addictions, life expectancy, birth rates, infant and child health issues, chronic diseases, illness and injury incidence, and the availability of appropriate health services.*
- v. Progress on eliminating the overrepresentation of Aboriginal children in youth custody over the next decade.*
- vi. Progress on reducing the rate of criminal victimization of Aboriginal people, including data related to homicide and family violence victimization and other crimes.*
- vii. Progress on reducing the overrepresentation of Aboriginal people in the justice and correctional systems.*

Biography

My name is Jessie, I am an artist who works in many mediums, including printmaking, drawing and painting. I am currently pursuing a Bachelor's degree in Geography and Environment with an interest in land use. My artwork is always filtered through my own personal experience, and I have been able to further explore this by using my own photography in my printmaking practice, as well as incorporating hand drawn elements.

I was born and raised in Treaty 4 territory, the territories of the nêhiyawak, Anihšīnāpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis Nation. My Indigenous friends and family from File Hills and the Qu'Appelle Valley area have shaped and supported me as the artist and person that I am today, and I would not be making art in the way that I am if not for them.

Artist Statement

This screenprint is my personal response and reflection on the Truth and Reconciliation Commission's Call to Action #55, which has not yet been implemented. In the creation of this print, I used photos that were either taken by me, or have me in them. Everyone other than me whose image is in this print has given permission.

Some of the images used call attention to the physical and historical proximity of residential schools. Many of the photos are taken close to the former locations of Lebret and File Hills residential schools. I chose to include fireweed in this print after a trip up north this past summer, which brought me close to the location of the former Beauval residential school. Another photo is from my high school canoe trip, in front of an Anglican church in Stanley Mission, which is the oldest building in Saskatchewan. I worked on these prints in Regina, which also had a residential school. From the doctrine of discovery to residential schools, religious ideologies and institutions have been used as a tool of settler-colonialism, and this legacy is present in every space that we move through in so-called Canada.

The photos are also more specifically linked to Call to Action #55. In one way or another, these photos are connected to the data that the National Council for Reconciliation would report on if this call is ever implemented, especially data on health outcomes like suicide, mental health and addictions. These photos represent the real human beings who have been impacted directly and intergenerationally by residential schools beyond what can be shown by data and statistics. In responding to Call to Action #55, I also want to examine one of the core functions of the call: measuring progress towards reconciliation.

Printed in orange, big bluestem is a deep-rooted grass that grows in tallgrass prairie, one of the most endangered ecosystems in the world. The destruction of native grasslands is a direct result of settler-colonialism. Genuine reconciliation, like grassland restoration, requires ongoing commitment, investment, and a willingness to enact great change at all scales. It is not an end to be achieved, but rather an ongoing process and commitment. Printed in pink, fireweed is an example of beauty and growth after destruction, often appearing after wildfires. I included it as an example of adaptation and perseverance in the face of destructive forces such as settler-colonialism.

I included these indigenous plant species as a reminder that Indigenous rights to land and life are inherent and irrevocable, whether or not they are honoured or recognized by the settler-colonial state. Both plants are linked to ongoing environmental damage and my inclusion of them is intended to ask the question: how do we progress towards reconciliation while colonialism is still being perpetuated by Canada at every scale?



Panel 4 - bottom row

Rozhin Tayaraniyousefabadi

Call to Action #93

Medium: Silkscreen-print on mulberry paper

Newcomers to Canada

93. We call upon the federal government, in collaboration with the national Aboriginal organizations, to revise the information kit for newcomers to Canada and its citizenship test to reflect a more inclusive history of the diverse Aboriginal peoples of Canada, including information about the Treaties and the history of residential schools.



PANEL 5



Panel 5

Ardyn Gibbs

Call to Action #46

Alternative Title: *Linked*

Medium: 3D Print. PLA filament

Royal Proclamation and Covenant of Reconciliation

46. We call upon the parties to the Indian Residential Schools Settlement Agreement to develop and sign a Covenant of Reconciliation that would identify principles for working collaboratively to advance reconciliation in Canadian society, and that would include, but not be limited to:

- i. Reaffirmation of the parties' commitment to reconciliation.*
- ii. Repudiation of concepts used to justify European sovereignty over Indigenous lands and peoples, such as the Doctrine of Discovery and terra nullius, and the reformation of laws, governance structures, and policies within their respective institutions that continue to rely on such concepts.*
- iii. Full adoption and implementation of the United Nations Declaration on the Rights of Indigenous Peoples as the framework for reconciliation.*
- iv. Support for the renewal or establishment of Treaty relationships based on principles of mutual recognition, mutual respect, and shared responsibility for maintaining those relationships into the future.*
- v. Enabling those excluded from the Settlement Agreement to sign onto the Covenant of Reconciliation.*
- vi. Enabling additional parties to sign onto the Covenant of Reconciliation.*

Biography

Ardyn Gibbs (they/them) is a queer and trans, settler-Indigenous (Mohawk) artist and arts worker located on the territories of the Haudenosaunee, Anishnaabe, and Mississaugas of the Credit First Nation otherwise known as Hamilton, ON. Using digital new media technologies Ardyn's work explores themes of Queer Futurism, Digital Dreaming, and visibility/legibility of queer bodies in public spaces. Ardyn is passionate about collective dreaming, placekeeping, public art and fostering meaningful connections. Their work is constantly changing, adapting and growing with the world around them.

Artist Statement

Linked is a 3D printed chain link adorned with text exploring Call to Action #46.

Linked is meant to be held closely with the understanding that this is personal. Reconciliation and accountability are necessary, and we must understand that real change requires real collaboration. With Linked I dream of a world where we care deeply for one another and are willing to enact true change.



PANEL 6



Panel 6 - top row

Ana Maria Cruz-Valderrama

Call to Action #66

Alternative Title: *The Human Garden*

Medium: Beading, Photography, Digital Print

Youth Programs

66. We call upon the federal government to establish multiyear funding for community-based youth organizations to deliver programs on reconciliation, and establish a national network to share information and best practices.

Artist Statement

Ana Maria Cruz-Valderrama is a settler, Colombian-born community builder living in Ottawa. She perceives beading as a beautiful art tool to express feelings, emotions, and appreciation of what surrounds us and to convey messages as our ancestors have done.

The artist views humanity as a beautiful garden of colourful flowers of diverse sizes. The humanity garden includes large flowers in a circle with a red flag, a symbol of racism and discrimination. The center depicts a pink Metis flower as a symbol of kindness. Between the Metis flower and the large flowers with Forget Me Not flowers. One of the meanings of this delicate flower is hope, and the artist sees children and youth as our hope for a better world and for a better tomorrow. To reach a better world, children and youth need to be protected by adults who have the responsibility to teach them the essence of kindness, educate them and create awareness of the hurt by attitudes and behaviour of racism, hate and discrimination.

Black is a powerful color that means power, elegance, authority and mystery. This color also means sorrow, sadness, misery and despair. In the piece, black beads are used to showcase the sorrow caused by attitudes of racism, hate and discrimination that cause this human behavior. As adults we all must work to eradicate those attitudes through education and awareness. Education and awareness shall and must be a permanent endeavour in our existence to build a better world for all.



Panel 6 - top row

Cody Storms

Call to Action #6

Alternative Title: *Alone*

Medium: Digital print, photography

Education

6. We call upon the Government of Canada to repeal Section 43 of the Criminal Code of Canada.

Correction of child by force

Section 43 of the Criminal Code of Canada

Every schoolteacher, parent or person standing in the place of a parent is justified in using force by way of correction toward a pupil or child, as the case may be, who is under his care, if the force does not exceed what is reasonable under the circumstances.

Biography

My name is Cody, and my family is a part of the Cree band originating from Alberta. When it comes to art and my relationship with the subject, I have always enjoyed taking photos of various objects. My relationship with the call-to-action number 6 comes in the form of my family members, specifically my Dad's Mom and my Mom's Dad. My Grandma grew up as a native child during the times of the residential schools and was forced to attend a day school where she endured many physical punishments. My Grandpa grew up in a French community in Sudbury Ontario around this time and also faced non-racial but still painful physical punishments. Hearing the stories from these two family members inspired me to participate in this project to attempt to represent their pain.

Artist Statement

The image I submitted is of myself sitting alone in a classroom. The idea is to have a sense of isolation because I feel that when kids deal with physical abuse from teachers, the feeling of being embarrassed publicly can create this sense of feeling alone. I choose to not show my face because having a blank subject allows the viewer to place themselves in the room and open themselves to other people's perspectives. Using the technique of leading lines I feel that I was able to draw the viewers eyes to where I wanted them in the hopes of creating a key focus area.



Panel 6 - top row

Stephanie Florence

Call to Action #52

Alternative Title: ***Buried Breath***

Medium: An Elk's Hide, Laser Etching, Archival Paper, Digital Video, and Poetry.

Equity for Aboriginal People in the Legal System

52. We call upon the Government of Canada, provincial and territorial governments, and the courts to adopt the following legal principles:

- i. Aboriginal title claims are accepted once the Aboriginal claimant has established occupation over a particular territory at a particular point in time.*
- ii. Once Aboriginal title has been established, the burden of proving any limitation on any rights arising from the existence of that title shifts to the party asserting such a limitation.*

Biography

Stephanie Florence (they/them) is a neurodiverse non-binary artist and curator originally from amiskwacîwâskahika—Edmonton, Alberta. Florence completed an MFA at the University of Waterloo, where they produced collaborative artwork with humans, non-humans, and the land, which resulted in narrative-based, site-specific, and public relational art interventions. They have received numerous supportive awards and grants from the Canada Council for the Arts, the Region of Waterloo Arts Fund, Pat the Dog, the Edmonton Arts Council, and the Yorath Artist Residency to produce public art, programming, and creative research. Upcoming this fall, CAFKA has chosen Florence as their representative artist for Lumen 2024. As a curator and project manager they have collaborated with Norwegian collectives—LOCUS and LATERNA—to produce public artwork and organize a performance arts festival. In 2023, they collaborated with PRAKSIS, artists, and architects internationally to build an arts centre based on regenerative de-colonial practices in Bali. Most recently, they participated in the Echoes of this Land project, collaborating with Indigenous communities, McMaster University, and art-makers across Canada to produce artworks reflecting on the 94 Calls to Action of Truth and Reconciliation Commission.

Florence urges Canadian citizens and non-citizens to reflect on Call to Action 52, by considering land as an integral part of ones' being and self-knowledge. The colonial government of Canada is currently upholding legal definitions that enforce cultural genocide while still enforcing Indigenous individuals and nations erasure and death. Land is a being and belongs to no one, as their rights are unextractable theirs. Genocide is defined as exactable on a community and or culture, just as Mutehekau Shipu—the Magpie River—is a part of the Innu peoples, so too are all bodies of land, water, and sky.

Artist Statement

Over 40 years ago, my father was hunting with a friend by horseback and felled a large Elk near Ya Ha Tinda Ranch. This Elk's hide stayed in my family, and in time my father gifted this being's skin to me. As I considered how to address Call to Action 52, I remembered the Elk's hide awaiting transformation for another life. I was reminded of how traditional activities like fishing and hunting have been stripped from Indigenous Nations outside of treaty borders. This Elk's life and death began to symbolize more than the meals that sustained several families (and one bear) during winter months, it also began to reveal the control of land, borders, laws, privilege, life, and death.

Looking deeper into the history of Ya Ha Tinda Ranch, the area was "claimed" by settlers around the same time as the signing of treaties for Territories 6 and 7. The horses born and trained at the ranch are still sent to work for National Parks Canada, as well as for the RCMP. Both colonial enforcement agencies have worked to retain control of the ceded and unceded lands of Indigenous communities. What often seems like a simple act of survival from a colonial family, like hunting or ranching, becomes entangled with the governmental enforcement of genocide.

I feel a kinship with this Elk as it gave me and my family life, but I also feel the need to honour its ancestry knowing its Kinship with the ȩyãñé Nakón maḱóce (Stoney Nakoda Nation). In my father's words, "we keep the spirit of the Elk close to us" by keeping its antlers and hide. By working with the hide in Echoes of this Land, I aim to honour this Elk by giving space for some parts of its story. I also aim to reveal the intimate connections between land, control, environmental destruction, and the devaluation of life that has occurred due to settler behaviour.

The video of this work was produced on the land that we rent and live from, situated on the Haldimand Tract, the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. My partner, Eric Alberg, was buried in the ground to symbolize the voices of death, land, and history. It gives me a strange and morbid solace to bury my love and give an offering of poetry to the land. The poetry was written over many months, often on sleepless nights as I reflected on unjust laws and broken treaties. As the Canadian government, colonial agencies, and churches have worked to bury international war crimes, this has not stopped the Earth, Spirits, and People from finding their voice. What would it mean for Canadians to bury the colonizer, and let the land decompose the fear and greed that drives them, to bring healing upon these imaginary, yet real borders.



Panel 6 - top row

Eric Euler

Call to Action #87

Medium: Linocut

Sports and Reconciliation

87. We call upon all levels of government, in collaboration with Aboriginal peoples, sports halls of fame, and other relevant organizations, to provide public education that tells the national story of Aboriginal athletes in history.

Biography

Eric Euler (he/him) is a white settler artist, collaborative printer, educator, and arts administrator currently residing on the traditional territories of the Haudenosaunee and Anishinaabe people in Dundas Ontario. His professional art practice balances the use of printmaking, painting, installation, graphic design, and community art practices to activate themes as diverse as toxic masculinity, regional identity, mythology, and self care.

Since 2017 he has had five solo exhibitions, worked as Executive/Technical Director of St. Michael's Printshop in St. John's Newfoundland, acted as chair for the artist-run centre White Water Gallery, and has been the successful recipient of grants from The Ontario Arts Council, Canada Council for the Arts, and the City of St. John's.

Eric currently helps manage the studio art facilities at McMaster University and occasionally works as a sessional faculty member teaching printmaking.

Artist Statement

I responded to call to action #87 – "We call upon all levels of government, in collaboration with Aboriginal peoples, sports halls of fame, and other relevant organizations, to provide public education that tells the national story of Aboriginal athletes in history."

I was inspired to make this image after reading about the repressive history of indigenous athletes in Canada. Instead of depicting the colonial past, I chose to create something more optimistic – a linocut of a resilient and proud indigenous athlete playing lacrosse - a sport which was created in-part by the Haudenosaunee. The silhouette of the athlete was inspired by a photograph taken by Anna Scipione. The landscape and starry background represent the long history of the game and its connection to the land.

This image represents how hard indigenous athletes have fought and continue to fight for their cultural identity and for their story to be heard.



Panel 6 - top row

Mara Bureau

Call to Action #74

Medium: Dry point etching

Missing Children and Burial Information

74. We call upon the federal government to work with the churches and Aboriginal community leaders to inform the families of children who died at residential schools of the child's burial location, and to respond to families' wishes for appropriate commemoration ceremonies and markers, and reburial in home communities where requested.

Biography

Mara Bureau (b. 2001) is an emerging Canadian artist and a 2023 graduate of the Honours BFA Program with a minor in Art History from Queens University. Bureau specializes in drawing and intaglio, as well as oil painting. She has worked as a fabrication assistant with numerous accomplished artists, has exhibited her work in many galleries, and is a published illustrator. Bureau puts emphasis on subverting the austerity and expectations of fine art by focusing on a more intuitive way of handling traditional mediums that feel natural and authentic.



Panel 6 - middle row

Charlie Saltzman

Call to Action #75

Medium: Woodcut

Missing Children and Burial Information

75. We call upon the federal government to work with provincial, territorial, and municipal governments, churches, Aboriginal communities, former residential school students, and current landowners to develop and implement strategies and procedures for the ongoing identification, documentation, maintenance, commemoration, and protection of residential school cemeteries or other sites at which residential school children were buried. This is to include the provision of appropriate memorial ceremonies and commemorative markers to honour the deceased children.



Panel 6 - middle row

Bai Lamarche

Call to Action #83

Alternative Title: *offering*

Medium: 2023, digital print and screen on paper: 11" x 15"

Commemoration

83. We call upon the Canada Council for the Arts to establish, as a funding priority, a strategy for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process.

Biography

Bail is a Woodland Cree artist from Sucker Creek First Nation in Treaty 8 territory. Bail works primarily with printmaking and photography. Her practice explores a narrative through memory that speaks to ecological and social issues along with cultural identity as an Indigenous person. Her aim is to create or inspire conversations about bringing visual art to Indigenous communities and creating a space for that to happen.

Bail studied BFA in New Media at the University of Lethbridge where she had numerous opportunities to showcase her work. Some of her showcases during her time at in Lethbridge included:

- 2016 Petulant Pixel - group exhibition at the Penny Gallery
- 2019 Stories for the Collection - group exhibition at the Hess Gallery
- 2020 Stories for the British Museum - at the Hess Gallery

In 2020, she received the Roloff Beny Photography Scholarship through the University of Lethbridge to conduct field research studying photography in Sucker Creek First Nation. Bail transferred to the University of Alberta in 2020 to continue pursuing a Bachelor of Fine Arts Degree in the Art and Design program for printmaking. During her time in Edmonton (Amiskwaciwâskahikan), Bail's artwork was showcased in 2022 at a group exhibition for the "Emerging Artist Unleashed (EAU)" on the Alberta Society of Artist(s) website and in 2023 for the "After Thought" at SNAP Gallery, the "I Don't Know How, But I Am Taller" at the Fab gallery, and the "Beyond Human Will" at the University of Alberta's Rutherford Library. In 2023, Bail received her Bachelor of Fine Arts in Art and Design at the University of Alberta.

Artist Statement

This artwork was developed in response to the interruption of transferring Indigenous knowledge and the need for Indigenous arts available in the academic setting. Fish-scales is a traditional art form used in my work; however, I am away from the community and need more resources to learn this art form. Therefore, I started to develop the otâpasinahikêw art community (OAC). otâpasinahikêw, meaning the artist who creates. This community is to generate kinship through art and create a space for Indigenous, First Nations, Metis, and Inuit students to share their skills. Allowing opportunities to have more access to create traditional mediums practices and opportunities to build relationships with Indigenous artists and communities. OAC's purpose is to have Indigenous visual art created by Indigenous students to decolonize the campus by creating art to Indigenize, which can be through a collaboration of Indigenous students and nonindigenous:

Call to Action #83 of the TRC states:

We call upon the Canada Council of the Arts to establish, as a funding Priority, a strategy for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process.

In response to the Call of Act #83, I ponder this idea of creating art away from land and community by creating digital images of fish scales and composition with overlapping silkscreen photos that include rat roots, diamond willow, and tobacco. This continues the teaching and knowledge about the interconnectivity with land and the living expression, the lenders of life, plants, etc. Therefore, this artwork responds to the Call to Action #83 to create kinship of Indigenous ways of learning through stories and connecting to convey interconnectedness with individuals, living expression, and our relation with Western thinking and Indigenous knowledge. Thus, there is an importance of relationality with Indigenous peoples and the land, such as building kinship.



Panel 6 - middle row

Elizabeth Sigalet

Call to Action #78

Alternative Title: *Eddie and Louisa, Simpcw*

Medium: Photopolymer Photogravure

National Centre for Truth and Reconciliation

78. We call upon the Government of Canada to commit to making a funding contribution of \$10 million over seven years to the National Centre for Truth and Reconciliation, plus an additional amount to assist communities to research and produce histories of their own residential school experience and their involvement in truth, healing, and reconciliation.

Biography

Born in Kamloops, Elizabeth had a career as a professional engineer before completing a Bachelor of Fine Arts Thompson Rivers University 2019. She is an active member of the Kamloops PrintMakers Society. Elizabeth is an advocate for artists telling their stories about their places in the places they live. Her practice is primarily printmaking and photography, often a combination of the two.

Artist Statement

This image comes from an on-going photographic body of work considering rural cemeteries in the North Thompson Valley of BC in Secwepemcúíecw. I am grateful to Eddie and Lousia Celesta who generously shared stories and a visit with me to the Simpcw cemetery. Considering cemeteries led me to understand that memorialization is a profoundly important and personal action. I echo the call to support communities in remembering and seeking healing in their own ways.



Panel 6 - middle row

Lyn Fortune

Call to Action #81

Medium: Tetra-Pak Etching

Commemoration

81. We call upon the federal government, in collaboration with Survivors and their organizations, and other parties to the Settlement Agreement, to commission and install a publicly accessible, highly visible, Residential Schools National Monument in the city of Ottawa to honour Survivors and all the children who were lost to their families and communities.



Panel 6 - bottom row

Emma Eichenberg

Call to Action #60

Medium: Polyester plate lithography

Church Apologies and Reconciliation

60. We call upon leaders of the church parties to the Settlement Agreement and all other faiths, in collaboration with Indigenous spiritual leaders, Survivors, schools of theology, seminaries, and other religious training centres, to develop and teach curriculum for all student clergy, and all clergy and staff who work in Aboriginal communities, on the need to respect Indigenous spirituality in its own right, the history and legacy of residential schools and the roles of the church parties in that system, the history and legacy of religious conflict in Aboriginal families and communities, and the responsibility that churches have to mitigate such conflicts and prevent spiritual violence.



Panel 6 - bottom row

Patsea Griffin

Call to Action #13

Alternative Title: ***Words Strung Together***

Medium: Digital print of beaded pieces and collage

Language and Culture

13. We call upon the federal government to acknowledge that Aboriginal rights include Aboriginal language rights.

Biography

Patsea is an Artist. Beadworker. Published Poet. Knowledge seeker. Dreamer. A Citizen and Councillor with the Metis Nation of Ontario. Patsea facilitates a weekly Beading with Patsea! circle. She enjoys beading and creating short films with her poems in the forefront. She loves to share all her skills and knowledge. She replenishes her spirit by escaping to the countryside and lives life to the fullest. 'My art keeps me connected to nature and all my relations in the spirit world.'



Panel 6 - bottom row

Michelle Purchase

Call to Action #73

Alternative Title: ***Step by Step***

Medium: Copper plate etching, coffee-lift, aquatint, dry-point, and chine-collé of Inshu Gampi, printed on Rives BFK with Charbonnel intaglio inks.

Missing Children and Burial Information

73. We call upon the federal government to work with churches, Aboriginal communities, and former residential school students to establish and maintain an online registry of residential school cemeteries, including, where possible, plot maps showing the location of deceased residential school children.

Biography

Region, she earned degrees from the Universities of Waterloo and Guelph in geography, fine art, and landscape architecture. Purchase has worked in environmental consulting and taught post-secondary courses in ecological restoration, landscape design, and printmaking. She has sat on the board of directors of CAFKA (Contemporary Art Forum Kitchener + Area), the Region of Waterloo Public Art Advisory Committee, and works on special projects for the Art Gallery of Guelph sculpture park. She has received awards and grants from the OAC, the Riverdale Art Walk, Toronto Outdoor Art Exhibition, Room Magazine, and she is the recipient of a 2019 Arts Awards Waterloo Region (Denney Award). Her work has been included in exhibitions across Canada including at the Mackenzie Art Gallery, Art Gallery of Guelph, OCADU, and Art Toronto. Her work resides in public and private collections including the Art Gallery of Burnaby and the Bank of Montreal.

Artist Statement

Taking a multi-disciplinary approach rooted in printmaking, Purchase's work investigates the relationships between home and the natural world. She explores concepts of comfort and shelter, and how we try to feel connected, or disconnected, to our surrounding environment. Her work plays with the balance between exposure and seclusion, in both a physical and a psychological sense. Based on real places, using natural and handmade materials, she transforms the familiar into a magical space. Much of her artwork invokes a sense of childhood nostalgia, or sparks getaway dreams.

Description of the Artwork

My Kitchener print studio is located in the former Bonnie Stuart Shoe Factory (built in the 1950's), established as Galt Shoe in 1922 they specialized in shoes for children. The building still has remnant artifacts of the old factory, including a shoe sole cutting machine with tiny shoe forms located directly outside my door. I think about all of the shoes that were manufactured here, and how many might have been sent off to residential school children. I borrowed a few vintage children's shoes from another tenant and started sketching them from different angles. Were these children wearing the shoes when they tried to escape from the school to find their families? Were they wearing these shoes when they met their tragic fate? Were the children buried together or alone? As a mother it fills me with a deep and heavy sadness to think about parents who don't know what happened to their babies, or where they are now. I decided to illustrate pairs of shoes representing the departed children, in fields and forests, retracing paths, recovering their identity, looking for the guiding light that will lead them home.



Panel 6 - bottom row

Sarah Martin

Call to Action #86

Medium: Cyanotype

Media and Reconciliation

86. We call upon Canadian journalism programs and media schools to require education for all students on the history of Aboriginal peoples, including the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal- Crown relations.

Biography

Sarah Martin works in a photo-based practice to investigate pop culture and media through a critical feminist lens. Alongside her studio work is an active interest in curatorial practices, most recently curating work at the Homer Watson House and Gallery, Marilyn I. Walker Gallery, and Rodman Hall Art Centre. She currently works as an instructor at Brock University.

Artist Statement

My response to the Truth and Reconciliation Call to Action #86 was to consider my own reality as a settler in Turtle Island and what role I can play to support Indigenous folks in my community. As someone whose art practice has been often rooted in educational institutions, I reflected on important literature that has been a part of my and my peer settlers' education in learning about Indigeneity and unlearning living in a colonial mindset. These books include work by important Indigenous authors and scholars such as Robin Wall Kimmerer, Leanne Betasamosake Simpson, Joshua Whitehead, Duncan McCue, Chief Clarence Louie, Patty Krawec, Billy-Ray Belcourt, Lisa Monchalin, and Leigh Joseph.



Panel 6 - bottom row

Elizabeth Elich

Call to Action #19

Alternative Title: ***Start With The Mothers***

Medium: Collagraph and menstrual blood

Health

19. We call upon the federal government, in consultation with Aboriginal peoples, to establish measurable goals to identify and close the gaps in health outcomes between Aboriginal and non-Aboriginal communities, and to publish annual progress reports and assess longterm trends. Such efforts would focus on indicators such as: infant mortality, maternal health, suicide, mental health, addictions, life expectancy, birth rates, infant and child health issues, chronic diseases, illness and injury incidence, and the availability of appropriate health services.

Biography

Elizabeth Elich is a printmaker and textile artist whose work examines textures of experience with a focus on menstruation, agency, and feminist theory. Originally from the Treaty 4 land in Saskatchewan, Canada, Elich currently resides in Bloomington, Indiana, which is the ancestral homeland of the Miami, Delaware, Potawatomi, and Shawnee people. Elich received a degree in Visual Arts from the University of Regina and an MFA from Indiana University. She is a Visiting Associate Professor at Indiana University teaching in the printmaking and foundations area. Her work has been shown in Canada, the USA, and abroad.

Artist Statement

I chose this call to action because understanding, reporting, and valuing the health of people is crucial, especially when there are gaps that need to be closed and goals that need to be identified. This call encompasses important topics that could be represented through numerous different prints but the area of focus that stands out within this call is maternal health.

In my view, by focusing on the health of the mothers, there is a natural trickle-down effects in the consideration and reporting of other health topics such as birth rates, infant mortality, infant and child health issues, mental health, etc. This print highlights a ribbon skirt textile that represents womanhood, strength and the connection between the earth and Grandmother moon. The menstrual blood stain represents life and power and is the cycle that brings children into the communities.