

An aerial photograph of a rugged coastline. The top half of the image shows a sandy beach meeting the ocean. Below the beach, the water is a deep, dark blue, with white foam from waves crashing against a rocky shore. The rocks are dark and jagged, creating a complex pattern of white foam and dark water. The overall tone is cool and blue.

Beyond Now

An Exhibition of Indigenous Artists, Students, Faculty and Staff at Emily Carr University.

by Sydney Pickering

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BEYOND NOW

As we navigate through a time of uncertainty, we are able to find connection, community and culture through this collection of artworks by Emily Carr University's Indigenous students, alumni, faculty, and staff.

Living mindful with future generations at the forefront. Our Indigenous ancestors taught us a mindful way of taking care of our surroundings and others. This exhibition explores living towards the future. Our ancestors thought beyond the present with future generations in mind. As we live in a time of uncertainty, what do you see beyond now? What do you hope for beyond now?

Featuring artists from many regions, *Beyond Now* presents a widespread of experiences and visions that broaden perspectives and ignite the spirit.

CURATORS STATEMENT

ANGELA MARSTON, ABORIGINAL PROGRAM COORDINATOR, ABORIGINAL GATHERING PLACE
SYDNEY PICKERING, PARTNER LEAD, ABORIGINAL GATHERING PLACE

Beyond now, the exhibition, was a way to extend and build community in this time of isolation. This pandemic year made the AGP exhibition a unique experience in comparison to previous years. There was a feeling of disconnect since we were not able to engage with all of the artists face to face. As the artworks were being brought in and laid out, their diversity in materials, mediums and narratives together evoked a feeling of strength and kinship. It created a space of connection through art.

Beyond now is an idea of both futurisms and the present. It is inclusive of the moment and the imaginings of a time yet to come. The Artists' works are as diverse as our community ranging from paintings, design, mixed media, film, to photography, weaving and beading. Indigenous communities have creation teachings, living in the present teachings and living for future generations teachings that guide how we approach everyday living.

COVID 19 has shifted and forced significant change. We have all adapted to a different way of living with much of the focus being on the present. The continuation of this annual exhibition, adapting to the changes brought by the pandemic, allowed us to exhibit the resilience and talent of our Indigenous community at ECU. It was honor to be part of making that happen and create a space where we could be surrounded by each other's stories and teachings.



RANDALL BARNETSON

Artist Biography

Randall Bear Barnettson is Nadleh Whut'en, Dakelh, and of the Bear Clan. As an Indigenous Person from the Northwest Coast, Randall Bear uses the traditional art style of his people as a framework to interpret contemporary issues such as identity, spirituality, mental health, and culture.

Artist Statement

I have lived with clinical depression and anxiety my entire life. It's not easy to communicate to someone who doesn't live with these types of feelings what they feel like. It is difficult to understand for oneself, let alone explain it to someone who has no idea what it's like. I'm calling this piece "Depression" as I wanted to attempt to portray what it feels like to have depression. It is a self-portrait per say, of my inner self, and how I feel when I am in the throws of my depression. As a Indigenous person from BC, I use the Northwest Coast art style to express myself. I love to use traditional designs as a framework to make sense of these contemporary topics. Having mental health needs can be very isolating. I hope that through my work and sharing my story that other individuals with similar illnesses came make sense of their own stories.



Randall Barnettson, *Depression*, 2021



DIANE BLUNT

Artist Biography

Currently in her fourth year at Emily Carr University, Diane Blunt is an artist of mixed descent - Ojibway on her father's side and German on her mother's. She is a member of the Kawartha Nishnawbe Nation. Diane is pursuing her BFA in Visual Arts where the nature of her work has been exploring drawing, painting, and material practices. She has been the recipient of multiple funding awards including the CIBC Foundation Award, the Brissenden Scholarship, the Ian Gillespie Aboriginal Scholarship, and the Jack and Doris Shadbolt Scholarship.

Artist Statement

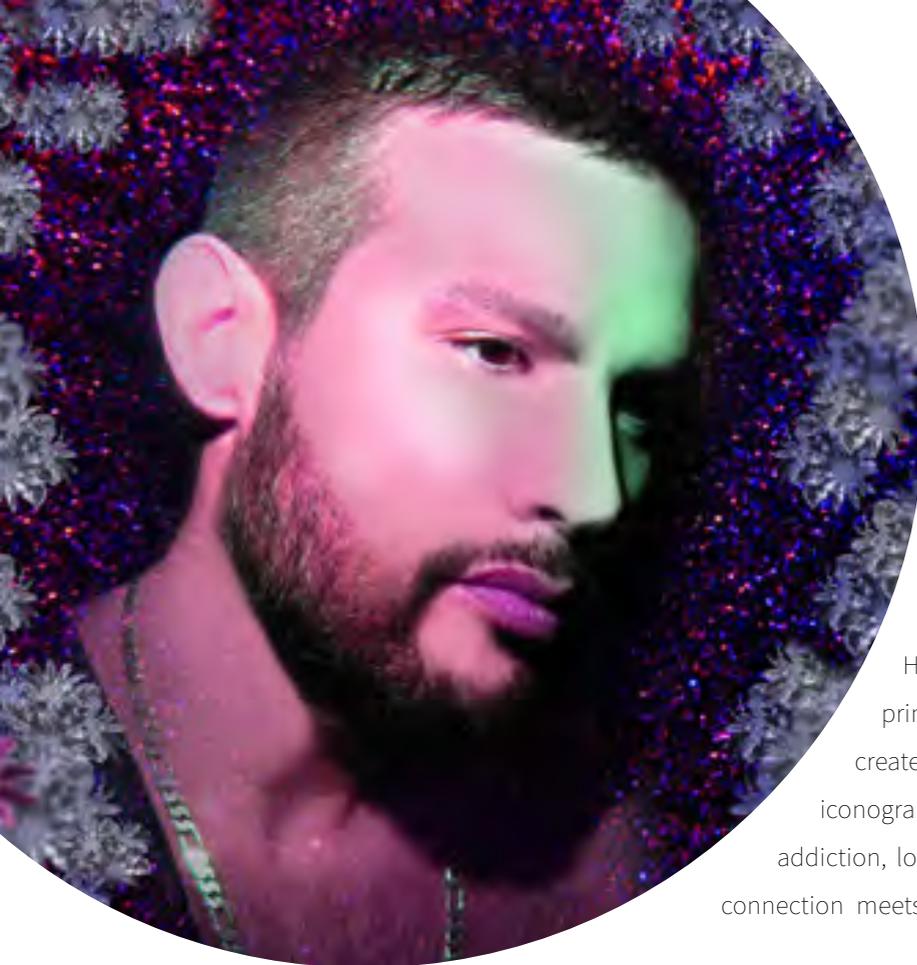
I am inspired by the examination and revalidation of the histories of my cultures. Today, cultures are constantly being blended which I find an interesting place to look for synergies. What is lost and what is found through assimilation? By exploring stories, environments, creatures, plants and medicines, my work reconnects me to elements of my memories that hold important connections to my spirituality and heritage.



Diane Blunt , *Roots Basket*, 2021 (detail)



opposite page above: Diane Blunt, *Medicine Face Mask*, 2021
opposite page below: Diane Blunt, *Roots Basket*, 2021
above: Diane Blunt, *Roots basket and medicine Face Mask*, 2021



PRESTON BUFFALO

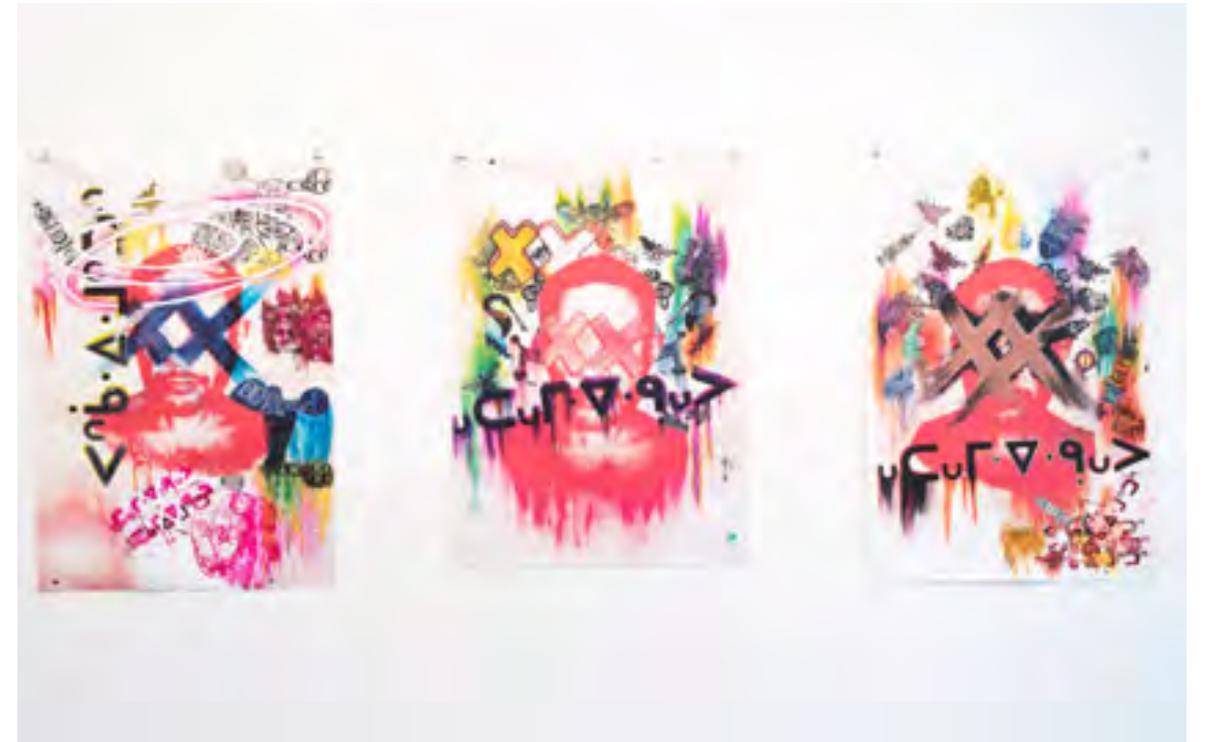
Artist Biography & Statement

Preston Buffalo is a Two-Spirited, Cree man who lives and loves in the unceded Coastal Salish Territories in British Columbia.

His interdisciplinary work uses photography, print making, digital illustration and sculpture to create visual representations of personal Indigenous iconography and symbolism to explore issues such as addiction, loss of culture and language. His journey to find connection meets at the intersection of hyphenated identities.



Preston Buffalo, *Maskwacis Autowreckers 1,2,3*, 2021



above left and right : Preston Buffalo, *Maskwacis Homemakers 1,2*, 2021
 below: Preston Buffalo, *Maskwacis Autowreckers 1,2,3*, 2021

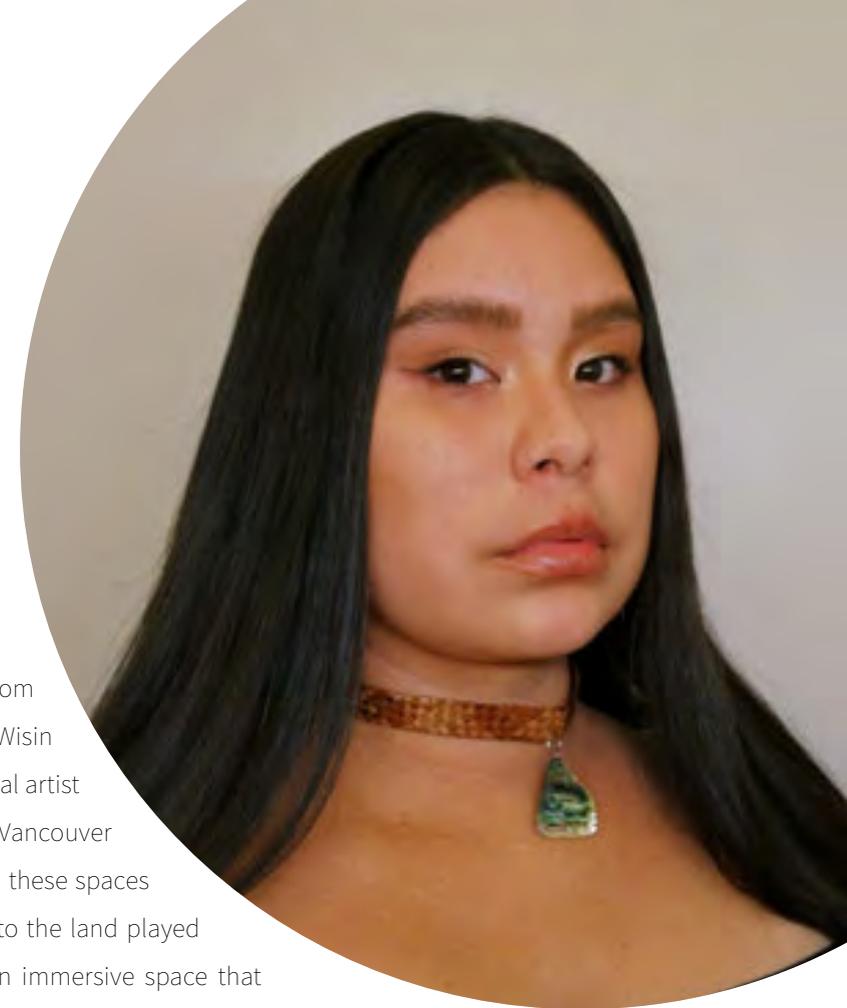
above: Preston Buffalo, *Rainbeau 1,2,3*, 2021
 below: Preston Buffalo, *Rainbeau 1,2,3*, 2021 (detail)



DESTANIE CLAYTON

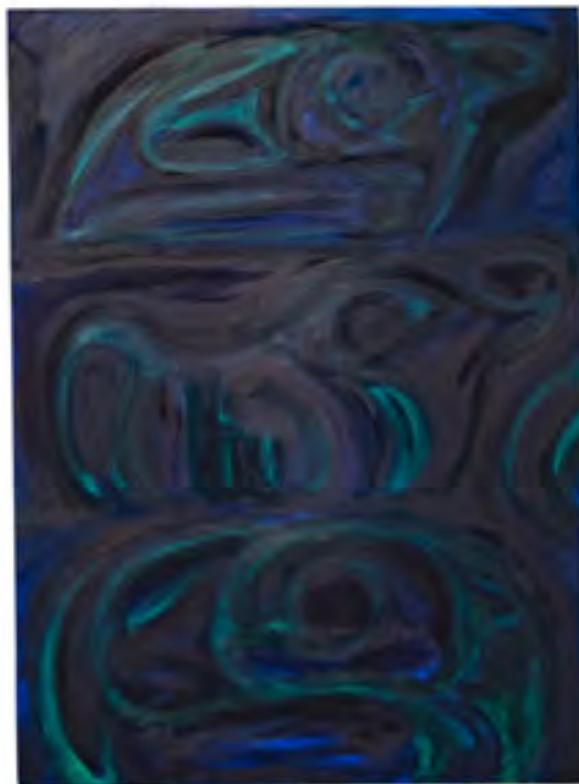
Artist Biography

Destanie Clayton is a part of the Nisga'a Nation from Gitlaxt'aamiks (New Aiyansh). Their family house is Wisin Xbil'tkw and their tribe is Git'aast. Clayton is a conceptual artist whose medium is painting. They were raised between Vancouver and their traditional territory in the Nass Valley. Within these spaces growing up, the question of identity and relationship to the land played a huge role. Clayton's primary focus is on creating an immersive space that reflects the natural environment of the west coast and the integration of northwest coast formline.



Artist Statement

Narrow the perspective. Authoring new compositions. With a magnified representation an atmospheric and fluid form is realized. The introduction of various colour palettes anchors emotional associations to the formline. This abstraction creates an enigmatic translation of Indigenous cultural imagery. The narrative becomes transformed. The motive is to exemplify the relationship of access and understanding to the cultural iconography. Every time a symbol is shared, a new context is generated. By concealing and altering the majority of the original image, I allow a limited comprehension. The fragments embody an impression rather than concrete illustration. Evoking the tension of consumption.



above: Destanie Clayton, *Untitled*, 2021 (detail)
below left and right: Destanie Clayton, *Untitled*, 2021



BRENDA CRABTREE

Artist Biography

The director of the Aboriginal Gathering Place and Special Advisor to the President on Indigenous Initiatives at ECU Brenda is also an artist, curator, mentor, community facilitator and cultural consultant. Brenda has both Nlaka'pamux and Sto:lo ancestry and belongs to the Spuzzum Band. Brenda received her BA and MA (Cultural Anthropology) from Western Washington University.

Brenda was honoured by the BC Achievement Foundation in 2016 as an enduring champion for Indigenous artists, and has been a key figure in developing groundbreaking programs.

Brenda's art practice, works to broadening the scope of her material explorations. She fuses Northwest Coast First Nations materials, traditions with political texts and opens the possibility for viewers to initially appreciate the material and technical production of the woven container or sculptural object before leaning in to engage with words that provoke dialogue around contemporary issues. Brenda's material practice is a vehicle for political activism, bridging art, politics and history. Her weaving focuses on traditional fibers such as inner cedar bark, cedar roots and spruce roots, as well as wool.



Brenda Crabtree, *Untitled*, (various)



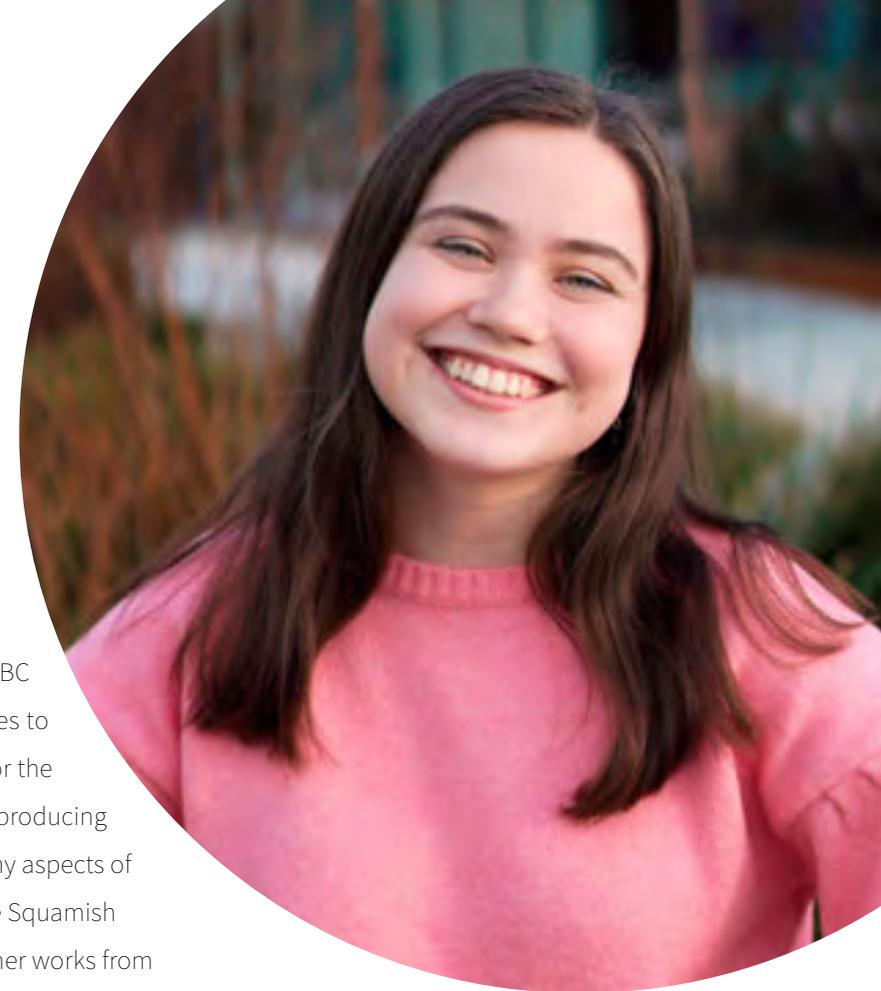
NICOLE JOHNSTON

Artist Biography

Nicole Johnston is a visual artist based in Vancouver, BC that primarily uses painting, photography and textiles to convey her unique perspective and appreciation for the world around her. She has always found comfort in producing mixed media art since she enjoys incorporating many aspects of her life into her work all at once. As a member of the Squamish Nation, Nicole intertwines her culture into many of her works from traditional medium to cultural values.

Artist Statement

Much of my work incorporates traditional mediums, stories or styles. Currently I am working in a bright abstract landscape style through my paintings. I have always found landscapes to be especially comforting because I grew up constantly travelling between mountains. This has had a large impact on my artistic vision and is often the subject of my pieces. I am endlessly amazed by the formation of mountains and how different the view looks from the road to the chairlifts.



above: Nicole Johnston, *Untitled*, 2021 (detail)

below right: Nicole Johnston, *Untitled*, 2021

below right: Nicole Johnston, *A Change in Scenery*, 2021



ZOË LAYCOCK

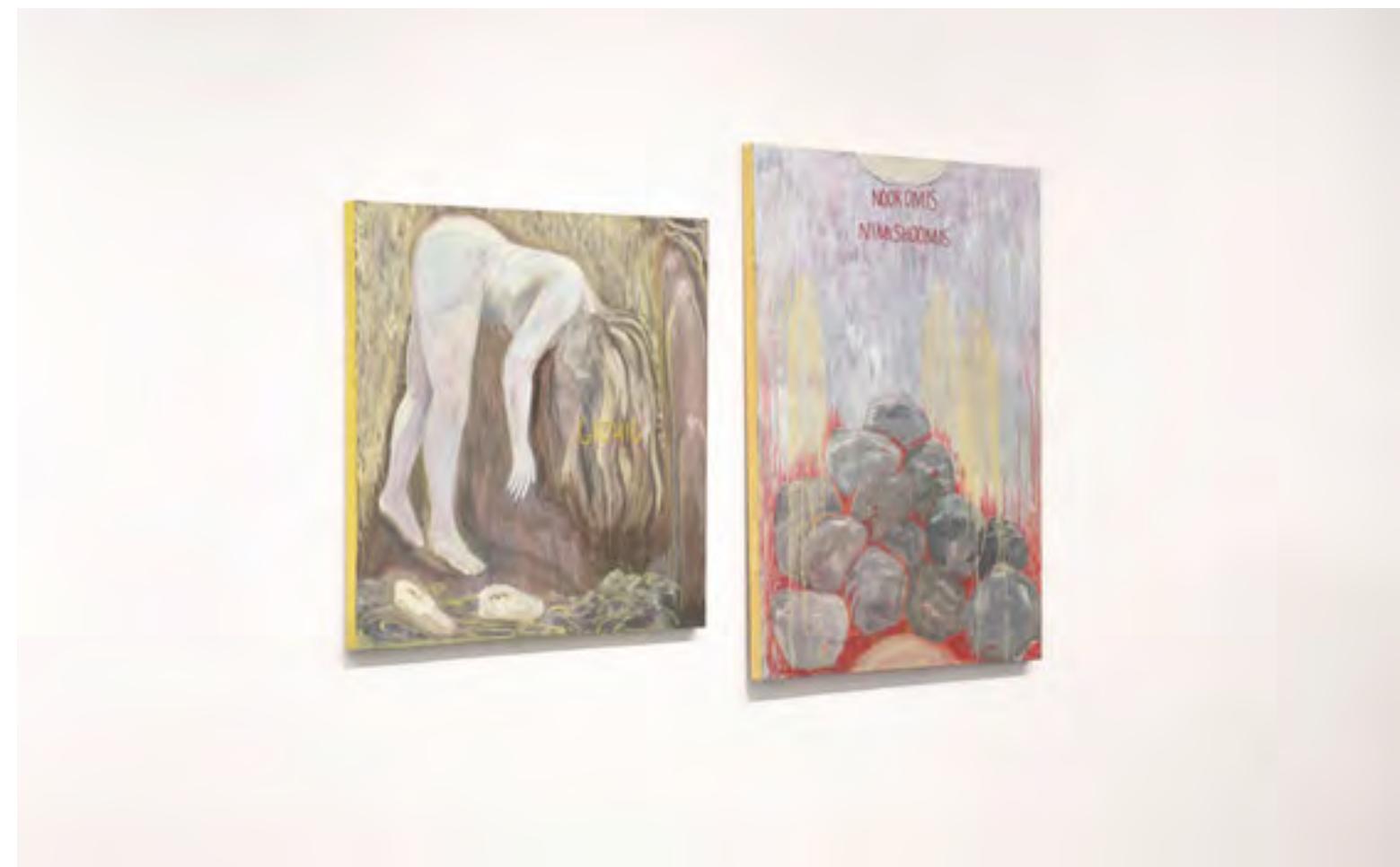
Artist Biography

Zoë Laycock is a multidisciplinary artist in the 4th year of a BFA in Visual Arts from Emily Carr University of Art + Design. She is also working towards a minor in Social Practice and Community Engagement. Zoë works in a variety of mediums including textiles, beadwork, paint and collage. Born in Calgary AB, she is Anishinaabe Métis maternally with her father being of European descent. Zoe was lucky enough to grow up immersed in her culture.

Before her time at Emily Carr University, she worked with her family-run non-profit organization for their urban Indigenous community in Calgary, AB.

Zoë takes pride in advocating for her communities to build and maintain them as strong, resilient and thriving. She has always felt the urge to challenge the perspectives of the socially accepted in all aspects of her life, while maintaining the importance of cultural respect and integrity.

Zoë maintained a strong cultural connection growing up in an urban setting; the importance of heritage and tradition were greatly emphasized. This value was further fostered within her the more she traveled the world. She works currently with themes involving the natural and supernatural world, and reflection of ritual, as well as introspected works with opinions on home, diaspora and identity.



above: Zoë Laycock, *Giizhig-Upwards*, 2020 (detail)

below left: Zoë Laycock, *Giizhig-Upwards*, 2020

below right: Zoë Laycock, *Koko & Mishoom*, 2020



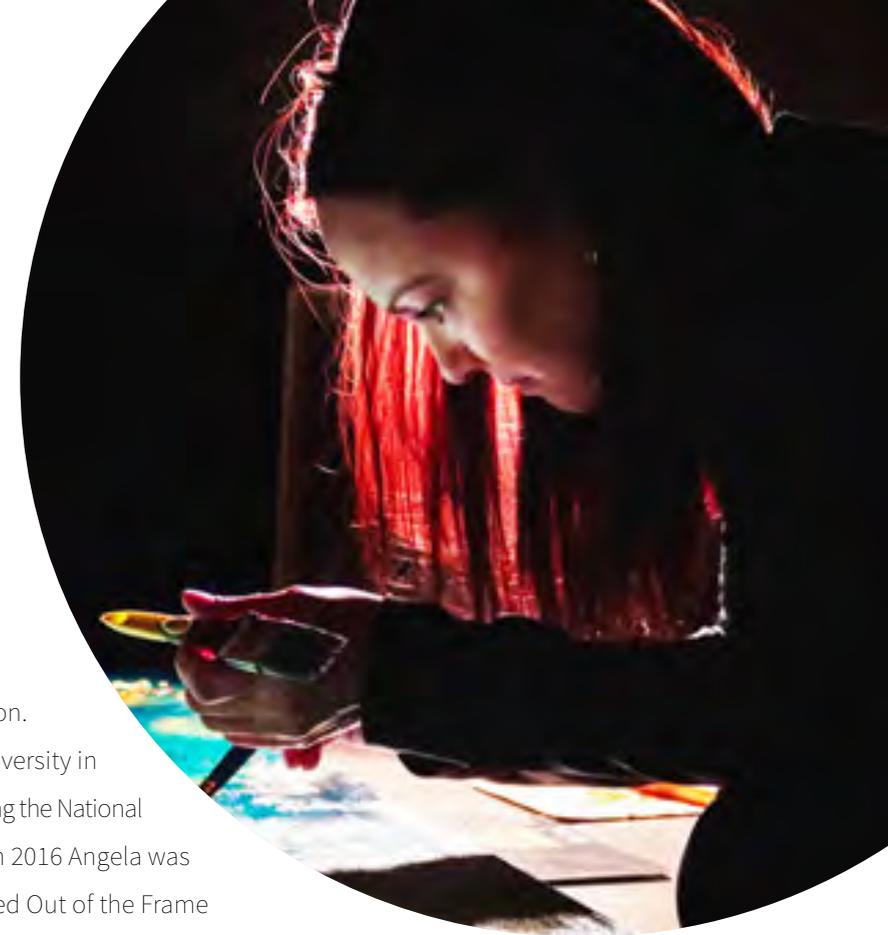
ANGELA MARSTON

Artist Biography

Statu Stsuhwum, Angela Marston is an established visual artist and educator from the Stz'uminus Nation. She graduated with a BA from Vancouver Island University in Nanaimo and has exhibited across Canada, including the National Gallery of Canada, in the 2017 Canadian Biennial. In 2016 Angela was part of a collective of Coast Salish artists who curated *Out of the Frame Salish Printmaking*. An exhibit that explored the processes of printmaking and defragmented each step. Angela's work has been recognised by The Canada Council of the Arts and First People's Cultural Council and acknowledge her artistic contributions to Coast Salish culture. In 2013 Angela was the recipient of the Audain Fellowship from the Art Gallery of Greater Victoria.

Artist Statement

The Honouring Our Grandmothers Cedar Hat was created to honor all the weavers who have taught me different weaving techniques. From the beginning when I learned how to collect cedar bark from master carver Simon Charlie, to learning how to twine with Cathy Edgar, to learning three strand twining and how to finish the edges from Minnie Peters. Not only was I learning the tangible skills of weaving but I was learning patience and the importance of consistency.



above: Angela Marston, *Honouring Our Grandmothers*, 2008 (detail)
below: Angela Marston, *Honouring Our Grandmothers*, 2008



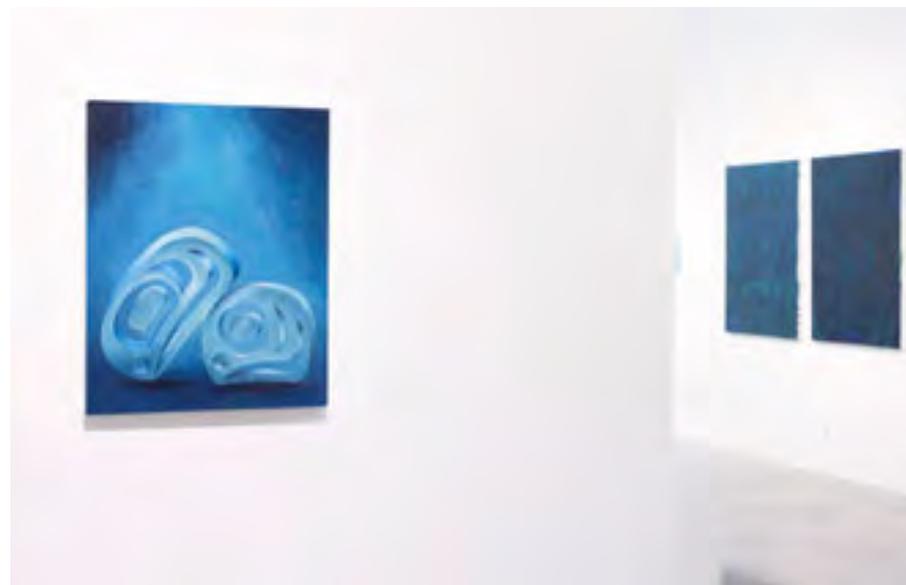
LEVI NELSON

Artist Biography

Levi Nelson is an artist from the Lil'wat Nation located in Mount Currie, British Columbia. He is currently in his 4th year at Emily Carr University of Art +Design, working towards a Bachelor of Fine Arts Degree with a focus on painting. Nelson's work can best be described as contemporary First Nations art, where he fuses Aboriginal elements and ideas concerning Indigeneity, through traditional Western practices as oil painting.

Most recently he has taken interest in multimedia works, integrating silkscreen, paint, and collage on canvas. Nelson is the recipient of the 2018 IDEA Art

Award, The Ian Gillespie President's Discretionary Award, and was voted as Best of Pemberton's Favorite Artist 2020 in PIQUE News magazine; Most recently his painting Nations in an Urban Landscape, was acquired by the Audain Art Museum Whistler for their Permanent Collection.



Levi Nelson, *Decomposition*, 2020





DANIEL PICKERING

Artist Biography

Daniel Pickering is a member of Lil'wat Nation currently working and living on unceded territories of the x^wməθk^wəyəm (Musqueam), Skwxwú7mesh Úxwumixw (Squamish), and səliłwətaʔt (Tsleil-Waututh) peoples. He is an Alumni as he holds a Bachelor of Fine Arts from Emily Carr University.

Artist Statement

With painting and drawing materials, he uses colour and lighting in his images to create mood and atmosphere. This develops character and narrative.



Daniel Pickering, *Just Five More Minutes*, 2021



SYDNEY PICKERING

Artist Biography

Sydney Frances Pickering is a member of Lil'wat Nation. She is currently living and working on the unceded territories of the x^wməθk^wəyəm (Musqueam), Sk̓wxwú7mesh Úxwumixw (Squamish), and səlilwataʔt (Tseil-Waututh) peoples.

Her multi-disciplinary practice includes hide tanning, video, sound, beadwork and poetry. She uses her practice to tell her family's story, speak about identity and what it is like navigating as an Indigenous person within a colonial society. Her work over the past few years grounded by her continued connection to land-based material practices.

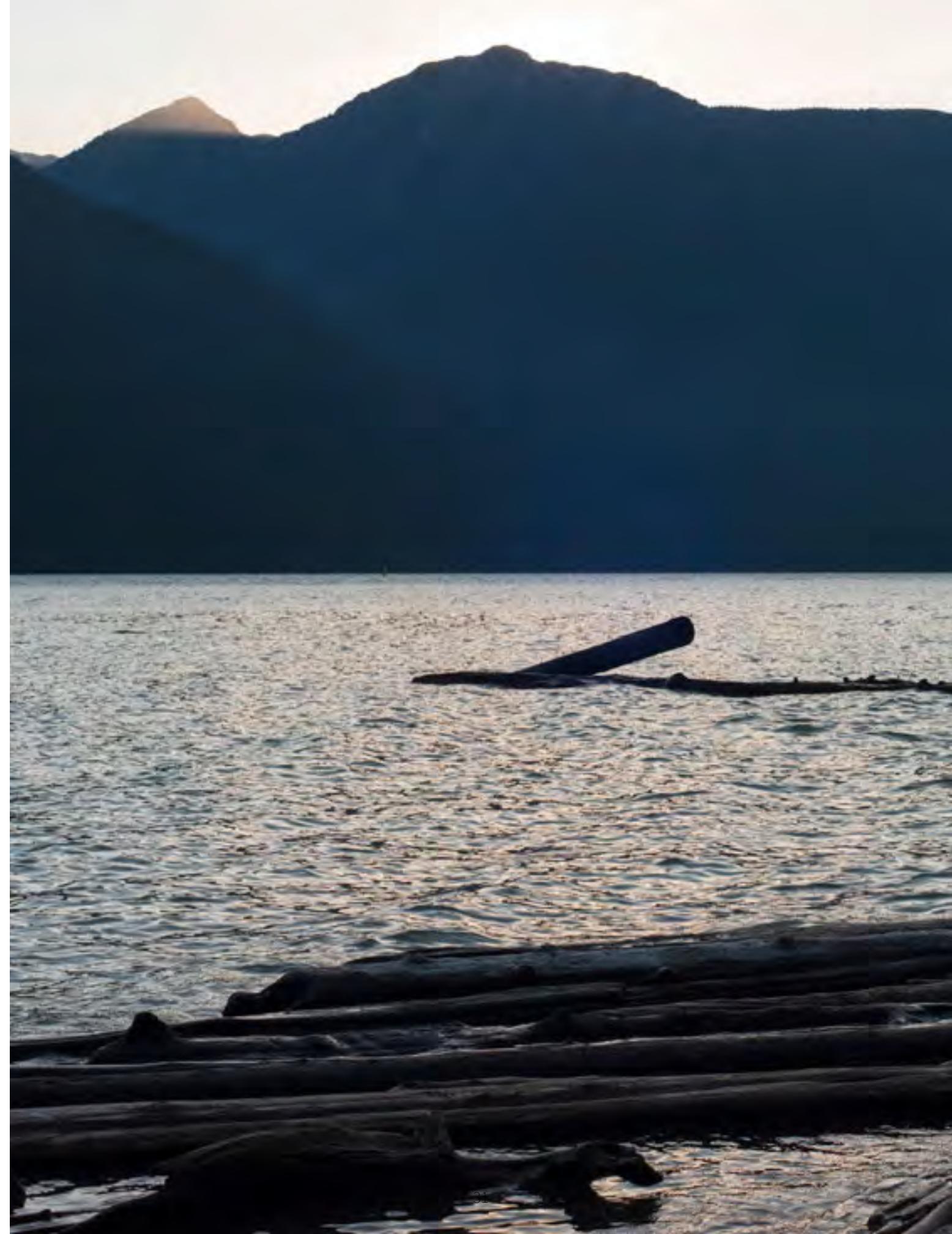
Artist Statement

The video is of two locations layered with clips of a voice recording. The video recordings are of Lillooet and Gates Lake, and the voice clips are of my grandma when she went on the BCTV news series "Blood Ties" in hopes of reaching my mother who was taken by the ministry at birth during the Sixties Scoop.

This piece not only displays the beauty and sacredness of water and land, but also is a reflection of the stories that echo from within them. Our bodies are interconnected with the land, what pain has been brought onto our people has also been brought onto the land and water.

This piece is one of grief and history, but also one of a search for a sense of peace and healing.

Sydney Pickering, *kwékwa7*, 2020 (video still)
link to video: <https://www.sydfrances.com/kwekwa7-2>





JESSEY TUSTIN

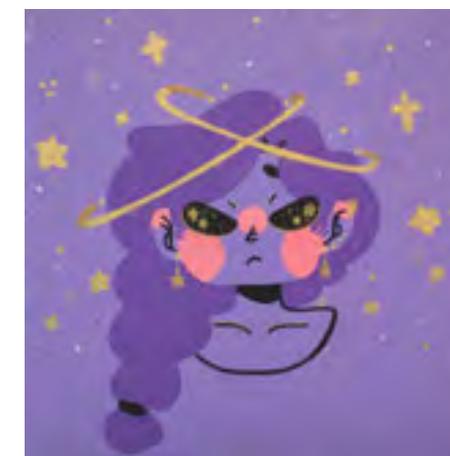
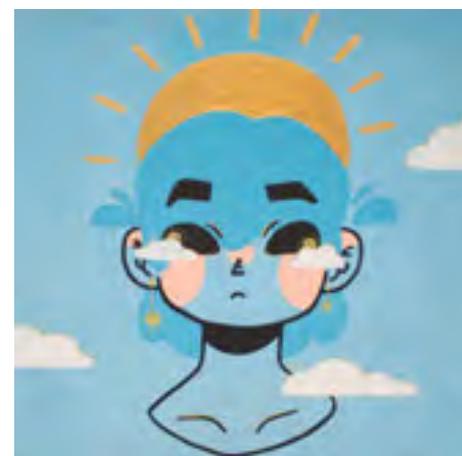
Artist Biography

Jessey is an Indigenous Canadian artist, attending the foundation year at Emily Carr University with the goal to continue to a fine arts bachelor degree. Jessey has been creating art since they learned to scribble on the walls of their bedroom and has started to create a name for themselves within the last year. They enjoy photography, illustration, sewing and painting, while coming up with projects bigger and better than the last. Combining their interests together to create something fun and unique.



Artist Statement

These two paintings displayed are part of a set created on wood canvas using acrylic paint, metallic paint and posca markers. This collection of work is called the "Universe's Children" it contains almost goddess-like beings, the purple piece called "Infinity" and the blue one called "Endless". They have kept the meaning behind these pieces up to interpretation and question for the audience to explore.



left: Jessey Tustin, *Endless*, 2021

right: Jessey Tustin, *Infinity*, 2021



CONNIE WATTS

Artist Biography

Connie Watts is the Associate Director, Aboriginal Programs at Emily Carr University of Art + Design. She is an interdisciplinary artist, writer, curator, educator and designer of Nuu-chah-nulth, Gitksan and Kwakwaka'wakw ancestry. Born and raised in Campbell River, Connie has a Bachelor of Interior Design from the University of Manitoba, and a BFA from Emily Carr.

Her award-winning work is often rooted in forms and knowledge drawn from First Nations cultures, while her sculptural objects incorporate modern fabrication and design techniques.

She has shown nationally and internationally. Connie's Interior Design and Management projects include the interior of the Songhees Wellness Centre and managing the Vancouver 2010 winter Olympics' Aboriginal Art Program. Connie has been affiliated with Emily Carr Board of Governors, the British Columbia Arts Council, the First Peoples Cultural Council, the Vancouver Foundation and the Contemporary Art Gallery, among other institutions.

Artist Statement

I was looking out the window in my house, feeling the beautiful forest. I felt the deepest connection. This deep emotional connection created by the intensity of energy resonating between two bodies: the forest and my own. It was an intense feeling of beauty, freedom, happiness and contentment that was the inspiration for the painting.



above: Connie Watts, *Resonance*, 2014
below: Connie Watts, *Resonance*, 2014 (detail)



MEGHAN WEEKS

Artist Biography

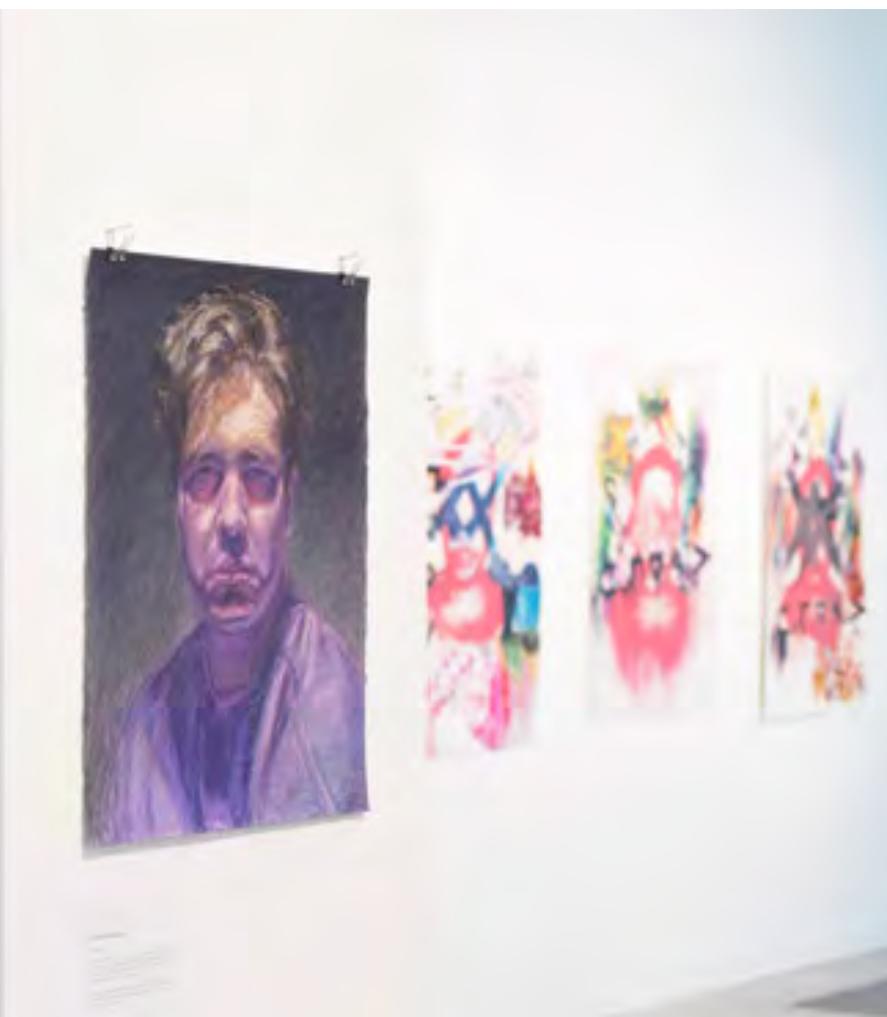
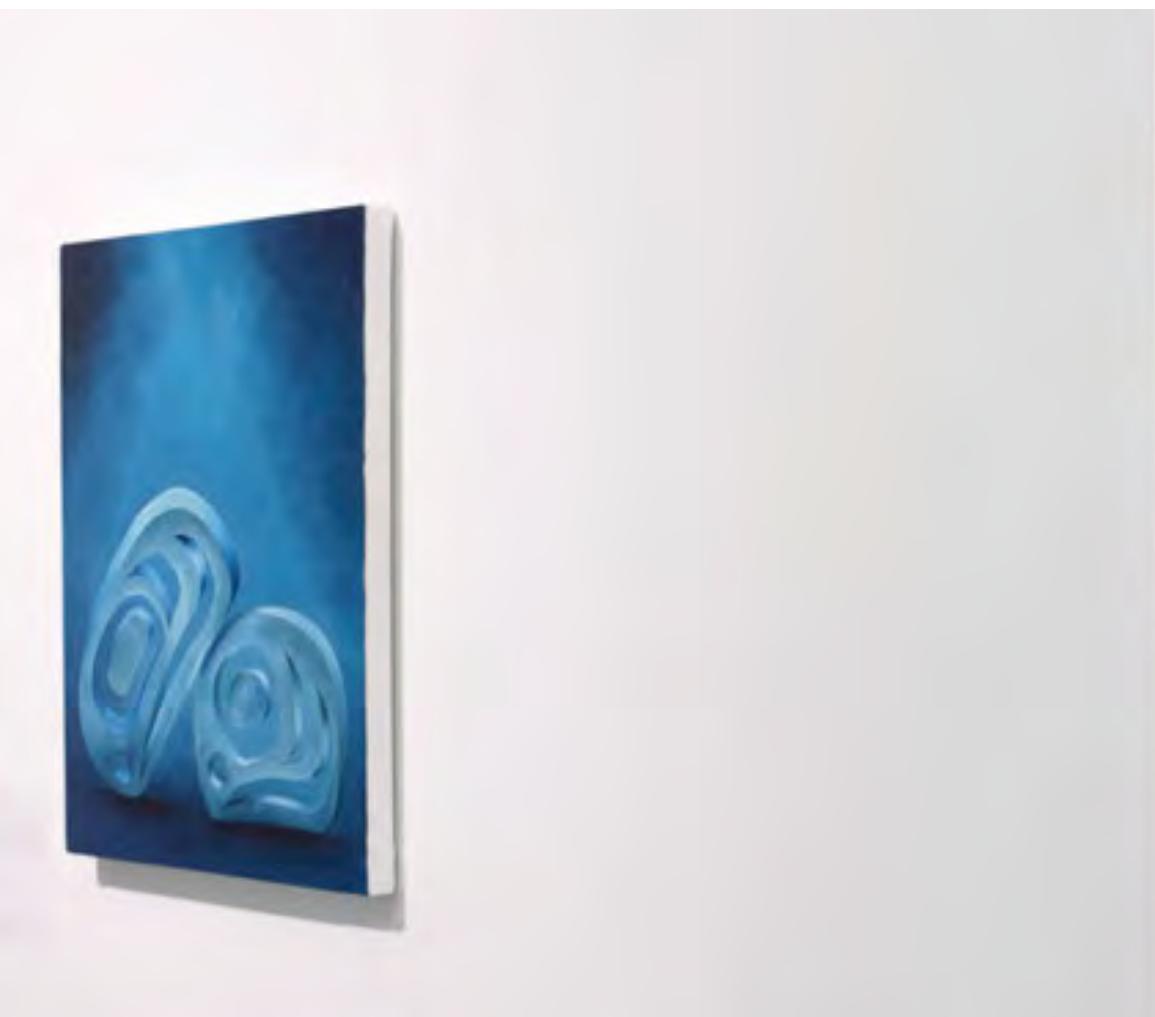
Meghan Weeks is a Woodland Cree/ English artist living and working on the unceded traditional territories of the of the Coast Salish peoples– Sk̓wx̓wú7mesh (Squamish), Stó:lō and Səl̓ílwata?/ Selilwitulh (Tseil-Waututh) and x̣ʷməθkʷəỵəm (Musqueam) Nations. Her maternal side is Nêhiyaw from Treaty 8 territory and paternal side from England. She is a proud member of Sucker Creek First Nation.

Meghan graduated with a certificate in Interactive Digital Design from Grande Prairie Regional College in 2019 and received her BFA in Photography at Emily Carr University in 2003. She started her jewelry company MDW Jewelry in 2018 which focuses on handmade sterling silver and beaded wearable art.

Her work reflects teachings from the matriarchs in her family, childhood memories, and her continued healing journey to stop the cycle of intergenerational trauma, and her struggle of being part colonizer and the colonized.

Artist Statement

This work is in response to the pandemic. I wanted to capture a timeline of sorts with a sense of humor. From panic buying of toilet paper when the pandemic first started, isolation in the form of focus as each bead is placed one bead at a time, and using antique beads manufactured between late 1800's and 1920s; having lived a history and perhaps survived the last pandemic of 1918.



LIST OF WORKS

RANDALL BARNETSON

Depression, 2021
Archival dyes on 100% cotton rag

instagram: @randallbearbarnetson

DIANE BLUNT

Roots Basket, 2021
Birch bark, metal wire, glass beads, various wood pieces,
foil thread, seal fur, metal nuts

Medicine Mask, 2021
Birch bark, sweet grasses, roots, feathers

Medicine Mask, 2021
Birch bark, roots, seed beads, feathers

www.dianeblunt.com
instagram: @dianeblunt1

PRESTON BUFFALO

Maskwacis Homemakers 1,2, 2021
Archival inkjet print, matte paper

Maskwacis Autowreckers 1,2,3, 2021
Archival inkjet print, matte paper

Rainbeau 1,2,3, 2021
Vinyl substrate, collage, silkscreen printing, sharpie

DESTANIE CLAYTON

Untitled, 2021
Oil on canvas

Untitled, 2021
Oil on canvas

instagram: @deztony.x

BRENDA CRABTREE

Untitled
Spruce Roots, dyed spruce roots

Untitled
Inner cedar bark, dyed cedar bark

Untitled
Birch bark, spruce root

Untitled
Inner cedar bark, dyed inner cedar bark

NICOLE JOHNSTON

Untitled, 2021
Acrylic on canvas

A Change in Scenery, 2021
Acrylic on canvas

www.nicoleart.ca
instagram: @nicolej.art

ZOË LAYCOCK

Giizhig-Upwards, 2020
Acrylic on canvas

Koko & Mishoom, 2020
Acrylic on canvas

www.zoelaycockart.com
instagram: @shooshigrowsup

ANGELA MARSTON

Honouring our Grandmothers, 2008
Red cedar bark, dyed red cedar bark, yellow cedar bark,
rabbit fur, onyx beads, black leather, copper wire.

LEVI NELSON

Decomposition (Fish Heads), 2020
Oil on canvas

DANIEL PICKERING

Please Just Five More Minutes, 2021
Colour pencil and oil pastel

instagram: @djp.swuwa7

SYDNEY PICKERING

kwékwá7, 2020
video

www.sydfrances.com
instagram: @sydfrances.p

JESSEY TUSTIN

Infinity, 2020
Acrylic on wood

Endless, 2020
Acrylic on wood

CONNIE WATTS

Resonance, 2014
Acrylic on canvas

MEGHAN WEEKS

Kirkland 2-ply, 2020
antique seed beads, 24 kt gold plated charlotte cut beads,
cotton thread, bees wax, kirkland 2- ply square



ACKNOWLEDGEMENTS

by Sydney Pickering

On behalf of the AGP team, I would like to thank the family and friends that helped put this special exhibition together: Daniel Pickering, Jacob Pickering, Dallas Tremblay, and Hannah Denton. I would also like to thank all of the artists who contributed their beautiful work to the *Beyond Now* Exhibition and this catalogue.

It has been an honour to work with pieces that truly show our Indigenous community's creativity and talent. Although we are all experiencing our own challenges during this difficult time, it was refreshing to be able to create a space to honour our community's strength and resilience through art.

Aboriginal Gathering Place



EMILY CARR
UNIVERSITY
OF ART+DESIGN

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Beyond Now
Catalogue of an Indigenous art exhibition:
The Faculty Gallery, Emily Carr University of Art + Design
March 18-31, 2021.

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