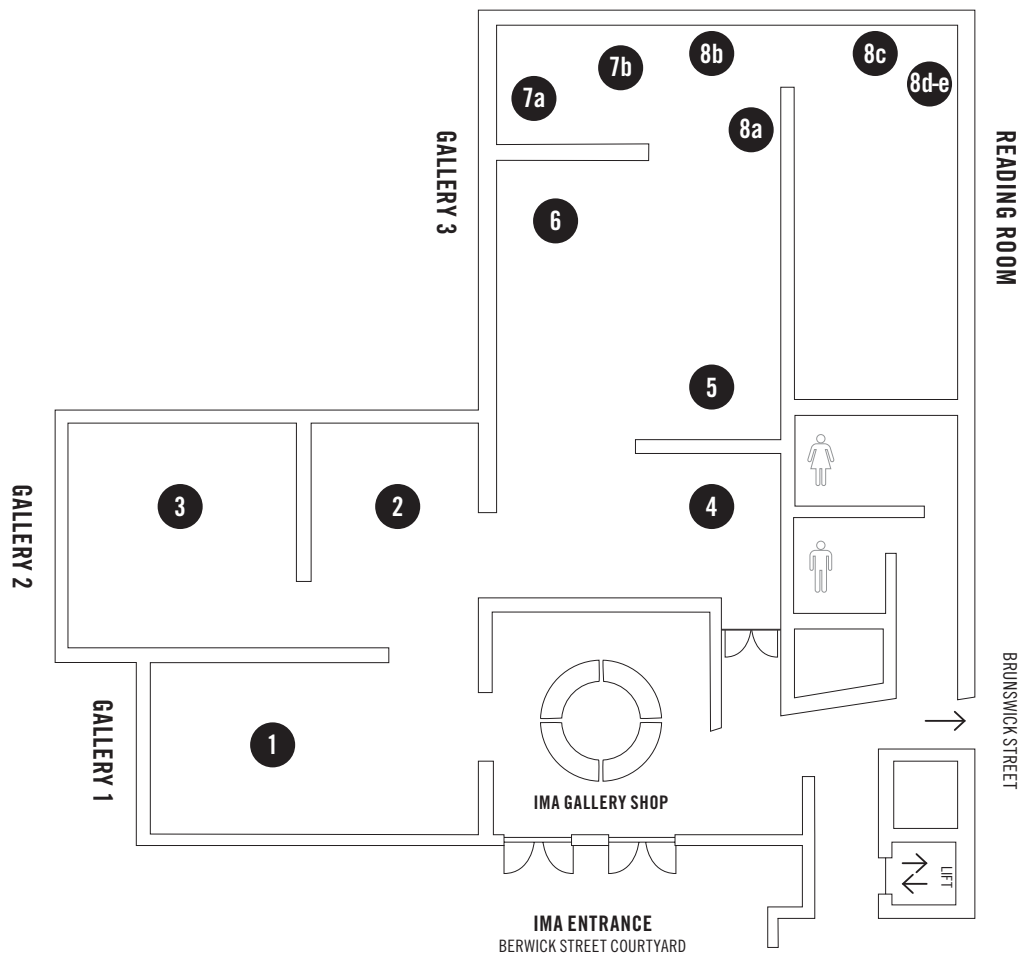


Exhibition Map



wealth that is central to the potlatch’s economic function—to yaqva (give) for the betterment of the community, is also an aspect of Kvulus who carries an egg on their head, signifying the family’s duty to look out for others. This is a role Hanuse Corlett is stepping into as the family researcher as he gifts the crest back to his family. Encouraged by his uncle Dennis to “research and employ Wuikinuxv iconography,” the artist has been driven to connect with other knowledge holders in the community as well as visiting Wuikinuxv belongings in museum collections. The dance blanket itself was sewn by Hanuse Corlett’s aunt, Rose Hanuse, who produces the majority of the family’s robes for ceremony.

The interior of *Qvùtix* doubles as a projection screen, enlivening the blanket as it would be when adorning its wearer. The animation reflects the button robe as being representative of the longhouse, outlining the walls and roof of the structure, which contains a central fire. Moonlight shines in from the smoke hole, illuminating a figure who—naked and tattooed with the image of a Thunderbird head—carefully delivers an egg to the fire’s heat, initiating a supernatural transformation. The activation of the dance blanket by the digital animation signals Hanuse Corlett’s renewal and innovation of Wuikinuxv forms both in continuity with the past and with a vision toward the future.

Bracken Hanuse Corlett (Wuikinuxv, Klahoose) is an interdisciplinary artist who has studied Northwest Coast art, carving and design. His work fuses painting and drawing with digital-media, audio-visual performance, animation and narrative. He has received recent public art commissions from the City of Vancouver and the Vancouver Mural Festival, and is a recipient of the BC Creative Achievement Award for First Nations Art.

Tarah Hogue (Métis, Dutch) is a curator, writer and uninvited guest on xʷməθkʷə́y̓əm (Musqueam), Skwxwu7mesh (Squamish), and sə́lilwətaʔ4 (Tsleil-Waututh) territories/Vancouver, B.C. Her work engages collaborative methodologies and a careful attentiveness to place in order to decentre colonial modes of perception within institutional spaces. She is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery.

- GALLERY 1

1 **Carol McGregor**, *Skin Country*, 2018
Possum skins, charcoal, ochre, binder medium, waxed thread
- GALLERY 2

2 **Bracken Hanuse Corlett**, *Qvùtix* (*Dance Blanket*), 2018
Akoya, abalone, and mussel shell buttons, wool, digital animation, 2:00
- GALLERY 3

3 **Ahilapalapa Rands**, *Lift Off*, 2018
3-channel animation, 3:25

4 **Chantal Fraser**, *The Way*, 2018
Wind turbine, generator, rhinestones, steel

5 **Hannah Brontë**, *FUTCHA ANCIENT*, 2018
Lightboxes, photographic prints, textiles, ink, shell

6 **Lisa Hilli**, *Sisterhood Lifeline*, 2018
Latex ink on wallpaper, inkjet print on cotton rag paper, office partitions, iMac, office telephone with vocal recordings, books, Post-It notes, pens, swivel chair

7a **Natalie Ball**, *When Harry met Sally. I mean, when my Mom met my Dad. I mean, when my Ancestors met my Ancestors. I mean, when a Lace Front met Smoked Skin*, 2018
Beaded elk hide moccasins, synthetic lace front wig, shell beads, metal pins, sinew thread, tube sock

7b **Natalie Ball**, *I Bind You Nancy*, 2018
Coyote skull with lower jaw, sinew thread, vintage plastic dolls, beaded deer hide moccasins

- 8a **T’uy’tanat Cease Wyss**, *K’axwch’k Nexw7íyá’ulh* (*Turtle Journeys*), from the *Sacred Teachings* series, 2018
HD video, 5:59
- 8b **T’uy’tanat Cease Wyss**, *Shkweh Wéwshk'em Nexw7íyá’ulh* (*To Explore, To Travel by Canoe*), 2018
Lau hala, coconut hull fibre, sea gress, red cedar bark, wool, abalone shell, and mother of pearl buttons
- 8c **T’uy’tanat Cease Wyss**, *Sk’éytl’tanay* (*Medicinal Plants*), from the *Sacred Teachings* series, 2018
Indigenous plant medicines gathered in Coast Salish, Kānaka Maoli, and Greater Brisbane Aboriginal lands
- 8d **T’uy’tanat Cease Wyss**, *K’axwch’k Nexw7íyá’ulh* (*Turtle Journeys*), from the *Sacred Teachings* series, 2018
360-degree VR video, 5:59
- 8e **T’uy’tanat Cease Wyss**, *Nexwníw Tkwi Sxwí7shen* (*Teachings from the Deer*), from the *Sacred Teachings* series, 2018
360-degree VR video, 6:08