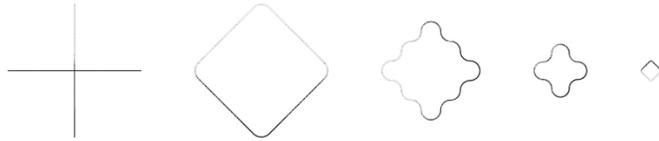


5 JANUARY—7 APRIL AGNES ETHERINGTON ART CENTRE

SOUNDINGS



AN EXHIBITION IN FIVE PARTS

limestone hums
with audible-inaudible sound of quarry, cut and chisel
the subfrequency of colonial labour
resonates your body

as these walls declare their immovability,
listen instead
to the seepage of water through stone

as these walls declare their necessary structure
listen instead
to the singe and sear of their structure burn down

as these structures declare themselves walls
hear these stones as still the land

POEM BY
CANDICE HOPKINS AND DYLAN ROBINSON, EXHIBITION CURATORS

Introduction

Over the course of four months—from January to April, 2019—Queen’s University, the Agnes Etherington Art Centre and the Isabel Bader Centre for the Performing Arts will host an unprecedented series of connected events that seek to fill these spaces and the outdoor spaces that surround them with Indigenous art, performance, and discussions on Indigenous resurgence. The *Ka’tarohkwi Festival of Indigenous Arts* is curated by writer, scholar, and Canada Research Chair in Indigenous Arts at Queen’s University, Dylan Robinson (Stó:lō). *Soundings: An Exhibition in Five Parts* is co-curated by Robinson and internationally renowned curator Candice Hopkins (Tlingit).

Brief Overview of Individual Events

Soundings: An Exhibition in Five Parts. *How can a score be a call and tool for decolonization?* *Soundings* features twelve newly commissioned “scores” (taking the form of video, objects, graphic notation, and written instructions) and sounds by Indigenous artists and their collaborators which attempt to answer this question. At different moments during the exhibition these scores are activated by musicians, dancers, performers and members of the public to gradually fill the exhibition and surrounding public spaces with sound and action. *Soundings* turns up the volume on voices that don’t always have the stage allowing their actions reverberate through gallery walls and within visitors’ bodies. Each of the scores is realized in different ways—by professional musicians, audience members, students, dancers, actors and local indigenous community members. *Soundings* expands conceptions of what a score is, and through this, how we understand music. The exhibition is held at the Agnes Etherington Art Centre and on the campus at Queen’s, with two publications resulting along with live performances and public discussions. The exhibition will have an international tour following its premier at the Agnes, organized by Independent Curators International. At each location of the tour, new events and new scores for decolonization will be added that relate to the specific Indigenous territory and people whose land the exhibition takes place on. After several iterations of the touring exhibition, a catalogue will be published that includes all of the works and scores for decolonization, and will feature a series of essays that focus on the reception and experiences of the scores’ realizations and performances.

Soundings artists include Raven Chacon and Cristóbal Martínez, Sebastian De Line, Camille Georgeson-Usher, Cheryl L'Hirondelle, Kite, Tanya Lukin Linklater, Ogimaa Mikana, Peter Morin, Yvette Nolan, Lisa C. Ravensbergen, Heidi Senungetuk, Olivia Whetung and Tania Willard. For full biographic details and program information, visit the Agnes' website: www.agnes.queensu.ca.

Ka'tarohkwi Festival of Indigenous Arts. The Isabel Bader Centre for the Performing Arts will present a range of Indigenous work as part of the festival. In addition to presentations by Ravensbergen and Lukin Linklater, festival performances include those by See Monsters (Bracken Hanuse Corlett, and Dean Hunt), a new presentation of Polaris-nominated artist Jeremy Dutcher's *Wolastoqiyik Lintuwakonawa* with new video mixing by Bracken Hanuse Corlett; and a program of works entitled *Nigaani-Gichigami. Oniatari:io (Lake Ontario)* that focus on the relationships between land, timbre and the site of the Isabel, with a new collaboration between Jeremy Dutcher, Peter Morin and Bracken Hanuse Corlett. The festival also includes Lisa Jackson's Virtual Reality piece *Biidaaban: First Light VR*, as well as a mentorship project for an emerging Indigenous artist to work with a senior Indigenous artist in their field. For further details see the program at the end of this document and visit the Isabel's website: www.queensu.ca/theisabel.

Soundings Exhibition Works

All listed works have been created in 2018.

Cheryl L'Hirondelle, *nîpawiwîn nanâskomon ohci (standing to/for/of thanksgiving)*

In this work, L'Hirondelle creates a colour score based on the traditional Haudenosaunee Thanksgiving address. The artist transcribes the various beings that are honoured in the address—plants, people, animals—into colours and translates these colours into sounds according to a tone-colour system. The melody has been site-specifically brought into being at Mallorytown Landing where a version of the Thanksgiving address can be found permanently sandblasted into a large stone outcropping at the edge of the river. In the gallery, the viewer is invited into an immersive experience of the stone at Mallorytown Landing through virtual reality headsets, enabling viewers to be transported to the site, while hearing the notated tones of the Thanksgiving address.

Heidi Senungetuk, *Qutaanuaqtuit: Dripping Music*

This installation builds on an earlier work by Senungetuk, where she performs a classical score by George Rochberg, *Caprice Variations for solo violin*, 1973, overlaid with Inupiaq words that are her interpretations of each variation. A classically-trained violinist, Senungetuk invites visitors to listen to the *caprice variations* that she has recorded to play alongside a projection featuring Inupiaq words. Also included are Alaskan Native objects from the Agnes Etherington Art Centre's collection. A key part of this process involves Senungetuk, along with other knowledge keepers, working with materials from the collection to build on what is known of them—at present, all are attributed to anonymous makers and there is little information as to what they represent and the materials used in their making. In her installation, these belongings are no longer without homes and without names. Placed in relation to the Rochberg's *Caprice Variations*, Senungetuk's *Qutaanuaqtuit: Dripping Music* brings different systems of cultural production into dialogue with one another.

Ogimaa Mikana, *Never Stuck*

On Facebook recently, Niizhoosake Sherry Copenace (Anishinaabe, Onigaming) wrote, “As Anishinaabe we have been given our way of life to solve and get thru any situation. Anishinaabe is not ever stuck.” Ogimaa Mikana’s contribution to *Soundings* exists both inside the gallery as a story told in booklet form, and outside as a large vinyl installation on Mackintosh-Corry Hall’s south entrance wall. The artwork takes as its inspiration and conceptual basis the text, “we are never stuck.” These profoundly philosophical words articulate Anishinaabeg resistance and adaptation. They convey a confidence that our language and epistemologies have sustained us before, during, and long after colonization.

The invocation of the sturgeon compounds the score. Anishinaabe respect this fish as holding ancient knowledge and connected to the stars as well as the future. The sturgeon nourished Anishinaabe families and communities for generations upon generations. But the sturgeon has also suffered under colonization; first seen as a problem to be destroyed (sturgeons often ruined settler’s nets) and then as a valuable resource to be extracted (for meat, caviar and isinglass) and fished almost to extinction. The damming of various waters in Anishinaabeg territory have kept sturgeon from their ancestral journeys, captured and confined them. But they persevere and are returning to our waters now in greater numbers. Our path through colonization is linked. Just as the sturgeon against all odds manages to get through dams blocking their path, the Anishinaabeg are never stuck.

Peter Morin, *NDN Love Songs*

Morin is inspired by moving images of drums as records of songs, lived life, cultural practice, ancestral knowledge and love. For his installation piece *NDN Love Songs*, Morin creates seven short videos that function as “drum portraits.” The drums featured are from the Royal BC Museum, and each portrait represents someone Morin has loved, and for whom he has not fully been able to express that love. Playing in succession in a line and moving at different speeds, the drums portraits will be interpreted via an event score written by Morin. This score will be played by two performers: violinist Parmela Attariwala and cellist Dorothy Lawson. For Morin, each drum is a body and a territory.

Raven Chacon and Cristóbal Martínez, *A Song Often Played On The Radio*

A Song Often Played On The Radio is a short film sharing surrealistic, true and mythological stories of knowledge, wisdom and time from New Mexico told through local Hispano dialects and Indigenous languages. A score, unfurled near present-day Los Alamos and what the Spanish conquistadors thought to be the fabled “Cibola” or the Seven Cities of Gold, is the basis for all actions in the film. Guillermo Gómez-Peña and Marghreta Cordero play the two central characters, who are simultaneously in and out of time.

Olivia Whetung, *Strata*

Whetung’s work includes viewers in the creation of this work, through a score that asks them to create layers beads within a vessel that captures the sounds of this layering and amplifies this throughout the gallery. Once the vessel is filled, the artist will turn the layered beads into another work that viewers will also be asked to interact with to produce sound in the gallery.

Tania Willard, *Surrounded/Surrounding*

Surrounded/Surrounding is a communal installation consisting of a custom-made fire ring and engraved log seating. The installation serves as a starting point for conversations on kinship, land and bringing people together. It is a space programmed with different gatherings and events, including a performance by Jeneen Frei Njootli. Before being moved a distance of half a mile by hand to Four Directions Aboriginal Student Centre, the etched tree stumps will first occupy space inside the Agnes, encircling the fire ring. A graphic score remains within the gallery, based the spaces in between a stacked woodpile. This woodpile scores will be performed by a number of visiting musicians.

Camille Georgeson-Usher, *through, in between oceans*

through, in between oceans marks space on Queen's University campus via two outdoor installations. The first being a collage on the façade of Mackintosh-Corry Hall that interrupts the building's concrete wall with a colourful burst of beads, land, water and two faces, belonging to Georgeson-Usher and her paternal grandmother. The other, threaded beads marking a hidden path that can only be noticed by looking closely. The work is based on the rhythms that exists in what the artist calls the "spaces in between." Usher's intervention asks how Indigenous folks can make subtle gestures to recognize each other's bodies as we navigate through often unsafe territories. These gestures aren't always bold, they are the everyday gestures of people who pass through these in between spaces, who are looking for a part of themselves. *through, in between oceans* is concerned with how navigating the urban can result in a score for continued use.

Tanya Lukin Linklater, *Untitled (for a rain gut parka made and worn near the Mackenzie Delta, Northwest Territories, collected by the Hudson Bay Company in 1924)*

Lukin Linklater's piece includes a series of seven open rehearsals and a performance with dancers Ceinwen Gobert and Danah Rosales, and Laura Ortman on electric violin. The score for this performance is as the title suggests: a rain gut parka made and worn near the Mackenzie Delta, Northwest Territories, collected by the Hudson Bay Company and on loan from the Manitoba Museum. There is little information regarding the rain gut parka other than it is made of cleaned whale intestines, black thread, crested auklet feathers and auklet beaks, and that it was donated by the "post inspector for the northern Mackenzie River" likely in the 1920's. During the rehearsal process, the artist, dancers and violinist will visit with the rain gut parka. This act of visiting is a significant gesture that aligns the artist's practice with Alutiit artists and peoples before her who have visited museum collections as a way of locating material knowledge about their ancestors and themselves.

Sebastian De Line, *Walking Ohénton Karihwatéhkwén*

This piece is an audio walk based on the Ohénton Karihwatéhkwén (words before all else) also known as the Haudenosaunee Thanksgiving Address. The Ohénton Karihwatéhkwén are the words spoken at the start of the morning that give thanks to all of our relations. As it was taught to De Line by his family, these words are normally said while standing in place. The Walking Ohénton Karihwatéhkwén is different in that it based on relational movement, particularly circular flow akin to dance. This performative sound piece encompasses a series of audio tracks, encouraging the exhibition visitor to walk through the space of the gallery, and outside while considering gratitude, loss, remembrance, relationality, learning and unlearning. The tracks were recorded on Haudenosaunee and Anishinaabe territory in Ken'tarókwen (Kingston, Ontario), and are spoken in Kanien'kehá, Anishinaabemowin, Cantonese, and English.

Lisa Cooke Ravensbergen, *Wani’/Lost*

Wani’/Lost emerges from a process where Ravensbergen poses a sequence of questions for herself to work through on the wall of the gallery. Each day, a new question is added to the last, and each day Ravensbergen begins the exploration of the new question through gesture and voice. These questions function as the score that Ravensbergen will realize as she weaves together an interdisciplinary performance ceremony that unravels how loss makes us not see ourselves. Though this evolving set of actions, Ravensbergen asks how we embody intimate acts of defiance, reclamation, and a call to the Good Life/Bimaadiziwin.

Raven Chacon, *American Ledger (No. 1)*

American Ledger (No. 1) is an outdoor graphic score located on the exterior of Harrison-LeCaine Hall to be performed outside by many players with sustaining and percussive instruments, voices, coins, axe and wood, a police whistle, and a match. The work may include any number of musicians with any number of non-musicians, and should last for at least thirteen minutes.

Kite, *Lakota-Sys (L-Sys), Listener*

Listener is a science fiction story about a woman wandering alone in the future, receiving transmissions from the Far Place on her Listening devices. Through this work, the artist asks, “How can Lakota understandings of hair effect the design of technology? What does a Lakota data-visualizing interface look like?”

Yvette Nolan, *Title TBA*

Nolan will create a new video score for the Agnes Atrium space that includes a series of instructions to be carried out by students, faculty and the general public.

Performances Associated with the Soundings Exhibition

NOW Society Ensemble Performance

Date: 25 January

Time: 1pm

Location: Agnes Atrium

NOW Society Ensemble, featuring Lisa Cay Miller and Carol Sawyer will perform Raven Chacon’s graphic scores *lahgo adili*, and *American Ledger (no. 1)*, and Tanya Willard’s *Surrounded/Surrounding*. Tracing its roots for over 40 years, the New Orchestra Workshop (NOW) Society has a rich and varied practice of presenting engaging and unique concerts, presenting improvising ensembles drawn from the Vancouver’s premiere artists, artists across Canada and abroad. NOW creates community by sharing innovative creation.

Lisa C. Ravensbergen Open Devising Process for *Wani’/Lost*

Dates: 6-10 February & 16-17 March

Times: Between 10am-3:30pm

Location: Atrium, Agnes Etherington Art Centre

Parmela Attariwala Performs Peter Morin's *NDN Love Songs*

Date: 14 February

Time: Performance begins at 11:30 am, followed by discussion on listening, intimacy, and love

Location: Contemporary Feature Gallery, Agnes Etherington Art Centre

Free, Registration Required

Dorothy Lawson Performs Peter Morin's *NDN Love Songs*

Date: 21 March

Time: 4:30pm

Location: Contemporary Feature Gallery, Agnes Etherington Art Centre

Free, Registration Required.

Tanya Lukin Linklater Open Rehearsals for *Untitled (for a rain gut parka made and worn near the Mackenzie Delta, Northwest Territories, collected by the Hudson Bay Company in 1924)*

Dates & Times:

Friday, March 15 - Large Rehearsal Hall at Isabel Bader: 10 am - 4 pm

Saturday, March 16 - Large Rehearsal Hall at Isabel Bader: 10 am - 4 pm

Sunday, March 17 - Large Rehearsal Hall at Isabel Bader: 10 am - 4pm

Monday, March 18 - Lobby at Isabel Bader: 10 am - 4pm

Tuesday, March 19 Lobby at Isabel Bader: 9am-10am &

Tuesday, March 19 Large Rehearsal Hall at Isabel Bader: 10 am - 3 pm

Wednesday, March 20 - Large Rehearsal Hall at Isabel Bader: 10 am - 2 pm

Wednesday, March 20 Lobby at Isabel Bader: 2 pm - 4 pm

***Surrounded/Surrounding* Procession, with Performance by Jeneen Frei Njootli**

Date: 21 March

Time: Program begins at 6:30 pm

Location: This performance will begin in the Contemporary Feature Gallery, Agnes Etherington Art Centre, and lead into a procession and culminate at Four Directions Aboriginal Student Centre, 146 Barrie St.

Description: Participants are invited to become performers themselves alongside Tania Willard in moving her installation, *Surrounded/Surrounding*, as a procession from the Agnes to Four Directions Aboriginal Student Centre. This collaborative action will end with an outdoor performance by Jeneen Frei Njootli at Four Directions. This is a free and open event, all are welcome.

Resurgent Voices: Indigenous Oration and Auralty

Date: 24 March

Time: 4–6 pm

Location: Concert Hall, Isabel Bader Centre for the Performing Arts

Description: How do the sounds—rhythm, cadence and caress—of Indigenous poetics affect our bodies as listeners? As part of the *Listenings* symposium, this public roundtable features Leanne Betasamosake Simpson, Beth Piatote, Geraldine King and other Indigenous writers and artists who consider the sonic impact of Indigenous oration. This is a free and open event, all are welcome.

Public Talks Associated with the Soundings Exhibition

Against Hungry Listening is *Soundings*' public listening series focused on de-colonial, queer, feminist, black and Indigenous-specific forms of listening. Speakers will discuss what it means to listen to specific works.

February 1, 1pm. Layli Longsoldier & Tanya Lukin Linklater. Agnes Atrium.

February 7, 11:30am. Ashon Crawley, Katherine McKittrick, Cecily Nicholson. Agnes Atrium.

February 28, 11:30am. Robin James. Agnes Atrium.

More TBA! *Check back on the Agnes Website for additional speakers.*