



GALLERY GUIDE | 25 FEBRUARY 2023 - 23 APRIL 2023

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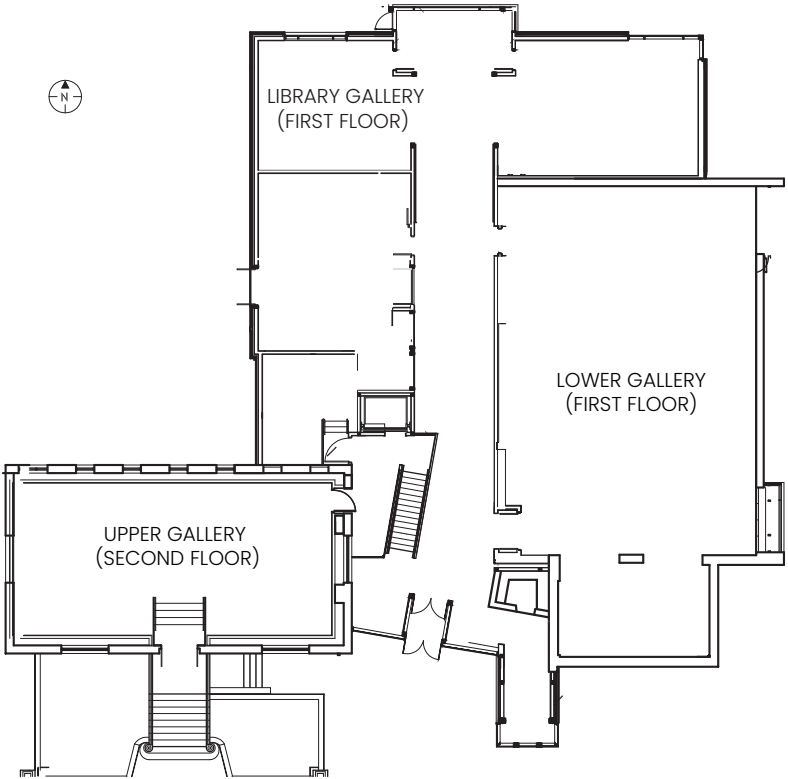
SOUTHERN ALBERTA ART GALLERY
MAANSIKSİKAITSIPIITSINIKSSIN



LIBRARY GALLERY
(FIRST FLOOR)

LOWER GALLERY
(FIRST FLOOR)

UPPER GALLERY
(SECOND FLOOR)



TANYA LUKIN LINKLATER AND TIFFANY SHAW

My mind is with the weather | Lower Gallery

MARIGOLD SANTOS

the pace and rhythm of time, floating / ang tulin at
kumpas ng oras, lumulutang | Upper Gallery

CHATAYA HOLY SINGER

No'tsiitsi – My Hands | Library Gallery

25 FEBRUARY 2023 - 23 APRIL 2023

OPENING RECEPTION 25 FEBRUARY 2023 | 7-9 PM

TANYA LUKIN LINKLATER AND TIFFANY SHAW

My mind is with the weather

25 FEBRUARY 2023 – 23 APRIL 2023 | LOWER GALLERY

As individual artists and collaborators, Tanya Lukin Linklater and Tiffany Shaw contend with structural violence towards Indigenous relations and knowledges. Whether through architecture, video, performance, or craft, both artists gather from the practices of everyday life: song, breath, and movement, situating bodily gestures as continual actions of defiance and rebuilding.



Tanya Lukin Linklater with Tiffany Shaw, *Indigenous geometries* (installation view), 2019, cold rolled steel, laminated ash, paint, matt polyurethane, hardware.
Image courtesy of Oakville Galleries. Photo: Laura Findlay.

Indigenous geometries, a central artwork of the exhibition, is a mobile and temporary structure that references the Alutiiq (southern coastal Alaska Native) homes of Lukin Linklater's birthplace. A collaborative piece between both artists, *Indigenous geometries* is a modular architecture composed of spine-like curves of bent wood. Several of the wood spines lie on the floor, recalling the institutional dismantling of Indigenous social structures. The displaced spines rest in anticipation of the energy required for Indigenous communities to re-assemble languages, families, and selves. Throughout the exhibition, *Indigenous geometries* will be periodically activated by Blackfoot singers, asserting the connections between song, home, and resilience.

Lukin Linklater's video, *This moment an endurance to the end forever* accompanies *Indigenous geometries*. Within the video, two spines from *Indigenous geometries* appear in Lukin Linklater's home, a counter-stroke to the Canadian and US federal policies that have worked to dismantle Indigenous families. The video expands to consider the envelopes of atmosphere and gravity surrounding the earth. Structuring the video around the cycle of a single day, dancers feel the tones and qualities of their breath in the atmosphere as it expands ever outwards. Considering craft as an index of gesture and memory, Tiffany Shaw will present a new woven installation titled *...and other unseen forces*, a continuation of the title of the exhibition and its consideration of body and atmosphere.

This exhibition has been organised in collaboration with Oakville Galleries and the Contemporary Art Gallery, Vancouver.

An exhibition catalogue with new writing is due to be published in the Spring of 2023.

Curated by Adam Whitford, Interim Curator



Tanya Lukin Linklater, *This moment an endurance to the end forever* (installation view), 2020, single channel projection with sound, 23m 17s. Image courtesy of Oakville Galleries. Photo: Laura Findlay.

Tanya Lukin Linklater with Tiffany Shaw, *Indigenous geometries* (installation detail), 2019, cold rolled steel, laminated ash, paint, matt polyurethane, hardware. Image courtesy of Oakville Galleries. Photo: Laura Findlay.

Tanya Lukin Linklater works across dance, performance, video, photography, installation, and writing. Her forthcoming and recent exhibitions include the 14th Gwangju Biennale, South Korea; Aichi Triennale, Japan; Chicago Architecture Biennial; Contemporary Art Gallery, Vancouver; National Gallery of Canada; Oakville Galleries; New Museum Triennial, New York; San Francisco Museum of Modern Art, and elsewhere. She is the recipient of the Wexner Center for the Arts Artist Residency Award and The Herb Alpert Award in the Arts. *Slow Scrape*, her first book of poetry, was published by The Centre for Expanded Poetics and Anteism, Montréal (2020) with a second edition published by Talonbooks, Vancouver (2022). She studied at Stanford University, University of Alberta, and Queen's University. Her Sugpiaq homelands are in southwestern Alaska, and she lives and works in Nbisiing Anishinaabeg aki in Ontario.

Tiffany Shaw is a Métis architect, artist and curator based in Alberta. She holds a BFA from Nova Scotia College of Art and Design (NSCAD) University, a Masters in Architecture from the Southern California Institute of Architecture (SCI-Arc) and is currently working at Reimagine Architects. Shaw has exhibited widely including the Architecture Venice Biennale, Winnipeg Art Gallery, Pier 21, Agnes Etherington Art Centre and the Chicago Architecture Biennial. She has been the recipient of multiple public art commissions such as Edmonton's Indigenous Art Park and Winnipeg's Markham Bus Station. Among her public art projects Tiffany has produced several notable transitory art works and is a core member of Ociciwan Contemporary Art Collective.

This exhibition was made possible with funding assistance from the Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

MARIGOLD SANTOS

the pace and rhythm of time, floating / ang tulin at kumpas ng oras, lumulutang

25 FEBRUARY 2023 – 23 APRIL 2023 | UPPER GALLERY

At The Edge of Not Yet and No Longer

When I was young, I would marvel at the low relief wood carvings of *tinikling*¹ dancers that hung on the wall in the basement of my east end suburban home in Toronto. Fashioned from *narra*, these figures affixed in suspense, mid-air, in graceful gestures said to mimic the *tikling* bird, who waded through the rice paddies of the rural Philippines while evading farmers' traps.

the pace and rhythm of time, floating / ang tulin at kumpas ng oras, lumulutang is the title of Marigold Santos' exhibition at the South Alberta Art Gallery Maansiksikaitstapiitsinikssin. The allusions to dance, particularly the *tinikling*, are iconic and clear, yet, the artist draws on much more than that. Santos crafts a multisensory aesthetic experience in the gallery—poetic ruminations on mothering, fragments of childhood memories, sonic atmospheres, and otherworldly abstractions that evoke her profuse diasporic consciousness.

Santos recognizes her immigration from the Philippines as the departure point for her work. The artist reconfigures Philippine materiality, traditional sartorial elements, flora, and most stunningly, the formidable figure of the *asuang* (aswang), the medicine woman² of pre-colonial Philippine society, who was

1. The *tinikling* is a Philippine folkloric dance that consists of dancers who step in and out of clapping bamboo poles.
2. In pre-colonial Philippine society, the *babaylan* was the shaman who had knowledge of medicine, midwifery, and ritual.

demonized by the Spanish missionizing project in order to subdue her power. Along with her expansive repertoire of visual vocabularies, Santos mobilizes this extraordinary being to speak of the multiplicity and complexity of the diasporic condition.

Central to this exhibition are two series of four paintings that mirror each other, yet contain asymmetries and new directions in abstraction that point to the artists' transformation as a new mother.

The first series, *shroud tinikling*, is ripe with iconographic abundance: it contains sumptuous details, the visualizations of sensorial memories, tempestuous milieux, and supernatural dancers. The first two figures wear the *narra* grain on their bodies, reminiscent of the relief sculpture that also hung in Santos' ancestral home. In the second painting, the figure dons the translucent butterfly sleeves of a *terno*. Their pleated architecture is ghostly indicated by geometric lines radiating from the shoulder. Mina Roces illuminates the complexity of the *terno* in 20th century Philippine politics. Popularized by the infamous Imelda Marcos, the *terno* signified nationalism and a form of gendered dress that indexed the role of the woman as the emissary of tradition.³ However, Santos disrupts this essentialist and nationalist logic through visual strategies of haunting: translucency, the unraveling of weave, and the dissolution of flesh all evince the porous and amorphic realities of diasporic identity formation as a spectral practice unbounded by borders or social order. The Spanish intended the *pañuelo*—the forebearer of the butterfly sleeve—to conceal the breast of Indigenous Filipinos. Yet in Santos' rendering, the dancing *asuang*s revel—naked, free, and transcendent.

3. Mina Roces, "Gender, Nation and the Politics of Dress in Twentieth-Century Philippines," *Gender & History* 17, no. 2 (2005): 355.

Since becoming a mother, Santos contemplates the responsibility of cultivating cultural values within her child. Santos' dancers suggest that this work is as much an embodied and creative practice, as it is an inherited one. The dancers, like the *tikling* birds, float in the in-between, eluding the trappings of fixity. This in-betweenness is the dance of diaspora, the sometimes choreographed and sometimes improvised movements that allow us to navigate pain, joy, and all the affects in between the edge of not yet and no longer.

The article, *Mothers as Makers of Death* by Claudia Dey, states: "when a woman becomes a mother, a set of changes is set off within her; the most altering is that she, as if under a spell, loses her mind."⁴ A mother is a heavy multitasker. She possesses a fragmented mind from having multitudes etched upon it—the wellbeing of her child, her loved ones, her career, her myriad origins, and more.

Santos approximates this sensation through the second series of four paintings called *shroud envisioning*. Each depicts one of four faceless figures clouded by plumes of miasma made from large undulating brushstrokes spilling in and out of the hollow bodies. Outlined by strokes of white-tinted paint, their forms resemble a banshee-like creature haunting Filipino folklore called the *white lady*.⁵ Like many mother figures, this ghost wanders aimlessly from dusk until dawn, only finding rest by momentarily pausing to haunt the living. The artist relies on the supernatural to allude towards invisibilized forms of labor that stays concealed in the domestic sphere.

4. Claudia Dey, "Mothers as Makers of Death," *The Paris Review*, 2018.

5. In Filipino folklore, the white lady is an apparition that was born from great tragedy or loss.

Marigold Santos, *shroud envisioning (side stance in violet)* (detail), acrylic and gesso on canvas, 2022.
Courtesy of the artist.



In Santos' work, the items tethering her spectres in the void-like space are hands and feet or even ancestral items made from woven structures rendered in paint. The interlocking woven patterns are common features in her art as signifiers of her diasporic experience. Through the artist's strategic placement in the second series, they take on alternative meanings. It points to the tools of care used during acts of mothering but also gestures towards tension from exhaustion. Despite the existence of this tension, the artist, through her new series, finds that motherwork together with elements from her practice, grounds her floating spirit.

Hauntology⁶ is a concept that refers to phenomena of social/cultural elements of the past persistently appearing in the present. Fragmented abstractions of public figures, events, and more are evoked into the present as spectres that take on alternative meanings, indicating the death of the original author(s).⁷

Santos' style of figuration reflects this quality by abstracting Filipinx cultural elements then further abstracting them into their simplest forms. Doing so, the artist breathes new ways of meaning-making to intersect with them while alluding to her framework. Her fragmented figures are neither here nor there, they exist on open-ended liminal landscapes void of time and space. By avoiding traditional forms of representation, the artist highlights capacious spectral presences through the aesthetic of absence. This strategy allows her spirits to escape the panopticon of dominant epistemology. *Shroud tinikling* occupies the gallery's north wall, while the other series, *shroud*

6. A portmanteau term that combines haunting and ontology, first coined by Jacques Derrida from *The Spectres of Marx* (1993).

7. Jacques Derrida, *The Spectres of Marx*, Routledge, 2012, p. 10.

envisioning, are placed on both adjacent ends. Parallel to these 8 paintings are poetic ruminations, oscillating between English and Tagalog, mirroring the themes of the two series. This creates a reflective space that prompts viewers to consider hidden undisclosed secrets, spectral presence or meaning makings that are often negated when a narrative is presented.

Her works resemble a procession for many kinds of departures and ends entangled with inhabiting multiple worlds vis à vis being a new mother. Each of Santos' two series is similar to the entrance of the four horsemen of the apocalypse, harbingers of the end from the book of revelations, mirroring each other. Instead of cataclysm alone, Santos' apparitions channel contrasting reflections||refractions on the paradox of the diasporic experience and motherwork.

Text by Marissa Largo and Excel Garay

Curated by Adam Whitford, Interim Curator

Marigold Santos was born in the Philippines, and immigrated with her family to Canada in 1988. She pursues an inter-disciplinary art practice that examines lived experience and storytelling, presented within the otherworldly. Her work explores self-hood and identity that embraces multiplicity, fragmentation and empowerment, as informed by experiences of movement and migration.

She holds a BFA from the University of Calgary, an MFA from Concordia University, and is a recipient of grants from the Canada Council for the Arts, the Alberta Foundation for the Arts, and the Conseil des Arts et des Lettres du Québec. Recent exhibitions include *MALAGINTO* at the Montreal Arts Interculturels (Montreal, 2019), *SURFACE TETHER* at the Art Gallery of Alberta (Edmonton, 2019), *MALAGINTO* at the Dunlop Gallery (Regina, 2019), with group exhibitions that include: *Relations: Painting and Diaspora* at Foundation Phi (Montreal, 2020) and Esker

Foundation (Calgary, 2021), *In The Middle of Everywhere* at Remai Modern (Saskatoon, 2022), and *Human Capital* at Contemporary Calgary (Calgary, 2022). Marigold was one of the five finalists awarded the 2020 MNBAQ Contemporary Art Award.

Excel Garay is an artist-curator and community worker operating on Mi'kma'ki in Kijipuktuk/Halifax, Nova Scotia. Her work, in these intersecting roles, is informed by mutual desires discovered through acts of collaboration and her lived experience. She graduated with distinction from NSCAD University with a double degree in Bachelor of Arts in Art History and Bachelor of Fine Arts in Fine Arts (2022). Garay's artistic and academic lens are informed by Hauntology, coined by Jacques Derrida in his book *Spectres of Marx*, which allows her to better commune with postcolonial cultural productions, anti-colonial aesthetics, residual memories, and spectrality.

Dr. Marissa Largo is an Assistant Professor of Creative Technologies in the School of Arts, Media, Performance & Design of York University. Her research, research-creation, and curatorial work focuses on the intersections of community engagement, race, gender, and Asian diasporic cultural production. Her forthcoming book, *Unsettling Imaginaries: Filipinx Contemporary Artists in Canada* (University of Washington Press) examines the work and oral histories of artists (including Marigold Santos) who imagine Filipinx subjectivity beyond colonial logics. Her 2021 curatorial project *Elusive Desires: Ness Lee & Florence Yee* at the Varley Art Gallery of Markham earned two Galleries Ontario/Ontario Galleries (GOG) awards for best exhibition design and installation and best curatorial writing text between 2000 – 5000 words). Dr. Largo is co-editor of *Diasporic Intimacies: Queer Filipinos and Canadian Imaginaries* (Northwestern University Press, 2017) and has served as the Canada Area Editor of the Journal of Asian Diasporic Visual Cultures and the Americas (ADVA) since 2018.

This exhibition was made possible with funding assistance from the Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

CHATAYA HOLY SINGER

NO'TSIITSI – MY HANDS

25 FEBRUARY 2023 – 23 APRIL 2023 | LIBRARY GALLERY

Stitching can be radical; stitching can be healing. In Chataya Holy Singer's *No'tsiitsi – My Hands* stitching and beading are both and more. Over the course of many months in 2022, Holy Singer sat at her dining room table, leather vamps and moccasin pieces spread out in front of her, beads and thread at hand, her tripod and analogue camera set up to capture the slow process of her beadwork and stitching: a thread connecting her to her Blackfoot ancestors. As she worked, the audiobook of Robin Wall Kimmerer's *Braiding Sweetgrass* played softly as her hands worked stitch after stitch, bead after bead. *No'tsiitsi – My Hands* is comprised of 80 black and white photographs of the artist slowly crafting a pair of leather moccasins with traditional Blackfoot beaded diamond patterns on the vamps as well as the completed moccasins themselves, representing the outcome of the artist's process and progress.

From the 19th century until 1951 the Indian Act made it illegal for Indigenous people to practice their cultural traditions and ceremonies in Canada, including the Sun Dance and beadwork. Traditional dress was forbidden in residential schools and, prior to 1951, Indigenous peoples required the permission of the Indian Agent to wear ceremonial dress off reserve. Despite these attempts at assimilation, cultural genocide, and the threat of criminal prosecution, Indigenous elders and knowledge keepers worked to preserve traditional practices.



Chataya Holy Singer, *No'tsiitsi – My Hands*, black and white film photography printed on luster/pearl photo paper, dry mounted on sintra board, 2023.
Courtesy of the artist.

Holy Singer's reclamation of her Blackfoot roots is a response to this history and has involved re/learning traditional craft techniques, combining them with her knowledge and understanding of contemporary art.

There are affinities between the reclamation of Indigenous cultural practices and the attempt to elevate "women's craft" by feminist artists beginning in the 1970s. Holy Singer's stitching and beading are as much about survivance as they are feminist gestures. In one image, the artist's blurred hands underscore the active process of making and stitching. The moccasins are a manifestation of Blackfoot identity in a state of becoming: tying past to present and future.

No'tsiitsi – My Hands is also about reciprocity. Holy Singer has reflected that "The action of creating the moccasins is a way of reciprocating the relationship that I have with the materials I am working with. The animal's hide that was processed and... which I purchased at the craft store and am now shaping it to the size of my foot and adorning it with beads with the intention of wearing them out on special occasions... gives the material of the animal's skin meaning." The idea of creating something "from scratch" also informs the artist's use of analogue black and white photography, intended to underscore the image's materiality—a materiality present in the photographs' subject. This is an assertion of sovereignty: of the endangered history of beadwork and moccasin-making, of the domestic space of the home and Indigenous women's craft traditions, and the use of the camera as a powerful (and historically colonial) tool of representation.

Chataya Holy Singer is a Kainai Blackfoot interdisciplinary artist working with both traditional and contemporary mediums including photography, digital media, painting, drawing, performance, beading and sewing. Her work addresses identity, spirituality, language, and traditional knowledge by integrating her Indigenous worldview with a contemporary perspective. Holy Singer is deeply passionate about her Blackfoot roots. Her practice weaves concepts of the past and present as a tool to preserve her culture for the future. Holy Singer achieves this through acts of resilience, decolonization, revitalization, and reclaiming what has been taken away from her ancestors. She aims to “break the cycle” of intergenerational trauma while navigating through a Eurocentric society with an Indigenous lens. Holy Singer is a strong advocate for education, encouraging the youth to continue bridging the gaps left by historical trauma. Her inspiration derives from her strength to carry on the traditional ways of life, supported by her art, and surviving through blood memory.

Devon Smither is Associate Professor of Art History and Museum Studies at the University of Lethbridge, located in traditional Blackfoot Confederacy, Treaty 7, and Métis Nation 3 territory. She is an art historian whose research and teaching interests focus on gender and modernity, modern art in Canada, and North American women artists. Devon is currently completing a book manuscript based on her PhD research on the female nude in Canadian painting and photography from 1913 to 1965 (MQUP) as well as a manuscript on Pegi Nicol MacLeod (Art Canada Institute). Other current research projects examine Gertrude Vanderbilt Whitney’s support of artists from 1905 to 1930 whose works form part of the founding collection of the Whitney Museum of American Art in New York (funded by a SSHRC IDG and Terra Grant). She has published articles and reviews in RACAR: Revue d’art Canadienne/ Canadian Art Review, The Journal of Historical Sociology, and The Literary Review of Canada.

This exhibition was made possible with funding assistance from the Canada Council for the Arts, Alberta Foundation for the Arts, and the City of Lethbridge.

CALENDAR

- Feb 25** | Articulations with Tanya Lukin Linklater and Tiffany Shaw 4-5 p.m.
 - Feb 25** | Opening Reception 7-9 p.m.
 - Mar 6** | Art NOW with Su Ying Strang noon to 1 p.m
 - Mar 8** | Art NOW with Tanya Lukin Linklater (online) noon to 1 p.m
 - Mar 9** | Bletcher Hour with Chataya Holy Singer and Devon Smither 6-7 p.m.
 - Mar 25** | Crafternoon 1-4 p.m.
 - Mar 30** | Curator's Tour 6-7 p.m.
 - Mar 31** | 2023 SAAG Arts Writing Prize Submissions Open
 - Mar 31** | Art NOW with Chataya Holy Singer noon to 1 p.m
 - Apr 1** | Listening to the Land, People, and Plants with Delia Cross Child
 - Apr 13** | Bletcher Hour 6-7 p.m.
 - Apr 22** | Crafternoon 1-4 p.m.
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For details and more information, visit saag.ca/events or contact Heather Kehoe, Program & Event Coordinator at hkehoe@saag.ca.

The Southern Alberta Art Gallery Maansiksikaitsitapiitsinikssin honours and acknowledges the Siksikaitsitapi peoples that have resided and cared for these lands since time immemorial. We recognize that these lands are home to many Indigenous peoples, including the Métis Nation of Alberta Region 3.

We acknowledge the support of the City of Lethbridge, the Canada Council for the Arts, the Alberta Foundation for the Arts and the Rozsa Foundation.



SAAG SOUTHERN ALBERTA ART GALLERY
MAANSIKSIIKAITSITAPIITSINIKSSIN

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