

# GREG A. HILL

[www.gregahill.com](http://www.gregahill.com)

Greg A. Hill is a multidisciplinary artist, curator and consultant. From Fort Erie, Ontario he is a Kanyen'keháka (Mohawk) member of the Six Nations of the Grand River.

Hill's artworks, primarily in performance, installation and digital imaging, explore aspects of colonialism, nationalism, and concepts of place and community through the lens of his Kanyen'keháka and settler French ancestry. Recent work delves into concepts of relationship to Land and spaces contrasted as interior/exterior or domestic/wild as an inquiry of embodied lived experiences within "Land." He has been exhibiting his work since 1989, with many solo exhibitions and performance works across Canada and group exhibitions in North America and Europe. He has worked collaboratively in performance productions and exhibitions in Canada, the United States, the Czech Republic, Germany, and Hong Kong. In 2003, Hill was a recipient of the K.M. Hunter Foundation Visual Arts Award and an Indspire award in 2018. His work can be found in public and private collections in Canada and abroad.

As a curator, Hill has worked in museums for almost 30 years, most notably as the National Gallery of Canada's Audain Senior Curator of Indigenous Art where he was dedicated to increasing the visibility of Indigenous Art through ongoing displays throughout the permanent collection galleries. Hill greatly expanded the collection of Indigenous art, produced a series of retrospective exhibitions for senior Indigenous artists in Canada, as well as established a series of contemporary international Indigenous art exhibitions from which a leading collection of artworks has been acquired by many of the most significant national and international Indigenous artists of our time.

## PERFORMANCES/ACTIONS

*Tekwanònhweraton tsi ken'en Kanata nitisewenoh / Welcome to Kanata*, "BreakingBread" performance/dinner, Edinburgh International Festival, Lyceum Rehearsal Studio, Edinburgh, Scotland (August 8, 2019)

*Kanata Customs*, opening night performance for Indigenous Contemporary Scene, CanadaHub, Edinburgh Festival Fringe, Edinburgh, Scotland (August 5, 2019)

*o-Kanata*, performance for *Honours and Heraldry* symposium, Rideau Hall (May 30, 2018)

*Fifth Annual INDIGENIUS Art Music and Fashion Show*, organized by TR1BE Music at the Canadian Museum of History, Gatineau, QC (April 15, 2017).

*Kanata Day paddle*, joining Chimedda Community Paddle during last leg to Asinabka (Victoria Island), July 1, 2017.

*The Lesson: A Re-Enactment for Joane Cardinal-Schubert* (ad-hoc group guerrilla performance during opening night of *Made in Calgary: The 1990s*, Glenbow Museum, Calgary, AB (February 8, 2014).

As Anishinaabe Scout for Jeff Thomas' "Ground Zero" presentation, *Champlain on the Anishinabe Aki: Histories and Memories of an Encounter*, Carleton University, Ottawa, ON (September 20, 2013).

*Portaging Rideau, Paddling the Ottawa to Kanata*, Ottawa, ON (2005).

*Kanata Day*, Winnipeg, MB (July 1, 2005).

*Anything to Declare?* Gallery 1C03, University of Winnipeg, Winnipeg, MB (2005). Opening night performance for solo exhibition, *Tekwanònhweraton tsi ken'en Kanata nitisewenoh / Welcome to Kanata / Bienvenue à Kanata*.

*Kanata Boutique*, CyberPowWow 04- Unnatural Resources, Online performance [www.cyberpowwow.net](http://www.cyberpowwow.net) (May 1-2, 2004).

*Anything to Declare?* Indian Art Centre Gallery, Indian and Northern Affairs Canada (INAC), Hull, QC (2002). Opening night performance for solo exhibition, *Tekwanònhweraton tsi ken'en Kanata nitisewenonh / Welcome to Kanata / Bienvenue à Kanata*.

*Real Live Bronze Indian*, City Registry Building, Ottawa, ON (2001). Performance presented at the opening of the group exhibition, *In Control:Luminous Gravity*.

*Joe Scouting for Cigar Store Lasagna*, Nepean Point, Ottawa, ON (2001). Live webcast performance presented by ArtEngine.ca ([http://www.netcontent.ca/joe\\_hill.html](http://www.netcontent.ca/joe_hill.html)).

*The Scout's Canoe*, Nepean Point / Major's Hill Park, Ottawa, ON (2001). Non-publicized action documented by Jeffrey Thomas.

*Venus, Joe n'dependent(s)*, Iroquois Indian Museum, Howes Cave, NY (1999). Collaborative performance with S.E. Gerritsen for, *1999 Performing Arts Festival*, curated by Neal Keating.

*Poco-haunts-us*, performance collaboration with S.E. Gerritsen, presented in conjunction with the opening of *Rebel Icons*, at the Regional Municipality of Ottawa-Carleton Building, Ottawa, ON (1997).

*Canada: Made in China*, a collaborative performance with S.E. Gerritsen at the *Fringe Club*, Hong Kong (March 1997). *Seen/Scene with both eyes open*, a performance collaboration with S.E. Gerritsen and presented at the *Serpens 1*

*International Festival of Performance and Action Art*, Prague, Czech Republic (1996).

## SELECTED EXHIBITIONS

### Solo

*Kanata Club*, Indigenous Contemporary Scene, CanadaHub, Edinburgh Festival Fringe, Edinburgh, Scotland (August 2019).

*Tekwanònhweraton tsi ken'en Kanata nitisewenonh / Welcome to Kanata / Bienvenue à Kanata*, Gallery 1C03, University of Winnipeg, Winnipeg, MB (2005).

*ipso facto*, Urban Shaman Gallery, Winnipeg, MB (2004).

*Kanata Booth*, Odawa Pow Wow, Nepean Tent and Trailer Park, Nepean, ON (2003).

*Tekwanònhweraton tsi ken'en Kanata nitisewenonh / Welcome to Kanata / Bienvenue à Kanata*, Indian Art Centre Gallery, Indian and Northern Affairs Canada (INAC), Gatineau, QC (2002).

*The Power of the Hyphen*, Forest City Gallery, London, ON (1994).

*For Your Viewing Pleasure*, Common Ground Gallery, Windsor, ON (1993).

*COLUMBUS SUCKS: and other stuff relating to the colour red*, Strange Angels Cafe, London, ON (1992). Curated by Cass Wender.

### Group

*Indigenous Art 2023*, Woodland Cultural Centre, Brantford, ON., July 22 – September 30, 2023.

*Shows of Solidarity: 50 Years of Video and Performance at SAW*, SAW Gallery, Ottawa, ON, May 2023.

*Maison modèle : Nitakinan*, centre CLARK, Montreal (2023). Curated by Caroline Monnet and Sebastien Aubin.

*Nations by Artists*, University Art Museum, University of Toronto (2021-2022). Curated by Mikinak Migwans.

*Àdisòkàmagan / Nous connaître un peu nous-mêmes / We'll all become stories*, Ottawa Art Gallery inaugural exhibition, April 27, 2018 – September 16, 2018. Curated by Michelle Gewurtz.

*Raise a Flag: Works from the Aboriginal Art Collection*, Indigenous and Northern Affairs Canada, ONSITE Gallery, OCADU, Toronto, ON (2017). Curated by Ryan Rice.

*LandMarks2017: Many Voices*, Bellevue House National Historic Site, Kingston, ON (2017). Curated by Tania Willard and Carina Magazzeni.

*Terminal 3.0, Cyberspace*, Western Front Gallery, Vancouver, BC (2017).

*Recent Acquisitions*, Karsh-Masson Gallery, City of Ottawa, Ottawa, ON (2016).

*Whose Nation? Reimagined National Identities*, Gallery8 - Roma Contemporary Art Space, Budapest, Hungary (2013). Curated by Arpad Bak.

*Changing Hands 3-CH3*, Museum of Art and Design, New York, NY (June 26 - October 21, 2012); Memorial Art Gallery, University of Rochester, NY (November 18, 2012 – February 10, 2013); Museum of Contemporary Native Arts, Santa Fe, NM (August 15 - December 31, 2013); McMichael Collection, Kleinburg, Ontario (March 9 - June 2, 2013); Chazen Museum of Art, Madison, WI (February 7 - April 27, 2014). Curated by Ellen Taubman.

*The Lay of the Land*, Thunder Bay Art Gallery, Thunder Bay, Ontario (2012). Curated by Suzanne Morrisette.

*A Stake in the Ground: Contemporary Native Art Biennial / Baliser le territoire: La biennale d'art contemporain autochtone (BACA) - 1st edition*, (January 14 - February 25, 2012), Art Mûr, Montreal, QC (2012). Curated by Nadia Myre.

*Greg Hill, Cereal Box Canoe*, Ottawa Art Gallery, Ottawa, ON (2011-12). Curated by Ola Wlusek.

*Forced to Make a Stand*, Woodland Cultural Centre, Brantford, ON (2011). Curated by Naomi Johnson.

*Off the Norm*, Museum London, London, ON (2009). Curated by Robert McKaskell.

*BC Scene*, National Arts Centre, Ottawa, ON (2009). Collaborative installation with Michael Nicoll Yahgulanaas.

*Evidence: The Ottawa City Project*, Ottawa Art Gallery, Ottawa, ON (2008). Curated by Emily Falvey.

*Sketch*, Galerie SAW Gallery, Ottawa, ON (2007).

*Ottawa Central: New Acquisitions to the City of Ottawa's Fine Art Collection*, Karsh-Masson Gallery, Ottawa, ON (2006).

*Storefront- Artist Multiples from the Library Collection*, National Gallery of Canada Library and Archives, Ottawa, ON (2006). Curated by Anna-Maria De Angelis.

*Item*, SAW Gallery, Ottawa, ON (2005). Curated by Stefan St. Laurent and Tam-Ca Vo Van.

*50 to 500*, Urban Shaman Gallery, Winnipeg, MB (2005).

*My Culture Includes My Scene*, Ottawa Art Gallery, Ottawa, ON (2005). Curated by Milena Placentile.

*HOT: Passion in Art*, University of Winnipeg Library, Winnipeg, MB (2005). Curated by Jennifer Gibson.

*Cultural Copy: Indigenous Common Ground*. Fowler Museum of Cultural History, University of California, Los Angeles, CA (2004). Curated by Marie Bouchard and Tressa Burman.

*Opposition Party*, SAW Gallery, Ottawa, ON (2004). Twenty-one artists, curated by Stefan St. Laurent and Tam-Ca Vo Van.

*CyberPowWow 04- Unnatural Resources*, Online exhibition [www.cyberpowwow.net](http://www.cyberpowwow.net) (May 1-2, 2004) hosted at Surrey Art Gallery, Surrey, BC; Galerie Oboro, Montreal, QC; Art Gallery of South Western Manitoba, Brandon, MB; Walter Phillips Gallery, Banff, AB; Arts Alliance Lab, San Francisco, CA; Galerie 101 and Artengine, Ottawa, ON. Artists: Rosalie Favell, Ryan Johnston, Archer Pechawis, and Joseph Lazare, curated by Skawennati Tricia Fragnito and Jason Lewis.

*Quoting Commercialism*, Walter Phillips Gallery, Banff, AB; Art Gallery of South Western Manitoba, Brandon, MB; Estevan National Exhibition Centre, Estevan, SK; Moose Jaw Art Museum, Moose Jaw, SK; Prairie Art Gallery, Grande Prairie, AB; Art Gallery of Prince Albert, Prince Albert, SK; and Thames Art Gallery, Chatham Cultural Centre,

Chatham, ON (2002-2004). Touring four person exhibition with artists, Shinobu Akimoto, Mitch Robertson, and Jan Wade, curated by Chris Reid.

*What are we leaving for the 7th generation? 7 Haudenosaunee Voices*, SUNY Potsdam, Potsdam, NY; Iroquois Museum, Howes Cave, NY (2002-2003). Touring group exhibition with artists Tsianni Fox, Shelley Niro, Jolene Rickard, Salli Benedict, Sue-Ellen Herne Dow, and Ed Burnam, curated by Morgan Perkins and Tsianni Fox.

*AlieNation*, American Indian Community House, New York, NY (2002). Two-person exhibition with Mario Martinez, curated by Kathleen Ash-Milby.

*Emergence from the Shadow: First Peoples' Photographic Perspectives*, The Canadian Museum of Civilization, Gatineau, QC (1999-2002). Group exhibition with Barry Ace, Mary-Anne Barkhouse, Rosalie Favell, Shelley Niro, and Greg Staats, curated by Jeffrey Thomas.

*In Control: Luminous Gravity*, City Registry Building, Ottawa, ON (2001). Group exhibition with Barry Ace, Rosalie Favell, and Claude Latour presented in conjunction with the International Film Video Association's (IFVA) annual conference.

*Venus blushes on Joe's rawhide*, St. Norbert Art Centre, Winnipeg, MB (2000). As part of *the Language Hotel* artist residency in collaboration with S.E. Gerritsen (Venus), concluding with a permanent installation in the library of the centre. Curated by Louise May and Sheila Butler.

*Urban Myths: Aboriginal Artists in the City*, Karsh-Masson Gallery, Ottawa, ON (2000). Group exhibition curated by Jeffrey Thomas and Sandra Dyck.

*First Nations Art 2000*, Woodland Cultural Centre, Brantford, ON (2000). Group exhibitions juried by Tom Hill. Also exhibited in *First Nations Art '98, '97, '96, and '94*.

*Body Language*. Carleton University Art Gallery, Ottawa, ON (2000). Group exhibition curated by Sandra Dyck.

*Venus & Joe doin' the Two-Row*, McIntosh Gallery, University of Western Ontario, London, ON (1999). Collaborative exhibition with S.E. Gerritsen, curated by Catherine Elliot Shaw.

*Iroquois ART*, Frankfurt, Germany (1998). Group exhibition curated by Doris Stambrau.

*Between Cultures: Arts Dialogue II*, Forest City Gallery, London, ON (1994). Three person exhibition curated by Susan Day.

*Southwest Biennial*, Art Gallery of Windsor, Windsor, ON (1993). Group exhibition.

*45th Annual Western Ontario Exhibition*, London Regional Art Gallery, London, ON (1992). Group exhibition curated by Avrom Isaacs.

*44th Annual Western Ontario Exhibition*, London Regional Art Gallery, London, ON (1991). Group exhibition curated by Sheila Butler and Vincent Varga.

## INSTALLATIONS

*Cereal Box Moccs*, 2012 in moccasin display created by Gerald McMaster on the occasion of his Governor General's Award in Visual and Media Arts, Indigenous and Canadian Galleries, National Gallery of Canada (2022-23).

*Cereal Box Canoe*, 2000 on display at Ottawa Art Gallery (2022).

## ARTIST VIDEOS

*Kanata Flag Day 2002* - Ottawa: Kanata Inc. Productions, 2002: 5 minutes, 30 seconds. <https://youtu.be/nps59gLOYhY>

*Portaging Rideau, Paddling the Ottawa to Kanata 2005* - Kanata Inc. Productions, 2005: 3 minutes, 28 seconds. [https://youtu.be/W-1\\_N9ZIJPM](https://youtu.be/W-1_N9ZIJPM)

*Kanata Day 2016* - Kanata Inc. Productions, 2016: 2 minutes, 36 seconds. <https://youtu.be/wW3m5OdOiNA>

*Kanata Flag Day 2017* - <https://youtu.be/Ljit9n6Dim8>

*Anything to Declare?* Winnipeg: Kanata Inc. Productions, 2005: 2 minutes.

*Anything to Declare?* Ottawa: Kanata Inc. Productions, 2002: 1 minute, 25 seconds.

*Joe Scouting for Cigar Store Lasagna*, Ottawa: Kanata Inc. Productions, 2003: 6 minutes.

*Poco-haunts-us*, Ottawa: Venus Joe Productions (w SE Gerritsen), 1997: 5 minutes.

## COMMISSIONS

*Kanata T-shirt, for Shows of Solidarity: 50 Years of Video and Performance at SAW*. SAW Gallery, Ottawa, ON (2023). Limited Edition of 50.

*Kanata T-shirt 2*, SAW Gallery, Ottawa, ON (2013). Limited Edition of 200.

ARC Card #10, *Sleeving Grey Boy*, composite digital image, 2010. Published in conjunction with ARC Poetry Magazine 64, Summer 2010.

*Kanata T-shirt*, SAW Gallery, Ottawa, ON (2005). Limited Edition of 120.

## MEMBERSHIPS

Daphne artist-run Ctr., Montreal, 2024

English Language Arts Network (ELAN), 2018-present

Indigenous Curatorial Collective (ICC, formerly ACC), 2006-present

CARFAC, 2000-present

CARRC, 2000-present

Native American Art Studies Association (NAASA), 2003-2016

artengine, 2000-2008

SAW video, 2003-2008

Urban Shaman Gallery, 2003-2006

SAW Gallery, 1996-2000

## AWARDS/GRANTS

Best Edinburgh Festival Fringe Bar Prize (2019)

Indspire Award (2018)

City of Ottawa, Visual Arts "A" Grant (2005).

K. M. Hunter Foundation Visual Art Award (2003).

Ontario Arts Council, Visual Arts, Project Grant (2003).

Canada Council for the Arts, Visual Arts, Project Grant (2003).

Canada Council for the Arts, Aboriginal Media Arts, Project Grant (2000).

Ontario Arts Council, Exhibition Assistance (1999).

Aboriginal Student Support Network, Academic Leadership Award (1998).

National Aboriginal Achievement Foundation (NAAF), Incentive and Awareness Grant (1998).

Canada Council for the Arts, Interdisciplinary Work and Performance Art, Collaborative Project Grant (1997).

Ontario Arts Council, Materials Assistance (1994).

Canadian Native Arts Foundation (CNAF), Project Grant. (1993).

45th Annual Western Ontario Exhibition, Juror's Award (1992).

44th Annual Western Ontario Exhibition, Juror's Award (1991).

## COLLECTIONS

Art Bank, Canada Council for the Arts, Ottawa, ON.

City of Ottawa, Ottawa, ON.

Fanshawe College, London, ON.

Indigenous Art Centre, Indigenous Affairs and Northern Development Canada (IANDC), Gatineau, Quebec.

Indspire (formerly, National Aboriginal Achievement Foundation), Toronto, ON.  
International Museum of Electrography, Cuenca, Spain.  
National Gallery of Canada Library and Archives - Art Multiples Collection, Ottawa, ON.  
Ottawa Art Gallery, Ottawa, ON.  
St. Norbert Arts Centre, Winnipeg, Manitoba (*Venus and Joe* collaboration).  
Thunder Bay Art Gallery, Thunder Bay, ON.  
University of Windsor, Windsor, ON.  
Woodland Cultural Centre, Brantford, ON.  
Private Collections (Canada, Germany, USA).

### ARTIST AUTHORED PUBLICATIONS

"How golf and Lasagna changed my life, or, the Kanesatake Resistance of 1990." in *This is an Honour Song: Twenty Years Since the Blockades*. Eds. Leanne Simpson and Kiera Ladner, Winnipeg: Arbeiter Ring Publishing, 2010: 195-204.

"Domestic Arrival." Artist statement in Robert McKaskell. *Off the Norm*, London, ON: Fanshawe College (Exhibition Catalogue), 2009: 21.

"Performing as Someone Else and the Pied Piper Effect." in *Action and Agency*. Ed. Nancy J. Blomberg, Denver: Denver Art Museum, 2010: 129-148. Published in conjunction with the *symposium on Native performance art* at the Denver Art Museum, April, 4-5, 2008.

"Welcome to Kanata" in *Tekwanònhweraton tsi ken'en Kanata nitisewenonh / Welcome to Kanata / Bienvenue à Kanata*, Gallery 1C03, University of Winnipeg, Winnipeg, MB, (Kanata passport/exhibition catalogue) 2005: 9-12.

"I am not Greg (Curnoe)." proceedings of the symposium, *We Are Not Greg Curnoe*, published in the journal, *Open LeVer*. Frank Davey, Ed., London, ON: 2002.

"Fluid Identities: Learning to Swim." Ed. Doris Stambrau. *Iroquois ART*. Frankfurt, Germany: University of Frankfurt, (Exhibition Catalogue), 1998: 40-47.

### PUBLICATIONS ON ARTIST

Somogyi Zsofia, "Kinek a tortenete ez, avagy: van szamu(n)kra hely?" *Balkon 2015\_9*. Budapest: HU ISSN 1216-8890: 41-43.

Bak, Arpad. "Whose Nation? Reimagined National Identities." *Gallery8: Roma Contemporary Art Space 2013-2015*, Budapest, Hungary: 2015: 216-231.

McFadden, David and Ellen Taubman. *CHANGING HANDS: ART WITHOUT RESERVATION 3, Contemporary Native North American Art From the Northeast and Southeast*. New York: Museum of Arts & Design (Exhibition Catalogue), 2012.

Lafleur, Brenda. *Imaging Settlement and Displacement: At Home in Ka-na-ta*. 2012: 206-7.

Falvey, Emily and McLennan, Rob. *Signes: Le projet Ville d'Ottawa = Evidence: The Ottawa City Project*. Ottawa, ON: Ottawa Art Gallery, 2009.

McKaskell, Robert; Atkinson, Eric and McAulay, Tony. *Off the Norm : Celebrating 40 years of Fine Art at Fanshawe College*. London ON: Museum London (Exhibition Catalogue), 2009.

Evans, Lara, Dr. "One of These Things is not like the 'Other:'" *Works by Native Performance Artists James Luna, Rebecca Belmore, and Greg Hill*. University of New Mexico, Albuquerque, NM: Ph.D dissertation, 2005.

Gibson, Jennifer, Elizabeth McLuhan and Cathy Mattes. *Tekwanònhweraton tsi ken'en Kanata nitisewenonh / Welcome to Kanata / Bienvenue à Kanata*. Winnipeg: University of Winnipeg (Kanata Passport/Exhibition Catalogue), 2005.

Perkins, Morgan and Tsianni Fox. *What are we leaving for the 7th generation? 7 Haudenosaunee Voices*. Potsdam, NY: SUNY Potsdam (Exhibition Catalogue), 2002.

Dyck, Sandra. *Urban Myths: Aboriginal Artists in the City*. Ottawa: City of Ottawa (Exhibition Catalogue), 2002.

Indian and Northern Affairs Canada. *Kanata Passport*. Hull, QC: Indian and Northern Affairs Canada (Exhibition Catalogue with essay by William Kingfisher), 2002.

St. Norbert Arts Centre. *Language Hotel*. Winnipeg: St. Norbert Arts Centre (Exhibition Catalogue), 2002.

Townsend, Melanie and Chris Reid. Art Gallery of South Western Manitoba/Walter Phillips Gallery. *Quoting Commercialism*. (Exhibition Catalogue) 2002.

St. Norbert Art Centre. *Language Hotel*. St. Norbert, MB: St. Norbert Art Centre (Exhibition Pamphlet), 2000.

Dyck, Sandra. *Body Language*. Ottawa: Carleton University Art Gallery, (Exhibition Catalogue), 2000.

Stambrau, Doris. ed. *Iroquois ART*. Frankfurt, Germany: University of Frankfurt, (Exhibition Catalogue), 1998: 109-111.

Pachmanova, Martina, *Serpens 1, International Festival of Performance and Action Art*. Na Palmovka Synagogue, Prague (Exhibition Catalogue), 1996.

MacAuley, Tony. *Catalyst: Celebrating 25 Years of Fanshawe College Fine Art*. Aylmer: Aylmer Express, (Exhibition Catalogue), 1994.

Association AUDA. *Fax Art*. Cuenca, Spain: Association AUDA, (Exhibition Catalogue), 1993.

## MEDIA

Richard, Suzanne. "Repertoire des oublis." *Voir*. Aug. 15, 2004: 9.

Gessel, Paul. "Artists tackle political hot potatoes." *The Ottawa Citizen*. June 24, 2004.

Euteneier, Anita. "Fight for your right to party." *Xpress*. June 24, 2004: 5.

Dahle, Sigrid. "Language Hotel challenges current trans-global culture." *Winnipeg Free Press*. Sat. Dec. 23, 2000: B6.

Halkes, Petra. "'Emergence from the Shadow': Past Tense, Present Solution." *Border Crossings*. No. 76, 2000: 93-5.

Shinhat, Molly Amoli K. "Pushing people beyond the boundaries." *Ottawa X Press*. Sept 14, 2000: 21.

Dumas, Eve. "Prendre racine dans la ville." *Le Droit*. 22 Jul. 2000: A2.

Gessel, Paul. "Aboriginal Artists apply humour to history." *The Ottawa Citizen*. 15 Jul. 2000: K7.

Dumas, Eve. "Art autochtone contemporaine." *Le Droit*. 7 Jul. 2000: A2.

Payne, Carol. "Counterpoint: Emergence from the Shadow..." *Afterimage*. May/June 2000: 16-17.

Scott, Melanie. "Body Language a visual treat." *The Ottawa Citizen*. 26 Feb. 2000: E5.

Gnarowski, Francesca. "Emergence from the Shadow: First Peoples photographic perspectives." *Vie des Arts*. V.44, No.177, Winter 1999/2000: 81.

Lamarchie, Bernard. "Ombre au tableau." *Le Devoir*. Dec. 4, 1999: B9.

Fraser, Graham. "Portraits of a People." *The Globe*. Nov. 30, 1999: R1.

Coulson, Sandra. "The art of crossing cultural boundaries." *The London Free Press*. Friday Nov. 5, 1999: C11.

Thorne, Stephen. "Exhibit links past, present." *The Halifax Chronicle Herald*. Oct. 25, 1999: A6; and *Moncton Times and Transcript*: D4.

Barriere, Caroline. "Faire la Lumiere sur le Noir et Blanc: Jaillir de l'ombre - Perspectives photographiques des Premer Peuples." *Le Droit*. Ottawa-Hull: Oct. 23, 1999: A9.

Knapp, Millie. "Art exhibit on the web." *Aboriginal Voices*. Vol.5 No.5 Oct. 1998: 45.

Wawzonek, Donna. "Native artists explore modern influences." *The Ottawa Citizen*. 15 June 1998: E7.

## REPRODUCTIONS

Bak, Arpad. "Whose Nation? Reimagined National Identities." *Gallery8: Roma Contemporary Art Space 2013-2015*, Budapest, Hungary: 2015: 227.

Somogyi Zsofia, "Kinek a tortenete ez, avagy: van szamu(n)kra hely?" *Balkon 2015\_9*. Budapest: HU ISSN 1216-8890: 41.

McFadden, David and Ellen Taubman. *CHANGING HANDS: ART WITHOUT RESERVATION 3, Contemporary Native North American Art From the Northeast and Southeast*. New York: Museum of Arts & Design (Exhibition Catalogue), 2012: p. 105.

Lafleur, Brenda. *Imaging Settlement and Displacement: At Home in Ka-na-ta*. 2012: Figure 5-17, p. 207.

*Action and Agency*. Ed. Nancy J. Blomberg, Denver: Denver Art Museum, 2010: pps. 2, 128, 135, 137,140, 142, 145.

*This is an Honour Song: Twenty Years Since the Blockades*. Eds. Leanne Simpson and Kiera Ladner, Winnipeg: Arbeiter Ring Publishing, 2010: pps. 186-190; 197-200, 202.

Illustration p. 288 in Ruth Phillips. "Settler Monuments, Indigenous Memory: Dis-membering and Re-membering Canadian Art History." *Monuments and Memory, Made and Unmade*. by Robert S. Nelson, Margaret Rose Olin. Published by University of Chicago Press, 2003: 281-304. ISBN 0226571580, 9780226571584, 345 pages.

Thomas, Jeffrey and Anna Hudson. "Edmund Morris: Speaking of First Nations." *On Aboriginal Representation in the Gallery*. Eds. Linda Jessup and Shannon Bagg, Hull, QC: Canadian Museum of Civilization, Mercury Series, Canadian Ethnology Service, Paper 135, 2002, Figure 23:138.

Dyck, Sandra. *Body Language*. Ottawa: Carleton University Art Gallery, (Exhibition Catalogue), 2000: p.28.

#### **RELATED PROFESSIONAL EXPERIENCE Invited Artist**

Invited to carve face and details on figure on Haida artist Jim Hart's *Reconciliation Pole*, University of British Columbia, Vancouver, BC, 2017.

#### **Artist Talks**

Graduate School for Studies in Art and Culture, Carleton University, Ottawa, ON (2012). University of Ottawa, Ottawa, ON (2010).

Camosun College, Victoria, BC (2007).

Ottawa Art Gallery, Ottawa, ON (2005).

Gallery 1C03, University of Winnipeg, Winnipeg, MB (2005).

Online visual chat, *CyberPowWow 04- Unnatural Resources*, [www.cyberpowwow.net](http://www.cyberpowwow.net) (May 2, 2004) Montclair Art Museum, Montclair, NJ (2002).

Smithsonian Institution, National Museum of the American Indian, NY, NY (2002).

Graduate School of Canadian Studies, Carleton University, Ottawa, ON (2001).

Visual Arts program invited speaker series, Concordia University, Montreal, QC (2000).

Graduate School of Canadian Studies, Carleton University, Ottawa, ON (1999).

Graduate School for Studies in Art and Culture, Carleton University, Ottawa, ON (1997).

#### **Juries**

Canada Council for the Arts, Creating Knowing and Sharing grants to Artists, Collectives and Organizations (2022)

Hnatyshyn Foundation, Mid-career Curatorial prize (2021)

Hart House Commission, University of Toronto (2018)

Invited Curator, *Le Party*, Ottawa Art Gallery, Ottawa, ON (2014).

Juror, York Wilson Prize, Canada Council for the Arts, Ottawa, ON (2013).

Juror, National Capital Commission, War of 1812 Monument, Ottawa, ON (2013) Juror, Aboriginal Arts program, Canada Council, Ottawa, ON (2012).

Juror, Aboriginal Visual Arts, Ontario Arts Council, Toronto, ON (2009)

Juror, York Wilson Prize, Canada Council for the Arts, Ottawa, ON (2007).

Juror, Aboriginal Visual Arts Grants, Ontario Arts Council, Toronto, ON (2006).



Juror, National Capital Network of Sculptors Member Exhibition, Ottawa, ON (2004). Juror, *Fluid* exhibition, Gallery 101, Ottawa, ON (2002).

Juror, Paris Studios Program, Canada Council for the Arts, Ottawa, ON (2001).

Juror, Mid-Career, Visual Arts Grants, Ontario Arts Council, Toronto, ON (1997).

### Advisory Committees

Nepean Point redevelopment- Interpretive Plan, National Capital Commission, Ottawa, ON (2020-21)

Truth and Reconciliation Commission, Indian Residential School Site Monument committee, (2014)

Canadian Forces Artists Program, Department of National Defence, Ottawa, ON (2004-2011)

National Portrait Gallery of Canada, Ottawa, ON (2004)

Canadian Forces Artists Program (CFAP), Department of National Defence, Ottawa, ON (2004-2011)

Museum of Art and Design, New York, NY (2004-5)

Diversity Working Group, National Gallery of Canada, Ottawa, ON (2003-5)

### CURATORIAL EXPERIENCE

#### HIGHLIGHTS

- Twenty-six years curatorial experience in National art/museum institutions, notably as the inaugural Audain Chair and Senior Curator of Indigenous Art, at the National Gallery of Canada (NGC).
- Initiated a series of international contemporary Indigenous art exhibitions— *Sakahàn* and *Àbadakone/Continuous Fire/Fue continuel* at the NGC.
- Doubled the size of the collection of Indigenous Art at the NGC to over 2600 works establishing a world-leading collection of contemporary international Indigenous art.
- Expanded the mandate for Indigenous Art at the NGC to include contemporary International as well as historical Indigenous art from Canada.
- Curated *Norval Morrisseau: Shaman Artist* the NGC's first solo exhibition for a First Nations artist.

### Independent Curatorship

*Shelley Niro: 500 Year Itch*, touring retrospective; National Museum of the American Indian, New York; Art Gallery of Hamilton; National Gallery of Canada; Vancouver Art Gallery; Remai Modern (co-curator with Melissa Bennett, AGH and David Penney, NMAI (2023-2025).

<https://www.artgalleryofhamilton.com/exhibition/shelley-niro-500-year-itch/>

Caroline Monnet, *Odámitanang, Chantier, Worksite*, Arsenal Contemporary Gallery, New York, September-October 2023. <https://www.arsenalcontemporary.com/ny/exhib/detail/caroline-monnet-worksite>

*Woodland Art from the Collection of George and Kelly Ward*, Institute of American Indian Art, Santa Fe, New Mexico. Group exhibition with co-curators Wanda Nanibush and Joseph Sanchez (2007).

*Kenh tsi Yohwentsyate (On this Earth)*, York Quay Gallery, Harbourfront Centre, Toronto, ON (1999). A two-artist exhibit of contemporary Aboriginal art featuring works by Kanatawakhon Maracle and Jeffrey Thomas.

*Tsi Karhakta: Aktatyé tsi Yohate (At the Edge of the Woods: Along the Highway)*, SAW Gallery, Ottawa, ON (1998). An interdisciplinary exhibit of four contemporary Iroquoian artists, Kelly Greene, Kanatawakhon Maracle, Bill Powless, and Melanie Printup Hope.

### National Gallery of Canada Exhibitions

*Rembrandt in Amsterdam: Creativity and Competition*, curated contemporary Indigenous art additions to exhibition for NGC presentation (2021).

*Àbadakone | Continuous Fire | Fue continuel*, 2019-20 (77 artists, co-curator with Rachelle Dickenson and Christine Lalonde)

*Alex Janvier*, 2016-18 touring retrospective (curator)

*Charles Edenshaw*, 2014 (NGC presenting curator for curator, Robyn Wright, Burke Musuem)

*Sakahàn: International Indigenous Art*, 2013 (89 artists, co-curator with Candice Hopkins and Christine Lalonde)

*NGC Canadian Biennial* (2010, 2012, 2014, 2017 contributing curator)

*Carl Beam*, 2010-12 touring retrospective (curator)

*Norval Morrisseau – Shaman Artist*, 2006-08 touring retrospective (curator)

*The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, (NGC presenting curator for independent curator, Bonnie Devine)

Robert Davidson – *The Abstract Edge* (NGC presenting curator for curator, Karen Duffek, UBC)

and

numerous permanent collection installations including *High Definition Inuit Storytelling* (2008), *Borrowings* (2006), *Shamanism in Art* (2006), *Painting a Place* (2005), and *Art of This Land* (2003).

### PUBLICATIONS

“Rebecca Belmore: In Violation.” NGC Magazine (online), 2021.

“Alex Janvier: Rising above Residential Schools.” NGC Magazine (online), 2021.

“Making Tomorrow from Long-ago” in *Àbadakone | Continuous Fire | Fue continuel*. Ottawa: National Gallery of Canada (Catalogue essay), 2020: 39-52.

Dickenson, Rachelle with Greg Hill and Christine Lalonde, “Àbadakone | Continuous Fire | Fue continuel - Feeding the Flames” in *Àbadakone | Continuous Fire | Fue continuel*. Ottawa: National Gallery of Canada (Catalogue essay), 2020: 17-26.

Dickenson, Rachelle with Greg Hill, Christine Lalonde and Jason Lewis “A Conversation about Curating: from Sakahàn to Àbadakone” in *Àbadakone | Continuous Fire | Fue continuel*. Ottawa: National Gallery of Canada (Catalogue essay), 2020: 27-38.

“Where the Pavement Ends.” in *Alex Janvier*. Ed. Greg A. Hill, Ottawa: National Gallery of Canada (Catalogue essay), 2016.

“Looking back to Sakahàn.” in *Sakahàn: International Indigenous Art*. Ed. Greg A. Hill, Ottawa: National Gallery of Canada (Catalogue essay), 2013.

“Brian Jungen-Playing on Court.” NGC Magazine (online), 2012.

“Carl Beam: The Artist and Some of His Concerns.” in *Carl Beam: The Poetics of Being*. Ed. Greg A. Hill, Ottawa: National Gallery of Canada (Catalogue essay), 2010: 13-34.

“Unity in Diversity: Indigenous Art in Canada.” in *It Is What It Is*. Ed. Josée Drouin-Brisebois, Ottawa: National Gallery of Canada (Catalogue essay), 2010: 15-17.

“A Curator Reflects, Towards a Haudenosaunee Perspective.” *Selected Proceedings of Witness: A Symposium on the Woodland School of Painters*. Sudbury: Aboriginal Curatorial Collective and Witness, 2009: 152-163. Published in conjunction with the symposium of the same title, October 12-15, 2007.

"Caught... (Red-handed)." in *Caught in the Act*. Ed. Josée Drouin-Brisebois, Ottawa: National Gallery of Canada (Catalogue essay), 2008: 145-163.

"Norval Morrisseau-Shaman Artist." in *Norval Morrisseau: Shaman Artist*. Ed. Greg A. Hill, Ottawa: National Gallery of Canada (Exhibition Catalogue), 2006: 12-41.

"Barry Flanagan." "Tom Friedman." and "Brian Jungen." *Noah's Ark*. Ottawa: National Gallery of Canada (Exhibition Catalogue), 2004: 44, 48, 74.

*Richard Ray Whitman: Remembering the Future*. New York: Smithsonian Institution- National Museum of the American Indian (Exhibition Brochure), 2003.

"I am not Greg (Curnoe)." proceedings of the symposium, *We Are Not Greg Curnoe*, published in the journal, *Open Letter*. Frank Davey, Ed., London, ON: 2002.

"The Spirit Within." *Vernissage: The Magazine of the National Gallery of Canada*. Summer 2002, Vol. 4 No. 2: 34-5.

*Allgemeines Künstlerlexikon: Bio-bibliographischer Index A-Z / The artists of the world: bio-bibliographical index A-Z*. Leipzig: K.G. Saur Pub., 1999-. (Several different biographical entries in V.32, 2001).

## PRESENTATIONS

Invited panelist, *Perspectives on the Woodland School of Art*, Woodland Cultural Centre, Brantford, ON (online, 2023).

Keynote speaker, *Indigenizing the (Art) Museum*, Museums Alaska (online 2022).

Invited panelist, *Diversity Equity and Inclusion (DEIA)*, Museums Alaska (online 2022).

Invited panelist, *Skawennati- TimeTraveller*, Museum of Contemporary Art, Montreal (2022).

Invited panelist, *Inside/Outside Curating in Global context*, Aabaakwad, Venice, Italy (2022).

Panelist, *In Conversation: The Two-Row Wampum*, National Gallery of Canada, (online September 2, 2021)

*Rembrandt in Ottawa- New Contexts, New Perspectives* (online, May 6, 2021).

Invited panelist, *Those Who Stand in Front Take the Heat*, Aabaakwad, AGO, Toronto (2021).

Invited panelist, *Histórias indígenas/Indigenous Histories* – Museu de Arte de São Paulo (MASP), (online November 9th 2021).

*Rembrandt in Ottawa- New Contexts, New Perspectives* (online, May 6, 2021).

Invited speaker, *Honours and Heraldry symposium*, Rideau Hall (May 30, 2018).

Invited speaker, *Workshop on Indigenizing the Gallery*, Carleton University Art Gallery, Ottawa, ON (2015).

Keynote speaker, *International Indigenous Art at the National Gallery of Canada*, Institut national d'histoire de l'art (INHA), Paris, France (2013).

Keynote speaker, *Sakahàn and the National Gallery of Canada*, Tanakiwin Indigenous Artists' Forum, Ottawa, ON (2013).

Keynote speaker, *Sakahàn and Indigenous Aesthetics*, Sámi Art Research Project (SARP), University of Tromsø, Norway (2012).

Co-chair and speaker, *Indigenous Quinquennial 2013*. Native American Art Studies Association 18th Biennial Conference, Ottawa, Ontario (2011).

Keynote speaker, *First Nations Art 2008*, Woodland Cultural Centre, Brantford, ON (2008).

Invited speaker, *Advancing the Dialogue: Symposium on Native Performance Art*, Denver Art Museum, Denver, CO (2008).

Invited speaker, *Transporters: Tradition and Innovation in Contemporary Aboriginal Art*, University of Victoria, Victoria, BC (2007).

Invited speaker, *Honouring Norval Morrisseau*, National Museum of the American Indian, New York, NY (2007).

Invited speaker, *Witness: A Symposium on the Woodland School*, Laurentian University, Sudbury, ON (2007).

Invited speaker, *Perspectives on Morrisseau: Shaman Artist*, Institute of American Indian Arts, Santa Fe, NM (2007).

Invited speaker series- *Art Now*, University of Lethbridge, AB (2005).

Co-chair and speaker, *Norval Morrisseau: Shaman Artist*. Native American Art Studies Association 15th Biennial Conference, Scottsdale, Arizona (2005).

Invited speaker, *Making a Noise: Creating an Aboriginal Art History*, Banff Centre for the Arts, Banff, AB (2003).

Invited speaker, 2nd Annual New Sun Symposium, *Aboriginal Arts & Healing: Reflections and New Directions*, Carleton University, Ottawa, ON (2003).

Invited speaker, *Presenting Aboriginal Art*, University of Ottawa, Ottawa, ON (2003).

Invited panelist, *Indian Acts: Aboriginal Performance Art*, panel, "Tussling and Public Spectacle" moderated by Shelley Niro, fellow panelists, Edward Poitras, and Lynn Bell; Emily Carr College of Art and Design, Vancouver, BC (2002).

Invited panelist for symposium, *We Are Not Greg Curnoe*, moderated by Jamelie Hassan, fellow panelists, Murray Favro, Oliver Girling, John Bentley Mays, and Michel Sanouillet, Art Gallery of Ontario, Toronto, ON (2001).

Presentation of a paper, *Rotinonhsyonni Identity: At the Edge of the Woods, on the 'Mohawk' Trail?* for the Congress of the Social Sciences and Humanities, University of Ottawa, Ottawa, ON (1998).

Invited speaker, *The First Nations Perspective: First Nations Contemporary Art*, School of Visual Arts, University of Western Ontario, London, ON (1993).

## EDUCATION

Master of Arts (Distinction), School of Canadian Studies-Northern and Native Studies/Cultural Studies (combined), Carleton University, Ottawa, ON (1994-97). Thesis, *Re-investing the Kahswenta: Rotinonhsyonni Identities Today* (1998) nominated for Carleton University Senate Medal.

Part-time studies in Mohawk Language and Iroquoian Culture, University of Western Ontario, London, ON (1994).

Bachelor of Fine Art (Honours), University of Windsor, Windsor, ON (1991-93).

Diploma of Fine Art, Fanshawe College, London, ON (1988-91).

Graphic Design, Photography, Humber College, Rexdale, ON (1985-87).

## EMPLOYMENT

The National Gallery of Canada, Audain Chair and Senior Curator, Indigenous Art, Ottawa, ON (2015-2022).

The National Gallery of Canada, Audain Curator and Head of the Department of Indigenous Art, Ottawa, ON (2007-2015).

The National Gallery of Canada, Curator, Indigenous Art, Ottawa, ON (2007).

The National Gallery of Canada, Assistant Curator, Contemporary Art, Ottawa, ON (2002-2007).

Carleton University, Sessional Instructor, School of Canadian Studies, Ottawa, ON (2004).

Carleton University, Sessional Instructor, School of Canadian Studies, Ottawa, ON (2003).

The National Gallery of Canada, Curatorial Assistant, Modern Canadian Art, Ottawa, ON (2000-2002).

The Canadian Museum of Civilization, Consultant/Researcher, First Peoples Hall project, Hull, QC (1997-2000).

Algonquin College, Instructor, Mohawk Language and Culture, Nepean, ON (1998).

Aboriginal Student Support Network, Researcher/Graphic Designer, National Capital Region (1997).

Canadian Network for the Advancement of Research, Industry, and Education, (CANARIE), Consultant, Ottawa, ON (1997).

The Canadian Museum of Civilization, Researcher, Canadian Ethnology Service, Hull, QC (1996).

Carleton University, Teaching Assistant, School of Canadian Studies, Ottawa, ON (1994-96).