plutôt que d'affaiblir, leur identité, leur savoir-faire et leur créativité.

Sur la question de l'intégrité culturelle, Vigneault montre également que Vincent n'était pas une figure tiraillée entre deux mondes divergents et deux identités opposées, l'une (allochtone) s'imposant progressivement à l'autre (autochtone), mais plutôt qu'il a su intégrer les différentes dimensions de son expérience et de ses relations dans une identité complexe mais unifiée. Vigneault dresse ainsi le portrait d'un individu et d'une communauté qui ont entretenu avec les allochtones des «relations complexes, multidirectionnelles et fondées sur des influences mutuelles» (p. 105). Ainsi, sans céder à l'acculturation, Vincent et les siens auraient «volontairement et ponctuellement procédé à une intégration des éléments de culture de l'Autre» afin de constituer leur identité «à la fois du "même" et de l'altérité» (p. 105). C'est entre autres pour cela que, malgré avoir souvent été nommé «dernier vrai Huron», Vincent a en réalité affaibli le mythe de la «race en voie de disparition» puisqu'il a utilisé de nouveaux médiums pour perpétuer le symbolisme et les structures sociales de sa nation. Et pourtant, comme le suggère Vigneault, Vincent a aussi pu instrumentaliser l'étiquette du «dernier des purs» à son avantage, notamment dans la manière de mettre en marché ses œuvres. En effet, Vincent serait l'un des «rares artistes à avoir été en mesure de vendre ses autoportraits de son vivant» (p. 118), ayant pour ce faire misé sur la notion qu'il était certes encore en vie, mais qu'il était en voie de devenir le spectre d'un groupe humain tout entier. Ce type de stratégie révèle que Vincent n'était pas à la merci de la société dans laquelle il vivait et des rôles qu'elle a projetés sur lui, mais bien un agent de sa propre représentation. Vigneault souligne d'ailleurs très bien l'importance de l'autoreprésentation dans le parcours de Vincent, depuis la manière dont il se présentait en personne jusqu'à la manière dont il se représentait lui-même et se faisait représenter par d'autres. Cette capacité à affirmer son individualité et son autonomie est, en outre, ce à quoi fait référence le titre de l'ouvrage. Ce n'est en effet pas que le livre soit lui-même une «autohistoire»—ce n'est pas Vincent qui raconte et bien Vigneault qui partage sa perspective—mais plutôt qu'il y a une dimension indéniablement autohistorique aux œuvres de Vincent. À ce titre, la décision de Vigneault d'inclure dans l'ouvrage les portraits de Vincent réalisés par d'autres artistes trouve tout à fait sa justification dans le fait qu'il s'y mettait habilement en scène. Ceci illustre particulièrement bien l'agentivité de Vincent dans son utilisation de l'art comme levier d'autodétermination. L'ouvrage se termine d'ailleurs sur un aperçu du prochain ouvrage de Vigneault qui traitera des nombreux artistes autochtones qui, depuis Vincent, ont eux aussi fait parler leurs œuvres de leur identité, autonomie et résilience, un projet qui s'annonce pour le moins prometteur à en juger par la qualité du présent ouvrage. ¶

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The Fifth World
Mendel Art Gallery
April 3–June 7, 2015
Kitchener-Waterloo Art Gallery
January 22–March 20, 2016
Curator: Wanda Nanibush

Ellyn Walker

According to Indigenous scholars Jarrett Martineau and Eric Ritskes, Indigenous art defies colonial erasure and "marks the space of a returned and enduring presence, weaving past and future Indigenous worlds into new currents of present struggle."[1] Amid today's political chaos and rising environmental degeneration, it is clear that our relationships and responsibilities to each other, the earth, and the future need to be reconsidered. The concept of the Fifth World builds on this sense of urgency by framing our present moment as the decisive threshold between building a positive future and realizing a dystopia. An important part of several Indigenous creation stories, including those of the Aztec, Navajo, and Hopi, the Firth World is said to follow four other cycles of creation and destruction and is the final possible world. It is thus extremely precious.

In organizing the exhibition *The Fifth World*, curator and self-proclaimed "Anishinaabe-kwe image-and-word warrior" Wanda Nanabush was inspired by *Almanac of the Dead* (1991), a novel written by Laguna Pueblo writer Leslie Marmon Silko, which describes the powerful liminality of the Fifth World. The exhibition thus centres an Indigenous worldview in which we are naturally connected to each other through the earth, which is considered a shared and finite resource.[2] Its framework builds on this belief—which recalls the Lakota adage "all our relations"—and positions "every assertion of Indigenous sovereignty on the land [as an act of] dreaming"[3]—an opportunity to create

Meryl McMaster, *Aphoristic Currents*, 2013. Digital C-Print. Courtesy of the artist and Katzman Contemporary

a different future for our children, and our children's children.

The work presented in *The Fifth World* reminds us that Indigenous ways of life have always involved a profound respect for, and deep commitment to, past, present, and future forms of life. Presented at two galleries—first at the Mendel Art Gallery, Saskatoon, and later at the Kitchener-Waterloo Art Gallery, Kitchener—the exhibition marked the twentieth anniversary of Tribe Inc., the Saskatoon-based artist-run centre dedicated to the presentation of contemporary Indigenous art and its engagement with social and political issues. While francophone and northern perspectives often go overlooked in mainstream curating, *The Firth World* featured the work of eleven Indigenous artists from Alaska, British Columbia, Quebec, Ontario, Nunavut, and Newfoundland and Labrador, as well as on- and off-reserve communities. Here, Nanibush's thoughtful curatorial selection directly reflects her expertise in the field, which she acquired working as a curator, educator, artist, and organizer for more than twenty years.

Turtles (2012), an installation by Vancouver-based artist Charlene Vickers, uses the ancient reptile referred to in its title—an important creature within many Indigenous creation stories—as a means of engaging with questions of past, present, and future life. It features a clan of stylized, yet still easily recognizable turtles grouped together on the gallery floor as if they were slowly moving. Vickers' use of the turtle clan evokes Indigenous memory, while the turtles' implied journey suggests a retracing, reclaiming, and return to pre-contact or non-colonial ways of life. The turtles also evoke a number of other relevant issues: our location on Turtle Island, whose name comes from an Indigenous creation story in which the earth emerges on a turtle's back; the longstanding evidence of turtle habitation in North America and around the world; the species' demonstrated communal and intergenerational relationships; as well as the vulnerability of living beings on Mother Earth, where many turtles are now endangered. As such, the turtle's future, like our own, demands greater consideration and respect in order to ensure the sustainability of future generations.

Another potent symbol of interconnection—the round dance—is visible in the sculptural installation *L'nuwelti'k (We Are Indian)* (ongoing since 2012), by Halifax-based artist Ursula Johnson. This work reminds us of the unique interrelationships forged between bodies as they gather in public spaces such as galleries, or participate in grassroots movements like Idle No More (of which Nanibush was an active member). Using traditional Mi'kmaq techniques learned from her great-grandmother, the late basketry artist Caroline Gould, Johnson fashioned sixteen, hand-made black ash baskets for the installation, positioning each one upright so that it resembled a bust. Each "bust" was made to the dimensions of volunteers, who responded to an open call based on their "Indian status." As such, they stand in for the sitter's body, as well as their "status story," and thus function as both unique portraits and embodied repositories of Indigenous oral histories. The circular installation of baskets featured in *The Fifth World* presents a diverse image of the Indigenous community, one that includes Nanibush herself, as she modeled for one of Johnson's baskets. Reflecting on the process, Nanibush makes significant connections to other life forms, and describes thinking repeatedly of birds while she was modelling for Johnson. In her words, "I could hear the birds as [Johnson] covered my face. Later when she was by a body of water finishing my bust she said the sky filled with birds."[4]

Birds are also significant in Ottawa-based artist Meryl McMaster's photographic triptych, *Murmur* (2013), in which we see life-size images of the artist encircled by a constellation of birds in flight. Interested in the starling's unique pattern of migration, also known as a murmuration, McMaster hand-crafted hundreds of starlings and then fashioned them into a huge spiral shape reminiscent of the birds' collective flight in which each individual is as important to the other as it is to the whole. McMaster's origami-like birds, which were made from the pages of vintage North-American history textbooks, evoke the ways in which "our identities are strongly influenced by our stories and language(s)."[5] Other works by McMaster included in the exhibition also feature self-portraits with photographic and theatrical props made from recycled paper and processes of reconstruction. For example, *Aphoristic Currents* (2013), from the series *In-Between Worlds*, depicts a scene in which McMaster dons an extravagant, oversized ruff made of newsprint, her head poking out of the centre as if from the middle of a windstorm. In it, the artist gazes outward, her face painted white with black spots—a theatrical strategy meant to call attention to McMaster's mixed Indigenous-European background, as well as the ways in which "whiteness has been imposed on Indigenous bodies and their cultures,"[6] including her own Algonquian ancestors. Using photography to capture this sense of in-betweeness, McMaster represents "our relationship with the past and how such pasts are defined by the present,"[7] thus leaving room for viewers to negotiate and envision new ways of being in the Fifth World.

Although it was made five years ago, Sitka-based artist Nicholas Galanin's installation *The American Dream is Alive and Well* (2012) offers pertinent commentary on the political chaos currently unfolding in America. For this work, Galanin reconfigured a traditional bearskin rug, like those often found in "all-American" cabins and homes, replacing its pelt with a star-spangled American flag and the animal's teeth and claws with .50 caliber bullets. Here, direct references to

the Confederacy and the right to bear arms underscore American nationalism's roots in the oppression of others through settler property rights and the displacement and attempted genocide of Indigenous peoples, as well as entrenched systems of white power and militarism. Galanin's artwork also calls to mind historical colonial massacres, such as Wounded Knee, as well as the ongoing, genocidal violence carried out by police, military, and white supremacists (aka "white nationalists") against Indigenous and other marginalized peoples. By emphasizing what is a stake in the "American dream"—symbolized by the nation's flag—Galanin's artwork asks viewers to reconsider the complexities of nation-building in light of past and present atrocities, but also to contemplate how our understandings of history can help us to imagine more just ways of living together on contested territories.

Other Indigenous artists featured in the exhibition include Sonny Assu (Ligwilda'xw territory), Laakkuluk Williamson Bathory (Iqaluit), Scott Benesiinaabandan (Montreal), Jordan Bennett (Stephenville Crossing), Sonya Kelliher-Combs (Anchorage), Skeena Reece (Vancouver Island) and Travis Shilling (Rama First Nation). Together their work reflects the ways in which "Indigenous peoples have been protecting homelands; maintaining and revitalizing languages, traditions, and cultures; and attempting to engage Canadians in a fair and just manner for hundreds of years."[8] Despite these efforts, our current situation reflects an urgent need to rethink our relationship with the land, its gifts, and each other. We are at an important crossroads akin to the Fifth World, where the very life sources in which we all share—Indigenous and non-Indigenous alike—continue to be degraded, exploited, contaminated, and capitalized upon. The works in *The Fifth World* remind us that Indigenous peoples have always demonstrated thoughtful and sustainable ways of living, and that non-Indigenous peoples need to reconsider their relationship with the earth. Recalling the Hopi prophecy of "an impending choice between destruction and conflict"[9]—or, ostensibly, between life and death—*The Fifth World* shows us that Indigenous peoples made a choice long ago to respect the earth and we should follow them. ¶

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1. Jarrett Martineau and Eric Ritskes, "Fugitive Indigeneity: Reclaiming the Terrain of Decolonial Struggle Through Indigenous Art," *Decolonization: Indigeneity, Education & Society* 16, 3 (2014): 1-12.
2. Laura Shackelford, "Counter-Networks in a Network Society: Leslie Marmon Silko's Almanac of the Dead," *Postmodern Culture Journal* 16, 3 (May 2006) http://pmc.iath.virginia.edu/issue.506/16.3shackelford.html.
3. Wanda Nanibush, curatorial statement, *The Fifth World* (Kitchener-Waterloo, ON: Kitchener-Waterloo Art Gallery, 2016).
4. Wanda Nanibush, "20 Years of Tribe: Milestones and Future Horizons," interview by Bryne McLaughlin, *Canadian Art*, May 28, 2015, https://canadianart.ca/features/20-years-of-tribe-milestones-and-future-horizons.
5. Meryl McMaster, artist statement, *Murmur*, 2014, http://merylmcmaster.com.
6. Ellyn Walker, "Representing the Self through Ancestry: Meryl McMaster's Ancestral Portraits," *Reconstruction: Studies in Contemporary Culture* 15, 1 (2015): 2.
7. McMaster, artist statement.
8. The Kino-nda-niimi Collective, ed., *The Winter We Danced: Voices from the Past, the Future, and the Idle No More Movement* (Winnipeg: Arp Books, 2014), 21.
9. Nanibush, curatorial statement.

Inuit Art in *Canadian and Indigenous Art: From Time Immemorial to 1967*

National Gallery of Canada
Permanent exhibition, Ottawa

Christina Williamson

As part of the Canada 150 celebrations taking place across the country, several national museums in Ottawa have overhauled their permanent exhibitions. For its part, the National Gallery of Canada (NGC) has rehung the Canadian Galleries, now known as the Canadian and Indigenous Galleries, as part of a show of support for the reconciliation movement sparked by the Truth and Reconciliation Commission (TRC). NGC touts the new permanent exhibitions—*Canadian and Indigenous Art: From Time Immemorial to 1967*, which encompasses art made in Canada from 5,000 years ago to today, and *Canadian and Indigenous Art: 1968 to Present*—as a significant shift for the institution.

First Nations and Metis art were introduced into the Canadian Galleries in 2003 as part of the permanent exhibition *Art of this Land*, but Inuit works remained in NGC's basement in the Prints and Drawings Gallery, where the curator of Inuit art was also assigned. Historically, NGC resisted collecting Indigenous art, because it considered it craft and therefore the purview of the National Museum of Man (now the Canadian Museum of History). In the 1980s, however, NGC began to systematically collect Inuit works of art, thanks to the active lobbying of the Canadian Eskimo Art Council (CEAC).[1]

For Canadians and visitors alike, NGC plays a role in defining the officially embraced national story of Canada. Bringing Inuit art out of the basement thus represents a step towards challenging settler notions

Installation shot, *Canadian and Indigenous Art: From Time Immemorial to 1967*, 2017, National Gallery of Canada. Photo: Christina Williamson.

of what constitutes art within this narrative. Yet, as Steven Loft notes,