

# Indigenous Futures in Public Art Galleries and Museums

November 30 to December 2, 2023

Day One

Thursday, November 30, 2023  
Woodland Cultural Centre  
Six Nations of the Grand River Territory  
Brantford

Day Two & Three

Friday & Saturday, December 1 & 2, 2023  
Toronto Metropolitan University  
Rogers Communications Centre  
The Creative School – The Catalyst  
80 Gould Street, Toronto

Galleries Ontario / Ontario Galleries (GOG) is hosting the *Indigenous Futures in Public Art Galleries and Museums* summit. This dynamic three-day event brings together distinguished First Nations, Métis, Inuit, and non-indigenous, arts and culture leaders, gallery and museum professionals, policy-makers, academics and knowledge keepers, to explore and discuss Reconciliation and Indigenous Futurity in cultural institutions with a focus on policy formations.

<https://indigenous-futures-summit.ca/>

Galleries Ontario / Ontario Galleries has over a 50 year history as an arts service organization (ASO) and represents over 260 members—public art galleries, museums, artist-run-centres, and arts organizations.

For over 40 years, its annual award program has been defining the standards of excellence for the visual arts in Canada. Through advocacy on issues, policy, legislation to all levels of government, and delivery of innovative and cutting-edge professional development opportunities and network-building, GOG advances, empowers, and strengthens the visual arts sector in Canada.

Land Acknowledgement

Galleries Ontario / Ontario Galleries (GOG) is located on the ancestral and traditional territories of the Mississaugas of the Credit, the Haudenosaunee, the Anishnabeg, and the Huron-Wendat. This territory is part of the Dish With One Spoon Wampum Belt Covenant and is also covered by the Upper Canada Treaties.

As settlers to this land, we pay our respect to the Indigenous ancestors of these territories and reaffirm our relationship with one another. This stolen land is still the home to many Indigenous people from across Turtle Island and we as settlers acknowledge that it was taken through a non-consensual process that is colonization.

GOG is actively committed to fostering and supporting learning, collaborations, and reconciliation with Indigenous peoples.

Thank you for joining Galleries Ontario / Ontario Galleries for the *Indigenous Futures in Public Art Galleries and Museums* summit. This dynamic three-day event will explore and discuss Reconcili-Action and Indigenous Futurity in cultural institutions with a focus on policy formations.

Join us on Thursday November 30th to Saturday December 2nd, 2023 with distinguished First Nations, Métis, Inuit and non-Indigenous arts and culture leaders, gallery and museum professionals, policy-makers, academics and knowledge-keepers to participate in dialogue, information-sharing, and collaboration on the pressing matters of non-colonial actions and co-existing sovereignty within the visual arts sector.

*Indigenous Futures in Public Art Galleries and Museums* is a proactive agent of change for the implementation of the Truth and Reconciliation Commission's 2015 report (TRC). Specifically, the recommendation of #67 of the TRC that contributes to a review of museum policies and best practices to determine the level of compliance with the United Nations Declaration on the Rights of Indigenous Peoples. Using recommendation #67 as a launching pad, the summit will support a culture of constructive discourse, strengthening procedures for policy-making and policy-implementations for Non-Colonial Actions and Reconcili-Action throughout the visual arts sector using durable policy-relevant analysis and recommendations.

Opening on Thursday, November 30, at **The Woodland Cultural Centre**, Six Nations of the Grand River Territory, in Brantford, Ontario; and continuing on Friday, December 1, and Saturday, December 2, at **Toronto Metropolitan University**, Rogers Communication Centre, The Creative School – The Catalyst. This gathering promises to be an enriching experience, for networking, knowledge sharing, and collaborative opportunities.

During the Summit we will:

- Bring together discourse on policy, history, politics, artistic, curatorial and exhibition making practices
- Create an avenue for discussion of systemic issues
- Build solidarity and forge a path forward for non-colonial creative actions
- Enable intergenerational transfer of this history
- Include under-represented groups
- Assemble collective leadership towards Reconcili-Action, co-existing Sovereignty and Indigenous Futurity

## PROGRAM

**Indigenous Futures in  
Public Art Galleries and Museums**

**Thursday, November 30  
to Saturday, December 2, 2023**

Galleries Ontario / Ontario Galleries hosts a three-day public art gallery summit exploring and discussing Reconcili-Action and Indigenous Futurity in cultural institutions with a focus on policy formations.



VENUE:

WOODLAND CULTURAL CENTRE,  
SIX NATIONS OF THE GRAND RIVER TERRITORY

184 Mohawk Street,  
Brantford

9:00 AM

BUS DEPARTS  
DOWNTOWN TORONTO  
TO BRANTFORD

10:30 AM

WELCOMING REMARKS  
**Heather George**  
*Executive Director,  
Woodland Cultural Centre*

10:45 AM

TOUR OF WOODLAND  
CULTURAL CENTRE

11:30 AM

INAUGURAL SUMMIT  
CO-CHAIR REMARKS  
**David Garneau**  
*Professor, Visual Arts,  
University of Regina*  
**Zainub Verjee**  
*Executive Director, Galleries  
Ontario / Ontario Galleries*

NOON

LUNCH

THEME 1  
*Public Institutions, Policy,  
Collections, Communities,  
Relationships and Care*

12:30 PM

INAUGURAL  
CONVERSATION  
This conversation will  
explore, reflect, agitate  
and imagine prospects  
of Indigenous future  
trajectories and learnings  
from the past.

MODERATOR:  
**Heather George**

PANELISTS:  
**Rick Hill, Sr.**  
*Indigenous Innovations  
Specialist, Mohawk College,  
Hamilton*

**Gerald McMaster**  
*Curator, Artist, Author, and  
Professor Emeritus & Director  
of the Wapatah: Centre for  
Indigenous Visual Knowledge,  
OCAD University*

1:30 PM

PANEL  
*Unveiling the Illusion:  
Uniting Communities,  
Caring of Collections, and  
Fostering Reconciliation*

How do we situate the idea  
of the public, its institutions  
and instruments? This  
panel addresses the need  
for care in approaching our  
collections, relationships  
and communities, and how  
we can understand the  
status of reconciliation.

MODERATOR:  
**Dr. Heather Igloliorte**  
*Professor, Visual Arts  
Department, University  
of Victoria*

PANELISTS:  
**Karen Duffek**  
*Curator, Contemporary Visual  
Arts & Pacific Northwest, UBC  
Museum of Anthropology*

**Janis Kahentókhtha  
Monture**  
*Executive Director & CEO,  
Canadian Museums  
Association*

**Ruth B. Phillips**  
*Professor Emerita of Art  
History, Carleton University*

3:00 PM

PANEL  
*The Status of  
Reconciliation — as  
a Concept, Practice  
and its Imaginary*

This panel offers an  
exploration of reconciliation  
as offered to us through the  
TRC Report, and speaks to  
the challenges and  
promises of the pursuit of  
reconciliation. From  
different vantage points,  
the panelists will engage  
with the complexity of the  
task at hand — both in our  
public institutions as well  
as our lived experience.

MODERATOR:  
**Rhéanne Chartrand**  
*Curator*

PANELISTS:  
**Russ Diabo**  
*First Nations Policy  
Consultant, Member of  
Mohawk Nation, Kahnawake*

**Johnny Mack**  
*Assistant Professor, Peter  
A. Allard School of Law and  
First Nations & Indigenous  
Studies, UBC*

4:30 PM

BUS RETURNS  
TO TORONTO

VENUE:

TORONTO METROPOLITAN UNIVERSITY, THE CREATIVE SCHOOL – THE CATALYST  
80 Gould Street, Toronto, ON

10:00 AM

WELCOMING REMARKS

THEME 2  
Making/Unmaking Exhibitions

10:15 AM

PANEL  
*Relational Practices, Hyper Localities, and Rigorous Work*

When considering exhibition making, curators and programmers become gatherers of knowledge, relationships, stories, concepts, and space. In unmaking exhibitions we challenge frameworks that are no longer serving us and in doing so we provide alternative modes of presentation. On this panel, we ask questions about making exhibitions through practices that are relational and rigorous, and what it means to work in hyper local ways.

MODERATOR:  
**Camille Georgeson-Usher**  
Professor of Modern and Contemporary Indigenous Art, UBC

PANELISTS:  
**Rachelle Dickenson**  
Senior Curator, Ottawa Art Gallery

**Lillian O’Brien Davis**  
Art Gallery of York University, Curator of Collections and Contemporary Art Engagement

**Ilana Shamoon**  
Deputy Director & Director of Programs, Toronto Biennial of Art

11:45 AM

LUNCH

12:30 PM

KEYNOTE  
*Manifesto for Museums*

This poetic, performative oration will build upon repetition, critical theory, museum studies and Lakota knowledge. Braiding exhibition space, curatorial practices, repatriation / collecting indigenous art – as the manifesto gathers – practicalities become clear.

SPEAKER:  
**Dana Claxton**  
Artist, and Professor & Head of the Department of Art History, Visual Art and Theory, UBC

THEME 3  
*Collective Modes of Resistance*

1:00 PM

PANEL  
*Indigenous Futurisms*

Indigenous being and agency extends beyond traditional home territories. Indigenous folks increasingly occupy and transform colonial cultural institutions, live in territories far from home, and extend their presence into virtual spaces. How do Indigenous cultural workers working off-territory, away from the land, and within and without the usual publishing / curatorial realms retain their relations, responsibilities, and creative sovereignty?

MODERATOR:  
**David Garneau**  
Professor, Visual Arts, University of Regina

PANELISTS:  
**Jackson 2bears**  
Canada Research Chair, Indigenous Arts Research and Technology, Associate Professor, University of Lethbridge, and artist / curatorial collective 2RO Media

**January Rogers**  
Artist / curatorial collective 2RO Media, Ohswé:ken / Six Nations of the Grand River

**Santee Smith**  
Artist, Ohswé:ken / Six Nations

2:45 PM

PANEL  
*Solidarity Movements*

Who are we, whom do we serve? What does equity and inclusion look and feel like in transformed cultural institutions? What examples from beyond these institutions might inspire these transformations? How are public art galleries relevant for social movement?

MODERATOR:  
**David Garneau**

PANELISTS:  
**Cecily Nicholson**  
Writer, and Assistant Professor, School of Creative Writing, UBC

**Carmen Papalia**  
Social Practice Artist

VENUE:

TORONTO METROPOLITAN UNIVERSITY, THE CREATIVE SCHOOL – THE CATALYST

80 Gould Street, Toronto

10:00 AM

KEYNOTE

Isabelle Mondou

Deputy Minister, Department of Canadian Heritage

THEME 4

Plurality of Indigenous Communities

10:30 AM

PANEL

Navigating the Nexus: Forging a Harmonious Bridge Between Global Dynamics and Local Realities in Indigenous Movements

Global Indigenous movements have evolved, growing stronger and enduring resistance. The multitude that makes for global Indigenous movements have been shaped by both inner strength and external pressures, including lateral violence and historical narratives. What is the role of art, cultural institutions, in resolving the tensions between the local and global on one hand, and on the other, to offer a new knowledge and a pathway for creation of public institutions and their pedagogies towards resolving conflicts.

MODERATOR:

Ryan Rice

Executive Director + Curator, Indigenous Art, Onsite Gallery, OCAD University

PANELISTS:

Tarah Hogue

Curator (Indigenous Art), Remai Modern, Saskatoon

Julia Lafreniere

Head of Indigenous Ways and Equity, Winnipeg Art Gallery – Qaumajuq

Taqralik Partridge

Associate Curator, Indigenous Art (Inuit Art Focus), Art Gallery of Ontario

NOON LUNCH

12:30 PM

IN CONVERSATION

Stephen Borys

Director & CEO, Winnipeg Art Gallery

Heather Igloliorte

Professor, Visual Arts Department, University of Victoria

MODERATOR:

Zainub Verjee

Executive Director, Galleries Ontario / Ontario Galleries

1:15 PM

WORKSHOP

Practicing Generative Criticality: Reframing Critique as Community Building

This workshop will explore generative critique for a resilient arts community, and discover the power of constructive critique in fostering a thriving arts sector. Join us to discuss effective critique, its shortcomings, and strategies for improvement.

FACILITATOR:

Camille Georgeson-Usher

Professor of Modern and Contemporary Indigenous Art, UBC

THEME 5

Generation Next

2:30 PM

PANEL

Knowledge Transfer and Leadership

Hear how Indigenous leaders and next generation Indigenous artists are working with their communities on consideration of care, accessibility, mentorship, and empowering lived experience.

MODERATOR:

Alysa Procida

Executive Director, Inuit Art Foundation, and Publisher of Inuit Art Quarterly

PANELISTS:

Bryenton Innes

Artist, and Historian

Nico Williams

Multi-Disciplinary Artist, and 2021 Bronfman Fellowship Contemporary Art

4:00 PM

CLOSING REMARK

SUMMIT CO-CHAIRS  
**DAVID GARNEAU**  
**ZAINUB VERJEE**



**HEATHER CAMPELL**  
*Artist Liaison,*  
*Inuit Art Foundation*

**Heather Campbell** (Inuk) is an artist and arts administrator originally from Kikiak (Rigolet), Nunatsiavut, NL currently residing in North West River, NL. Her art practice encompasses painting and drawing. Campbell holds a BFA at Wilfred Grenfell College of Fine Art at Memorial University of Newfoundland. In addition to her artistic practice, she has written for Library and Archives Canada and the Inuit Art Quarterly. Campbell is also a former curator, having worked for the Inuit Art Centre of Indigenous and Northern Affairs Canada and was Curatorial Assistant at the Indigenous Art Department of the National Gallery of Canada. Currently, she is the Artist Liaison at the Inuit Art Foundation.



Photo: Mika Abbott

**DAVID GARNEAU**  
*Professor, Visual Arts,*  
*University of Regina*

**David Garneau** (Métis) is a Professor of Visual Arts at the University of Regina. He is a painter, curator and critical art writer who engages creative expressions of Indigenous contemporary ways of being. Garneau curated Kahwatsiretátie: The Contemporary Native Art Biennial (Montreal, 2020) with assistance from Faye Mullen and rudi aker; co-curated, with Kathleen Ash Milby, *Transformer: Native Art in Light and Sound*, National Museum of the American Indian, New York (2017); *With Secrecy and Despatch*, with Tess Allas, for the Campbelltown Art Centre, Sydney, Australia (2016); and *Moving Forward, Never Forgetting*, with Michelle LaVallee, at the Mackenzie Art Gallery (2015). Garneau has given keynotes on issues such as: mis/appropriation; re/conciliation; public art; museum displays; and Indigenous contemporary art. His

performance, *Dear John*, featuring the spirit of Louis Riel meeting with John A. Macdonald statues, was presented in Regina, Kingston, and Ottawa. David recently installed a large public art work, the Tawatina Bridge paintings, in Edmonton. His recent still life paintings, *Dark Chapters*, curated by Arin Fay, will tour Canada and be accompanied by a book in fall 2025. Garneau is this year's recipient of the Governor General's Awards in Visual and Media Arts: Outstanding Achievement.



**HEATHER GEORGE**  
*Executive Director, Woodland Cultural Centre, Six Nations of the Grand River Territory*

**Heather George** is a mother, gardener, beader and curator. Appointed to the role of Executive Director at Woodland Cultural Centre in March 2023 she brings two decades of experience in community based, Indigenous knowledge based curatorial approaches to her role. Heather is Kanien'kehá:ka (Mohawk) from Akwesasne on her father's side and Euro-Canadian on her mothers. Heather is also a PhD Candidate at the University of Waterloo where she is researching the history of Haudenosaunee museum practice, additionally she has spent the past year serving as the president of the Canadian Museums Association board of directors where she has tirelessly championed the "Moved to Action" report in response to TRC call to actions number 67.



**CAMILLE GEORGESON-USHER**  
*Professor, Modern & Contemporary Indigenous Art, University of British Columbia*

**Camille Georgeson-Usher** is a Coast Salish / Sahtu Dene / Scottish scholar, curator, and writer from Galiano Island, BC and is Assistant Professor of Modern and Contemporary Indigenous Art at the University of British Columbia in Vancouver, BC. Through her research, she is interested in how people move together through space, how public art becomes a site for gathering, and intimacies with the everyday. She uses her practice as a long-distance runner as a methodology for embodied theory and alternative forms of sensing place.



**ZAINUB VERJEE**  
*Executive Director, Galleries  
Ontario / Ontario Galleries*

Accomplished, experienced and visionary, **Zainub Verjee** is the laureate of the 2020 Governor General's Visual and Media Arts Award for Outstanding Contribution. A public intellectual, she was elected as Senior Fellow of Massey College and appointed as McLaughlin College Fellow at York University. Recognizing her extraordinary contribution to arts and culture, she was conferred with honorary doctorates by OCAD University, Toronto and NSCAD University, Halifax as well as Simon Fraser University and University of Victoria, British Columbia, Canada.

A recognized thought leader and senior executive in Arts, Culture and Heritage sector, with experience in leading and managing cultural institutions, cultural organizations, cultural departments, international contemporary art centres and cultural agencies, she has shaped culture policy

at all levels of governments and contributed to building of cultural institutions and organizations in Canada and internationally. In the 1990s, Zainub was the executive director of the Western Front Society in Vancouver, B.C.. Later she held positions at Canada Council for the Arts in Ottawa, Department of Canadian Heritage in Gatineau and at the City of Mississauga.

As a scholar, she has been part of many research projects and think-tanks to strengthen post-secondary art education in Canada and Internationally as well as published extensively. Her recent scholarly publication is a co-authored chapter *The Making of the Black Star Collection at the Image Center in Facing the Black Star* Other recent publications that documents her work are *Variable Conditions – Para-computational Arts in Canada, 1965 – 1995* and *Other Places: Reflections on Media Arts in Canada* Her other writings can be

found at the Galleries West Magazine while some of her new interviews can be found at <https://pancouver.ca/>

Currently, she is leading major national digital data projects to bring cultural institutions within the digital ecosystem and activating the implementation of the Truth and Reconciliation Commission's 2015 report (TRC). Specifically, the recommendation of #67 of the TRC that contributes to a review of museum policies and best practices to determine the level of compliance with the United Nations Declaration on the Rights of Indigenous Peoples.







**2RO Media** is an artist / curatorial collective based in Ohsweken (Six Nations of the Grand River Territory); Jackson 2bears and January Rogers have been active since 2015 producing events, experimental documentaries, art installations, media works, and performances. We are 100% Haudenosaunee led, and have a mandate to support Indigenous projects, productions, cultural activities, and language revitalization through community engagement, programming and various creative initiatives.



**Dr. Stephen Borys**, Director and CEO of the Winnipeg Art Gallery and Qaumajuq, has long been a fierce advocate for the power of art to change lives. He holds an Executive MBA, PhD in Art and Architectural History from McGill University, MA in Art History from the University of Toronto, BA Honours from the University of Winnipeg, and is an adjunct professor in the History and Business departments at the University of Winnipeg. He has held curatorial posts at the John and Mable Ringling Museum of Art, Sarasota, Florida; Allen Art Museum, Oberlin College, Ohio; National Gallery of Canada, Ottawa; and the Canadian Centre for Architecture, Montreal. Dr. Borys has organized numerous exhibitions, published extensively in both museum and scholarly contexts, and lectured across North America and Europe. He is a graduate of the Getty Center's Museum Leadership Institute, and is a fellow of the Royal

Collections Studies Program. He has served on the boards of the Canadian Museums Association, Association of Art Museum Directors, and the Canadian Art Museum Directors Organization. He received the Peter Herrndorf Arts Leadership Award in 2023, the Queen Elizabeth II Platinum and Diamond Jubilee Medals in 2022 and 2012, and the Order of Manitoba in 2020.



**Rhéanne Chartrand** is a Métis curator based in Hamilton with over ten years of experience curating interdisciplinary and multi-disciplinary exhibitions, showcases, and festivals. She has served as the Curator of Indigenous Art at McMaster Museum of Art for the last six years. Her curatorial work focuses on the praxis of survivance, Indigenous epistemes, relational aesthetics, representational politics, and gratitude. Rhéanne is a co-founder of the Shushkitew Collective, an equity-seeking and advocacy group organizing on behalf of Métis artists and arts workers to increase Métis representation, capacity, and flourishing within the Canadian arts milieu; and previously, she served as a board member with the Indigenous Curatorial Collective from 2018 – 2022.



**Dana Claxton** is a critically acclaimed artist who works with film, video, photography, single / multi- channel video installation, and performance art. Her practice investigates indigenous beauty, the body, the socio-political and the spiritual. Her work has been shown at Museum of Modern Art (NYC), Metropolitan Museum of Art (NYC), Walker Art Centre (Minneapolis, MN), Sundance Film Festival, Salt Lake City (UT), Eiteljorg Museum of American Indians and Western Art, Indianapolis (IN), Museum of Contemporary Art (Sydney, AU), Crystal Bridges Museum of American Art (Bentonville, AR), Nasher Museum of Art at Duke University (Durham, NC), Memphis Brooks Museum of Art (TN) and the Minneapolis Institute of Art (MN). She is Professor and Head of the Department of Art History, Visual Art and Theory with the University of British Columbia. She is a member of Wood

Mountain Lakota First Nations located in SW Saskatchewan and she resides in Vancouver Canada. [www.danaclaxton.com](http://www.danaclaxton.com)



**Russ Diabo** is a member of the Mohawk Nation at Kahnawake, studied Museology at Navajo Community College (now Dine College) under Curator Harry Walters and for a time was the Museum Development Coordinator at the Kanien'keha:ka Onkwawen:na Raotitiohkwa Cultural Center (Kahnawake Cultural Centre). Russ is a First Nations Policy Analyst with decades of experience working with First Nation communities and Chiefs' Organizations, including the Assembly of First Nations on analyzing government policy and legislation.



**Rachelle Dickenson:** I am British, Irish and through my paternal Grandfather, Red River Métis and am guided by decolonial and Indigenous methodologies and the arts and academic communities of which I am part. I have a PhD from the School of Indigenous and Canadian Studies at Carleton University and have taught courses in curatorial studies, Indigenous and white settler art histories. I co-curated 83 Til Infinity: 40 Years of Hip-Hop in the Ottawa Gatineau Region. With the Ottawa Art Gallery, I continue to work in support of relevant, respectful, responsible, and reciprocal BIPOC and white settler arts collaborations.



**Karen Duffek** is the Curator of Contemporary Visual Arts+ Pacific Northwest, as well as Department Head. Curatorial + Design, at the UBC Museum of Anthropology (MOA). Committed to supporting the activation of Indigenous objects and belongings inside and outside the museum, her research, exhibitions, and publications focus on the relationships between historical and contemporary art practices, museums, communities, and art markets. Her most recent book is the award-winning *Where the Power Is: Indigenous Perspectives on Northwest Coast Art*, co-authored with Jordan Wilson and the late Bill McLennan (2021), that features the voices of 81 First Nations participants.



**Rick Hill** has worked for and against museums, art galleries and historical societies since 1973 along with a host of Indigenous educators, artists, and activists, to force such institutions to rethink their relationship and responsibilities to the communities from which their collections were drawn, or the exclusion of perspectives, scholarship and advice from Indigenous professionals. In 1978–9, Hill became chairperson of the North American Indian Museums Association and held national conferences of such museums and cultural centres, as well as advocate for inclusion with various anthropological, art education and musicological associations. In 1980 Hill served as museum director for the Native American Centre for the Living Arts, Niagara Falls, NY; Museum Director for the Institute of American Indian Art, Santa Fe, NM in 1990; and Assistant Director for Public Programs at the National Museum of the American Indian of

the Smithsonian Institution. A former Associate Professor in Native American Studies at SUNY Buffalo, he currently serves as Indigenous Innovations Specialist at Mohawk College, Hamilton, ON.



**Tarah Hogue** is the Curator of Indigenous Art at Remai Modern. Her critical and curatorial practice attends to the complexities of place, being-in-motion, and Indigeneity, through collaborative and conciliatory approaches. Her recent exhibition, *Storied Objects: Métis Art in Relation*, curated with advisor Sherry Farrell Racette, received a 2023 Award for Excellence from the Association of Art Museum Curators. Raised on the border between Treaty 6 and 7 territories in Alberta, Hogue is of Métis and white settler descent, and is a citizen of the Métis Nation–Saskatchewan.



photo: Lisa Graves for  
Concordia University.

**Dr. Heather Igloliorte**, an Inuk-Newfoundlander, has recently joined the Visual Arts Department at the University of Victoria as a Full Professor; previously, she held the University Research Chair in Circumpolar Indigenous Arts (2019–) at Concordia University in Montreal, Quebec, where she was an Associate Professor in the Department of Art History (2012–) and Co-Directed the Indigenous Futures Research Centre (2020–2023). Heather directs the Inuit Futures in Arts Leadership Partnership Grant (2018–2025), which trains and mentors emerging Inuit talent to take up agential positions in the arts at institutions across the North and in southern Canada. She has been a curator since 2005 and has worked on more than thirty curatorial projects including nationally and internationally touring exhibitions, permanent collection exhibits, festivals, and public art installations. Her curatorial work was recently recog-

nized by The Hnatyshyn Foundation with the Award for Curatorial Excellence in Contemporary Art (2021). She was the lead guest curator of the inaugural exhibition INUA of the new Inuit art centre, Qaumajuq, which opened in March 2021 at the Winnipeg Art Gallery. Currently the President of the Board of Directors of the Inuit Art Foundation (2019–), Igloliorte has served on numerous advisories, juries and councils. For her service to the arts, she was recently awarded a Royal Canadian Academy of Arts Medal (2021).



**Bryenton Innes** is an Anishnaabe-Mi'kmaq Musician and Multi-Disciplinary Artist from Nova Scotia, currently residing in New Brunswick. Working with beadwork, handweaving, composition and soundspace, Bryenton works his artistry alongside his work as an emerging museum professional – working in museum and archives space with the focus on community integration and Indigenous histories. Bryenton's main area of study is on Indigenous sound histories, and the relationships that we have with songs and stories both in present time, and those ancestors kept in recording technologies. Bryenton also likes to work with the modernization of culture and the Indigenization of pop culture, working popular characters into beadwork



**Janis Kahentóktla Monture** is Mohawk Nation, Turtle Clan from Six Nations of the Grand River. Janis recently has been appointed as Executive Director and CEO of the Canadian Museums Association. Prior to this Janis returned as the Executive Director of Woodland Cultural Centre, one of the largest First Nations- run cultural centres / museums in the country. Janis attended the University of Western Ontario where she attained a Bachelor of Arts in History and received a Museum Studies diploma from Algonquin College. Janis continues to volunteer in her community at Six Nations and in Brantford, and is a recipient of the Sovereign's Medal for Volunteers designated by the Governor General of Canada.



**Julia Lafreniere** is the Head of Indigenous Ways, Learning & Equity at the Winnipeg Art Gallery – Qaumajuq and has made presentations about her work at the Metropolitan Museum of Art in New York City and across Turtle Island. Julia was the project lead on a Canadian Museum Association's award-winning initiative in the category of Stewardship of Collections. WAG-Qaumajuq was the recipient of the Tourism Manitoba award for Business Excellence in Equity, Diversity, and Inclusion, largely in response to work that Julia initiated and led. Julia is also a 2023 recipient of the Queen Elizabeth II Platinum Jubilee Medal. Julia is Michif and Anishinaabe from Treaty 4 territory in Manitoba.



**Johnny Mack** (Nuu-chah-nulth name: Haynahmeek) is from the Toquaht Nation (Nuu-chah-nulth) and an Assistant Professor in the Peter A. Allard School of Law and First Nations and Indigenous Studies at UBC. Mack has an LLB and an LLM at the University of Victoria, where he is also a PhD candidate. He was selected as a Trudeau Foundation scholar in 2011. His research investigates the legal relationship between Indigenous and settler peoples, with an interest in Indigenous legal traditions, Indigenous constitutionalism, modernity and critical Indigenous studies. He is grateful for the opportunity to reside and work on the ancestral, traditional and unceded lands of the Musqueam people.



**Gerald McMaster** — curator, artist, author, and professor emeritus — is former Tier 1 Canada Research Chair and director of the Wapatah: Centre for Indigenous Visual Knowledge at OCAD University. McMaster has 40 years of international work and expertise in contemporary art, critical theory, museology, and indigenous aesthetics. He was curator at the Venice Biennale (1995) and Venice Architecture Biennale (2018). In 2012, he was Artistic Director to the 18th Biennale of Sydney. Recently curated the Arctic Amazon, Power Plant (2022) and Post-commodity, Remail Modern (2021). His book, *Iljuwas Bill Reid* (2020), was published by Art Canada Institute.



**Isabelle Mondou** joined the Department of Canadian Heritage on October 22, 2018, as Associate Deputy Minister and, after being on assignment at the Privy Council Office as Deputy Minister for the COVID-19 Response (Communications) from April 2020 to April 2021, became Deputy Minister of Canadian Heritage on May 3, 2021.

On September 19, 2016, Isabelle was appointed Assistant Secretary to the Cabinet (Priorities and Planning) at the Privy Council Office. Prior to that, she was legal counsel to the Clerk of the Privy Council and Assistant Secretary (Democratic Reform).

Isabelle joined Canada's public service in 1994 as an employee of the Department of Revenue. She has held a wide range of positions, including in the Intergovernmental Affairs, Machinery of Government and Senior Personnel sections at the Privy Council Office.

Isabelle has a Bachelor of Law degree (1989) and a Master of Law degree (1994) from the Université de Montréal. She was called to the Barreau du Québec in 1990. She practised law in the private sector, with a focus on administrative, environmental and municipal law.

Isabelle is originally from the Laurentian region and has lived in Ottawa since 1996.

She is the mother of two children.



**Cecily Nicholson** is the author of four books and past recipient of the Dorothy Livesay Poetry Prize and the Governor General's Literary Award for poetry. She is an Assistant Professor at the School of Creative Writing at the University of British Columbia, and the incoming 2024 / 2025 Holloway Lecturer in Poetry and Poetics at the University of California, Berkeley. Nicholson's work and collaborative writing practice spans municipal, artist-run centre, and community-based arts organizing, education, and advocacy.



Photo: Simon Fuh

**Lillian O'Brien Davis** is curator of Collections and Contemporary Art Engagement at Art Gallery of York University (AGYU), and a writer based in Toronto, ON. She has curated projects such as *Nuit Blanche Etobicoke 2023* as well as independent exhibitions at the Art Museum at the University of Toronto, Susan Hobbs Gallery, the School of Art Gallery at the University of Manitoba and the MacKenzie Art Gallery. Her writing has appeared in *BlackFlash Magazine*, *Canadian Art*, *C Magazine*, *Insight Magazine* and *RACAR* (revue d'art canadienne / Canadian Art Review). She is currently one of two inaugural Visiting Curators at the School of Art Gallery at the University of Manitoba.



**Carmen Papalia** is a nonvisual social practice artist with a degenerative blood disease. He uses organizing strategies and improvisation to address access to public space, art institutions and visual culture. As a convener, he establishes welcoming spaces where d/Deaf, Disabled and Mad people can build capacity for care that they lack on account of governmental failure and medical ableism. He is grateful to live as an uninvited guest on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) people. In 2022–23 Papalia produced commissions for: the Migros Museum of Contemporary Art (Zurich, CH), Wellcome Collection (London, UK), and Vancouver Art Gallery.





**Taqralik Partridge**, is Associate Curator, Indigenous Art – Inuit Art Focus. Prior to joining the AGO in 2022, Taqralik Partridge served as Director of the Nordic Lab at Galerie SAW Gallery and Adjunct Curator at the Art Gallery of Guelph. She has also worked as Communications Director for Avataq Cultural Institute and Editor-at-Large for the Inuit Art Quarterly. In 2018, she was named a finalist for the CBC Short Story Prize. She is a member of the Inuit Leadership Group for Inuit Futures in Arts Leadership: The Pilimmaksarniq / Pijariuqsarniq Project. Partridges's work has also been included in the Biennale of Sydney (2020) and *Among All These Tundras* (2019). She has released a book of poetry, *Curved Against the Hull of a Peterhead* (2020). In 2022, she was co-curator for the Canadian Centre for Architecture's first major Indigenous-led exhibition *Angirramut / Ruovttu Guvlui / Towards Home*.



**Ruth B. Phillips** is Professor of Art History Emerita at Carleton University, Ottawa. She received her PhD in African art history from the University of London and has since focused her research and teaching on Indigenous North American arts and critical museology. Her books include *Trading Identities: The Souvenir in Native North American Arts from the Northeast, 1700–1900* (1998), *Native North American Art*, with Janet Catherine Berlo (2014) : and *Museum Pieces: Toward the Indigenization of Canadian Museums* (2011). She served as director of the University of British Columbia Museum of Anthropology and is a fellow of the Royal Society of Canada.



**Ryan Rice**, Kanien'kehá:ka of Kahnawake, is a curator, critic and creative consultant based in Toronto. His institutional and independent curatorial career spans 30 years in community, museums, artist run centres, public spaces and galleries. Rice focuses his extensive curatorial research and writing on contemporary and Onkwehón:we art. In 2023, he co-curated the 2023 Bonavista Biennale (Newfoundland) and he was appointed to OCAD University's Onsite Gallery as the Executive Director alongside his Curator, Indigenous Art post. He consistently contributes to multiple communities to advance leadership and organizational experiences in the arts and culture sector.



**Ilana Shamoon** (she / her) is Deputy Director & Director of Programs at the Toronto Biennial of Art. She oversees all aspects of the Biennial's public and learning programs, as well as TBA publications. She joined the Biennial Curatorial Advisory Group in 2016 and subsequently led the Curatorial Framework research for the inaugural curatorial team. Prior to joining the Biennial, Ilana was curator at the Fondation Cartier pour l'Art Contemporain in Paris (2006–15) where she curated numerous exhibitions including *Native Land*, *Stop Eject*, and regularly commissioned artworks, events, and performances. Upon her return to Canada, Ilana ran the public art program at Waterfront Toronto from 2016–17 and has worked as an independent curator for institutions including The Image Centre, Toronto.



Photo: Make Emarthle

**Santee Smith / Tekaronhiákhwa** is a multidisciplinary artist from the Kahnnyen'kehàka Nation, Ohswé:ken / Six Nations. As the artistic director of Kaha:wi Dance Theatre, she leads the vision for embodied storytelling, Indigenous creative process, collaborative exchange and presentations. A 3rd generation resurgent Kahnnyen'kehàka potter, her pieces are in private and public collections around the globe and museums such as the Woodland Cultural Centre. Her interdisciplinary work with clay was recently showcased at Gardiner Museum's Indigenous Public Art for Talking Earth, 2022–23. The ceramic sculpture Talking Earth is part of the permanent collection at the Gardiner Museum and was activated through multimedia performances,

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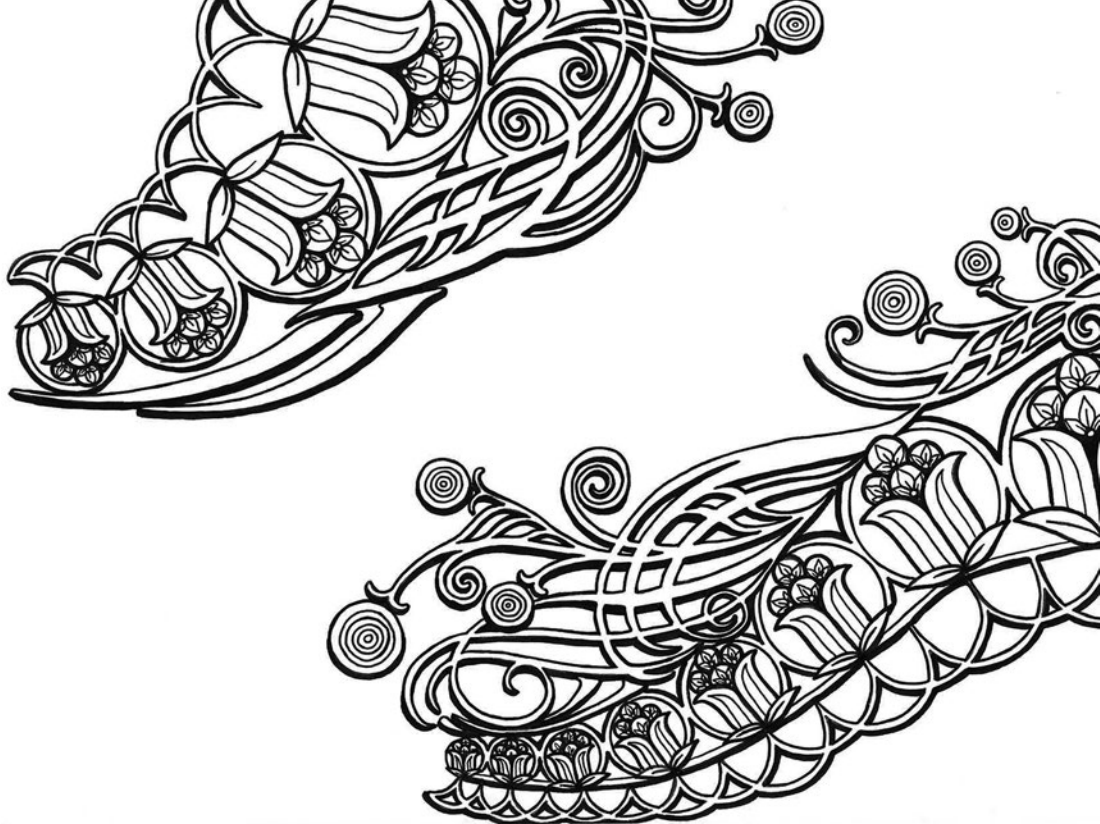
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