



AlterNation

July 15 to September 9, 2017

Publication of an exhibition organized by the Kamloops Art Gallery
July 15 to September 9, 2017 and curated by Adrienne Fast.

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kamloops **ART GALLERY**



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AlterNation

July 15 to September 9, 2017

Curated by Adrienne Fast, Interim Curator, Kamloops Art Gallery

ROY ARDEN
REBECCA BELMORE
EDWARD BURTYNSKY
WALLY DION
AGANETHA DYCK
FARHEEN HAQ
ALEX JANVIER
KOMAR AND MELAMID
EILEEN LEIER
GLENN LEWIS

KEN LUM
DIVYA MEHRA
DAPHNE ODJIG
JANA SASAKI
HENRY SPECK
TAKAO TANABE
JOYCE WIELAND
TANIA WILLARD
JIN-ME YOON
SHARYN YUEN

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This year marks the 150th anniversary of Canadian Confederation, an event that is being met by a wide spectrum of responses ranging from sincere celebration to profound ambivalence and thoughtfully considered refusal. Many people have noted that 1867 is an arbitrary choice for the origin of the country: only Ontario, Quebec, Nova Scotia and New Brunswick were then united by the British North America Act, while other histories of nations that have inhabited this land extend tens of thousands of years further back in history. Others have argued that the last 150 years have been largely marked by shameful episodes of state repression and violence against many Canadian citizens, particularly Indigenous peoples and other communities of colour. For many, it is difficult to reconcile those histories of institutionalized violence with their hopes for Canada today.

Within this fraught context, the Kamloops Art Gallery presents *AlterNation*, an exhibition that suggests an alternative approach to the consideration of Canada and the embracing of multiple perspectives towards our shared history. It is an acknowledgement of the many alternative nations that have existed within this country, while also suggesting a fluctuation between those various histories. In logic and mathematics, alternation is defined as “inclusive disjunction,” a term that metaphorically encompasses the ways that Canada has endeavoured to be a bastion of multicultural democracy but has at times failed to live up to those ideals.

Accompanied by this publication with an insightful essay by Dr. Devon Smither, Assistant Professor of Art History/Museum Studies at the University of Lethbridge, this exhibition presents work by a variety of artists that explores how art has been involved in the myth-making and nation-building of Canada, as well as work that challenges the dominant narratives of celebration by highlighting some of the darker histories that are often overlooked in mainstream considerations of Canadian history. This exhibition includes works that are both laudatory and critical of the idea of Canada, as well as works that are both humorous and somber, in an effort to encourage audiences to thoroughly consider the range of positive and negative forces that have shaped Canada throughout its history.

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Work in Progress: Responding to Canada at 150

In every era, the attempt must be made anew to wrest tradition away from a conformism which is about to overpower it.

–Walter Benjamin, "Theses On the Philosophy of History," 1940

Where many see Canada's 150th anniversary as cause for celebration, many others see it as a moment for reflection. The federal government is promoting "Canada 150" as an opportunity for commemoration and festivity, while retweets of the hashtag #resist150 indicate that not everyone is eager to join in the revelry. This is an important opportunity to consider why so many artists, many of them Indigenous and artists of colour, are not setting off fireworks, wiping cake icing from their mouths or painting maple leaves on their cheeks. As the National Gallery of Canada undergoes a massive overhaul of its Canadian and Indigenous galleries, artists, art historians and gallery-goers across the country are taking a breath, asking—given the weight of this year's anniversary—just what Canadian art or art made in Canada says about who we are.

AlterNation ventures into this difficult territory and offers a critical reappraisal of exactly what art can tell us about ourselves, our past and where we are going as a country. This exhibition proposes an alternative view of the mainstream patriotic narrative by exploring the complicated historical and contemporary relationships that have been negotiated in the process of "making Canada." The artworks included in this exhibition critique and question, and yet many, like Henry Speck's *Beaver – Tsow* (1963) and *Raven – Gwa we na* (1963), Sharyn Yuen's *Sojourner* (1992), and Farheen HaQ's *Revelation* (2015), also celebrate the survival of Indigenous peoples and the perseverance of women and ethnic minorities, and point to how we might confront our collective past to imagine a better future.

In the wake of the Truth and Reconciliation Commission and its 94 Calls to Action and given many people's skepticism and political (dis)engagement, this year—150 years since Confederation—presents an opportunity to confront the legacy of exploitation, oppression, cultural genocide and violent displacement from traditional lands that has underpinned the creation of Canada. While it can be easy to dismiss such skepticism as

negative hostility, we must ask ourselves how we can commemorate, discuss, study and debate Canadian history while also attending to the dark side of our nation.¹

A quick tour through Canadian art history looks not unlike the National Gallery's current boutique: an almost spiritual veneration of the Group of Seven as the pinnacle of Canadian visual art. This is represented in the gift shop by an entire wall full of jigsaw puzzles, reproduction prints of various sizes, coffee mugs galore and—of course—wall calendars. As curator and author Peter White writes, while “the Canadian landscape epitomized by Tom Thomson, the Group of Seven, their followers, and contemporary acolytes may be acknowledged to be a dated and limited vehicle for the representation of national identity and feeling, emotionally this perception nonetheless continues to retain a powerful hold on the national imagination.”² Is everyone still rushing to buy versions of *Stormy Weather, Georgian Bay*? Where previous generations became familiar with the Group of Seven's landscape paintings through reproduction programmes and school textbooks, today fewer Canadians are aware of the Group of Seven and Tom Thomson. Despite this, the power of landscape continues to resonate on an emotional level and “is deeply ingrained in Canada's national psyche.”³ There are of course, other artworks, other artists and other stories that have been and continue to be told about Canada. This year, perhaps more than any other year, those cultural producers who have dominated the artistic discourse and those who have contributed to their hegemonic position need to be challenged. The emergence of the “new” art history and social history more broadly in the 1970s sparked more theoretical understandings of the important intersections of power and identity politics in the writing of art history. *AlterNation* is part of this lineage and contests the (re)entrenchment of tired national myths and an image of Canada that is empty and devoid of the humanism that makes history messy and complex. In contrast, the assembled artworks in this exhibition reveal the diverse and multivalent human stories that make defining Canada seem so impossible.

Decades before he would make a name for himself as a multi-disciplinary artist and a full

1 I borrow this turn of phrase from Himani Bannerji, *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism, and Gender* (Toronto: Canadian Scholar's Press, 2000).

2 Peter White, *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art* (Montreal: McGill-Queen's University Press, 2007), 11.

3 Ibid.

twenty years before he would help found The Western Front in Vancouver, Glenn Lewis had a chance encounter in Banff in the summer of 1953. Lewis was in his final year of high school and travelled to work at the Cascade Hotel in Banff, Alberta, for the tourist summer season while Marilyn Monroe was in the area filming the Otto Preminger-helmed Western, *River of No Return* (1954). Armed with a used camera, Lewis snapped a series of 13 photographs of Monroe as she was recuperating at the Banff Springs Hotel with a sprained ankle. In the series *Watch your step, you're supposed to be crippled...* (1953, printed 1992), Monroe is posed in various quintessentially Canadian scenes. In some, the starlet is seated in a canoe holding a paddle, a red serge-garbed Mountie standing on guard close by. All but one image is set against the backdrop of Banff's wild, rugged and remote Rocky Mountain landscape. The series offers a version of the gift shop nationalism so familiar to many Canadians: empty, "pristine" landscapes whose status as national commodity is here reflected in the glamour of Hollywood celebrity. Yet one image disrupts the set: Monroe, standing on her crutches, a car just visible to her left. This single photograph disrupts the artificial alignment of landscape and nationalism and the ways in which that relationship is imbricated in an ideological project.



Glenn Lewis
Watch your step, you're supposed to be crippled... (detail), 1953, printed 1992
black and white photographs, edition 18/75
6 photos, 50.8 x 40.6 cm each
Collection of the Kamloops Art Gallery, Purchased
with the financial support of the Canada Council
for the Arts Acquisition Assistance Program
Photo: Cory Hope, Kamloops Art Gallery



Tania Willard
Secwepemculecw, 2009
 inkjet print on paper
 91.5 x 153.7 cm
 Collection of the Kamloops Art Gallery, Gift of the Artist
 Image courtesy of the Artist



Jin-me Yoon
Souvenirs of the Self (detail), 1991
 set of 6 postcards
 15.2 x 61.2 cm
 Collection of the Kamloops Art Gallery, Gift of the Artist
 Photo: Cory Hope, Kamloops Art Gallery

The commodification of landscape is also addressed by Tania Willard in her works *NDN Country, Secwepemc Nation* (2009) and *Secwepemculecw* (2009), although in this case the artist does so to remind viewers that the tourist trade in sublime landscapes is inseparable from the lasting effects of colonialism and the dispossession of Indigenous peoples. Indigenous place names connect Indigenous peoples to specific places, to the land, and carry knowledge that is passed down from generation to generation, forming a key component of their identities. “Kamloops” is derived from the Secwepemc Salish word Tk’emlúps, meaning “where the rivers meet.” In *Secwepemculecw* Willard re-appropriates the city of Kamloops logo, a name turned into logo in a process of colonial appropriation, and alters it to read “Secwepemculecw / Land of the Shuswap.” Willard’s gesture takes viewers back well over 150 years to a time when the land spoke in the voices of over 60 Indigenous languages, including Secwepemctsin, the language of the Secwepemc. According to Willard, “Secwepemculecw refers to not only the land base of Secwepemc Indigenous territories but also to the culture and governance, and the land itself in an animate way,” calling up the kinship and “embedded storyscapes within the

land.”⁴ The artist reminds us of the languages and the peoples who were present before the notion of *terra nullius* and the Doctrine of Discovery began to efface their presence and slowly eradicate both. Willard nourishes decolonization and underscores that “[a] language lost represents the closing of a door on our ability to understand ourselves in this place.”⁵

Jin-me Yoon also examines the way certain images of Canadian identity and landscape have become naturalized in her iconic series of photographs *Souvenirs of the Self* (1991). Yoon’s postcard series sees the artist insert herself into the centre of stereotypical tourist landscapes from Lake Louise to Banff National Park, directly questioning national identity and constructed myths of history and culture. Yoon asks viewers to question how they read the artist’s racialized body set against typical Canadian landscapes and scenes. Her emotionless expression interrogates the typical tourist gaze that seeks to claim territory by presuming to understand it, while simultaneously questioning the underlying assumptions that many colonial settlers still hold about who belongs to “their” nation. Recently Yoon has built on *Souvenirs* with a new set of postcards titled *Long View* (2017) that continues a conversation about migration and belonging, this time set in one of Canada’s most popular tourist sites—Pacific Rim National Park—a locale loaded with histories of displacement, Japanese internment and the Cold War.

Given the rise of anti-immigrant and far-right nationalism around the world, Ken Lum’s *There’s No Place Like Home* (2000) seems particularly timely. Lum combines close-up portrait photographs of women and men of various ethnic backgrounds with fictional dialogues to expose that negotiating the nation isn’t equally easy for everyone. The realities of migrants, refugees and people of colour are often at odds with the white, settler mainstream (despite Justin Trudeau’s recent disavowal that such a thing exists).⁶ Lum’s juxtaposition of text and image opens a dialogue about the relationship that

4 Tania Willard, “Rules for Disorder,” *Mice Magazine*, (Spring 2016), accessed May 10, 2017, <http://micemagazine.ca/issue-one/rules-disorder>

5 John Ralston Saul, “Response, Responsibility, and Renewal,” in *Response, Responsibility, and Renewal: Canada’s Truth and Reconciliation Journey*, eds. Gregory Younging et al. (Ottawa: Aboriginal Healing Foundation, 2009), accessed May 5, 2017, http://speakingmytruth.ca/downloads/AHFvol2/26_Saul.pdf

6 In 2015, Justin Trudeau told *The New York Times*, “There is no core identity, no mainstream in Canada.” Guy Lawson, “Trudeau’s Canada, Again,” *The New York Times*, December 8, 2015, accessed May 15, 2017, <https://www.nytimes.com/2015/12/13/magazine/trudeaus-canada-again.html>

people—and not just immigrants—have, in a supposedly multicultural society, with the idea of “home.”

Several other works in the exhibition also directly address the fact that restricting immigration from certain countries is a part of Canadian history that many would prefer to ignore or forget. The government’s refusal to allow 376 Punjabi immigrants from India—who arrived on the Japanese steamship the Komagatu Maru in 1914—is, like the Chinese head tax, part of this complex and difficult history. Roy Arden’s photoconceptual leanings are evident as he repurposes found archival photographs of the Komagatu Maru in his work, presenting a series of black and white images of the anchored boat and passengers as well as supporters from the Sikh community in Vancouver. Most noticeable are the government officials and the groups of gawkers: soldiers, sailors, immigration officials and newspaper reporters. Each photograph is paired with a number in white text against a black background, reflecting the artist’s interest in archival practices. These accession numbers appear with their corresponding images in the order they were received by the Vancouver Public Library and were collected in two groupings, years apart. Arden’s work calls into question the way history gets classified, framed, archived and collected by institutions. The gaps in the accession numbers signal the ways that the collection of visual documentation is never neutral. Instead, history is full of gaps, fissures, invisibilities and subjugated stories. Arden’s *Komagatu Maru* (1989) “locates the ‘problem of Canada’ within [a] history of power relations” that are all too often imagined away.⁷

In this context, the introduction in 1971 of the Multiculturalism Act was a radical departure for Canada and set in motion a difficult negotiation between the reasonable accommodation of difference and the treatment of all Canadians as equals. Part of the complex task at the heart of who we are as a country is how to acknowledge diversity and difference whilst presenting a cohesive national identity, one which today holds multiculturalism to be “a fundamental characteristic of Canadian heritage and identity.”⁸ From the 1970s onward, Toronto’s motto, “diversity is our strength,” began to take on the appearance of a feel-good Benetton ad. Divya Mehra, like Lum, takes aim at the ways in

7 Ian McKay, “The Liberal Order Framework: A Prospectus for a Reconnaissance of Canadian History,” *The Canadian Historical Review* vol. 81, no. 4 (December 2000): 624.

8 Eva Mackey, *The House of Difference: Cultural Politics and National Identity in Canada* (Toronto: University of Toronto Press, 2014), 15.

which official multiculturalism in Canada often glosses over the complexities of difference and the attendant continuation of inequality and oppression. In her large neon sculpture, *Without You I'm Nothing (Eating the Other)* (2014), Mehra questions the central importance of diversity for the maintenance of a hegemonic mainstream of "ordinary Canadians" (or "Old Stock"⁹ Canadians, to borrow Stephen Harper's term) that is comprised of the invisible, unmarked, empty category of "white." Mehra's inviting drive-thru-sign-cum-artwork that invites viewers to "Enjoy Diversity" belies the tension set up by her title, a tension at the heart of multiculturalism itself.

The history of the relocation and internment of Japanese-Canadians during World War II also challenges our imagined community's core values of benevolence and tolerance.¹⁰ Over 90 per cent of Japanese-Canadians were uprooted in some way during WWII and it wasn't until 1988 that the federal government finally issued an official apology for



Divya Mehra
Without You I'm Nothing (Eating the Other), 2014
neon sculpture
107 x 107 x 8 cm
RBC Art Collection
Photo courtesy of the Artist and
Georgia Scherman Projects

9 Stephen Harper used the phrase during a 2015 leader's debate. See Tu Thanh Ha, "Intentional or not, Harper's words draw a line between us and others," *The Globe and Mail*, September 18, 2015, accessed June 2, 2017, <https://www.theglobeandmail.com/opinion/intentional-or-a-slip-old-stock-canadians-is-always-a-message-to-the-others/article26424488/>

10 I borrow the term from Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London and New York: Verso, 1983).



Jana Sasaki
Final Evacuation, 1996
 photo etching on paper, edition 1/4
 18.0 x 14.0 cm
 Collection of the Kamloops Art Gallery
 Photo: Cory Hope, Kamloops Art Gallery

the ways they were mistreated.¹¹ As a fourth-generation Japanese-Canadian, the artist Jana Sasaki explores her family archive in a series of photo-etchings that grapple with her position as a Hapa, a person of hyphenated or mixed racial ancestry. In *Final Evacuation* (1996) the official government decree to detain and dispossess the Japanese in British Columbia and ship them to the province's interior is made personal and palpable by the use of an archival family photograph from 1941 of the artist's grandparents and their oldest son, overlaid with the text of the bureaucratic announcement requiring everyone "of Japanese origin" to report for forced evacuation. *A Mother's Thought* references Muriel Kitagawa, a woman born in Vancouver in 1912 who worked as a newspaper editor and published a collection of letters and essays about the injustices of the Canadian government's policies and the perceptions of Japanese Canadians during World War II in 1985. The print makes use of a photograph of Sasaki's father in the bottom left and her uncles who were interned to work on sugar beet farms near Lethbridge, Alberta, where many Japanese-Canadians remained after the war. Sasaki's prints suggest that the effects of a racist government policy are

11 James H. Marsh, "Japanese Internment: Banished and Beyond Tears," *The Canadian Encyclopedia*, accessed June 4, 2017, <http://www.thecanadianencyclopedia.ca/en/article/japanese-internment-banished-and-beyond-tears-feature/>

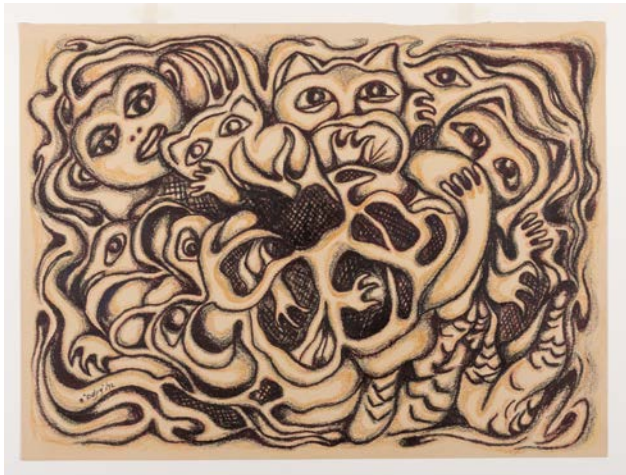
not just bureaucratic, but are deeply personal injustices that resonate across generations. Juxtaposing family photographs, a handwritten letter and documentary images of the living conditions in an internment camp with the prints' torn and decayed edges works to create an historical record unlike that found in any archive.

The Japanese internment also directly impacted the life of one of Canada's most renowned artists. Takao Tanabe came to art-making slightly later in life, finding his way to landscape painting and printmaking through early forays into geometric abstraction, reversing the typical route of artistic progression. Born in Prince Rupert in 1926, Tanabe was interned with his Japanese-Canadian parents in the interior of BC in 1942 and was later transferred to a prison farm in Manitoba. After the war, Tanabe attended the Winnipeg School of Art where he explored and experimented with colour and form to create abstracted interpretations of the prairie landscape. In 1980 he returned to BC, settling on Vancouver Island. *Skincuttle Bay* (1986) and *Marble Island, Q.C.I.* (1995) retain Tanabe's early abstract tendencies: eliminating non-essential details, portraying serene compositions of islands off the coast of Haida Gwaii that draw the viewer into their moody atmosphere. The seascape lends itself particularly well to Tanabe's interest in minimalism while the materiality of the lithographic process counters the romanticized landscapes of the Group of Seven. The regionalism of these west coast vistas also disrupts the hold of the northern Ontario wilderness on the popular imagination.

Wally Dion also addresses the impact of human technologies on our lives and environments, using discarded computer circuit boards to evoke a traditional star blanket, a pattern that originated among the Sioux tribes and spread throughout the Plains region. Star quilts are but one form of crafting that Indigenous North Americans borrowed from European traditions, adapting it by piecing cloth diamonds into the shape of the traditional eight-pointed star design of the Sioux. Dion creates artworks that imagine an alternative Indigenous future, helping to dismantle any lingering notion of Indigenous peoples as a "vanishing race." As new media artist Skawennati says, "When you think of an Aboriginal person, what do you see in your mind's eye? A sepia-toned photograph of a dark-skinned man wearing feathers and buckskin, carrying a tomahawk? Or what about a vibrantly coloured video clip of a dark-skinned man wearing a Starfleet uniform and carrying a tricorder? What about a tan man jetpacking down the flyway, lit by brilliant



Alex Janvier
A Real Feather, 1972
 acrylic on card
 25.5 cm diameter
 Collection of the Kamloops Art
 Gallery, Gift of John E.H. Ward
 Photo: Cory Hope, Kamloops Art Gallery



Daphne Odjig
Nanabush and His Friends, 1972
 pastel on paper
 52.0 x 40.8 cm
 Collection of the Kamloops Art Gallery, Purchased
 with the support of the Canada Council for the
 Arts Acquisition Assistance Program, Ken Lapin,
 Elizabeth Illsey, Linda and Manny Jules, and
 the financial support of the Province of BC
 Photo: Cory Hope, Kamloops Art Gallery

billboards, seamless and seemingly endless?"¹²

There have been very few large-scale retrospectives or solo exhibitions of Indigenous art in Canada and so it felt long overdue that Alex Janvier (of Dene Suline and Saulteaux descent) was finally honoured, at the age of 81, with a major touring retrospective in 2016. After being uprooted from his family to attend the Blue Quills Indian Residential School in Alberta, Janvier discovered art-making as way to express his personal trauma and explore his Indigenous identity. The influence of Wassily Kandinsky and Paul Klee can be felt in *A Real Feather* (1972), a work that is consistent with the artist's practice of integrating abstract and representational imagery with its sinuous lines and abstracted bold white, blue and green forms to create an almost totally non-objective, linear painting that nevertheless retains some sense of representational imagery. Whereas similar works from this period like *Eagle Insect* (1974) express Janvier's environmental concerns, *A Real Feather* suggests a desire to portray the importance of feathers in

12 Jason Edward Lewis and Skawennati, "Creating Aboriginal Territories in Cyberspace," (keynote address presented at *Differential Mobilities: Movement and Mediation in Networked Societies*, Concordia University, Montreal May 2013). Accessed May 28, 2017, http://www.obxlabs.net/downloads/presentations/pcond_creating_territories_in_cyberspace_text.pdf

regalia and ceremony for the peoples of the Plains, while the circular form (which appears throughout his oeuvre) recalls the pounding rhythm of ceremonial drums. Janvier's painting style, inspired by the northern Plains traditions of abstraction, sets him apart from other Indigenous artists of the time including his fellow "Indian Group of Seven" members Norval Morrisseau and Daphne Odjig.

Unlike Janvier, Daphne Odjig explored Anishinaabe legends and characters through modernist painting techniques in an expressive visual language that retains figuration. A self-taught artist, Odjig would spend hours studying and copying works at the Royal Ontario Museum and the Art Gallery of Ontario. She was painting with a fervour in the early 1960s but it was after a visit home to Manitoulin Island, Ontario, in 1964 that Odjig reconnected with her heritage, starting her on a long journey of activism and advocacy for Indigenous literacy and art. She began to illustrate the traditional legends as well as the darker histories of upheaval, land loss and survival that affected her people. The trickster figure of Nanabush appears repeatedly in Odjig's oeuvre. Painted in the same year as Janvier's *A Real Feather*, *Nanabush and His Friends* (1972) reveals Odjig's knowledge of European modernism in her representation of Nanabush—who in some legends is creator of the present world, trickster figure, hero—intertwined and connected to his friends in a manner indicative of an indigenous cosmology that sees all living things, sky and land, as connected in an image that stresses the importance of cultural preservation. Odjig's depiction of Nanabush reminds us there are many origin stories, from Raven to Sky Woman. These tales date back thousands of years, well beyond the 150 years currently on many people's minds. This theme continues in *Indian Day School* (1978), a serigraph print of young Indigenous children gathered together and ushered forward by what are likely religious or government officials. Odjig makes a powerful statement in her use of vibrant bold colours for the bodies and faces of the young children, their blues and reds offset by the washed-out palette of the adults standing watch over them.

Anishinaabe artist Rebecca Belmore's *Torch* (2006) is part of an ongoing body of photographic work that often uses metaphor to represent the trauma and pain of colonial oppression. The "torch" of liberty calls up the attendant symbolic meanings of Lady Liberty's flame—the light of freedom that illuminates the way to enlightenment.¹³ The arm

13 John Potts, "The Theme of Displacement in Contemporary Art," *E-rea* vol. 9 no. 2 (2012), accessed April 25, 2017, <https://erea.revues.org/2475?lang=en>

of Liberty is here inverted and bound tightly with the Stars and Stripes of the American flag, the “flame” is snuffed out, replaced by a fist of long black hair—a comment on the importance of hair to Indigenous peoples. The work reminds us that the ideals of the Age of Reason were also at the heart of the violent appropriation of Indigenous land, binding the fate of Indigenous groups to the state. From a Canadian vantage point, Belmore may be asking us to consider the arbitrary border that has divided numerous Indigenous nations across North America and the suffocating restrictions felt by Indigenous peoples in the face of “liberty.”

Imagining an “AlterNation” in 2017 should be seen as a difficult task. Building a society differently, one that is more tolerant, accommodating, equal and one that attends to reconciliation, cannot and should not be easy. Canada remains a work in progress, and while some might say that our lack of a clear identity is a problem, it is perhaps this continual process of negotiation and becoming that is our greatest strength. At the heart of our nation(s) is a desire to keep evolving, to wrestle with our past to construct a better society tomorrow and the artworks in *AlterNation* reveal differing ways of thinking about and knowing ourselves. Canada is radical precisely because we remain open and welcoming, with the space—both physical and philosophical—for “multiple identities and multiple loyalties, for an idea of belonging which is comfortable with contradictions.”¹⁴ This is certainly worth celebrating.

Dr. Devon Smither
Assistant Professor of Art History/Museum Studies, University of Lethbridge

14 John Ralston Saul, “Canada’s multiculturalism: A circle, ever edging outwards,” *The Globe and Mail*, April 22, 2016.

Roy Arden
Komagata Maru, 1989
18 black and white photographs
40.5 x 25.5 cm each
Collection of the Morris and Helen Belkin
Art Gallery, The University of British
Columbia, Gift of the Artist, 1994
Photo courtesy of Surrey Art Gallery



Rebecca Belmore
Torch, 2006
digital print on paper, AP#2
30.5 x 18.0 cm
Collection of the Kamloops Art Gallery, Gift
from the Estate of Jann LM Bailey
Photo: Cory Hope, Kamloops Art Gallery



Edward Burtynsky
*Alberta Oil Sands #14, Fort McMurray,
Alberta, Canada, 2007*
chromogenic print
122.0 x 163.3 cm
Collection of the Vancouver Art Gallery, Gift of the Artist
Photo © Edward Burtynsky, courtesy Metivier
Gallery, Toronto / Paul Kuhn Gallery, Calgary



Wally Dion
Star Blanket, 2006
printed circuit boards, brass wire and
acrylic paint with copper tubing
170.0 x 177.8 cm
Collection of the Saskatchewan Arts Board
Photo courtesy of the Saskatchewan Arts Board



Aganetha Dyck
The Helmet, 2000
hockey helmet, beeswax, wooden box with metal grate
47.0 x 50.8 x 43.2 cm
Collection of the Kelowna Art Gallery,
Gift of Deborah Dyck, 2005
Photo: Yuri Akuney, Digital Perfections



Aganetha Dyck
Hockey Night in Canada, 1976–81
16 shrunken wool toques
each between 9 and 17.8 cm diameter
Collection of the Kelowna Art Gallery, purchased with the
support of the Canada Council for the Arts Acquisition
Assistance program and supporters of the gallery, 2004
Photo: Yuri Akuney, Digital Perfections



Farheen HaQ
Revelation, 2015
colour video with sound and brick installation
installation dimensions variable, video loop 45 seconds
Courtesy of the Artist



Alex Janvier
A Real Feather, 1972
acrylic on card
25.5 cm diameter
Collection of the Kamloops Art Gallery,
Gift of John E.H. Ward
Photo: Cory Hope, Kamloops Art Gallery



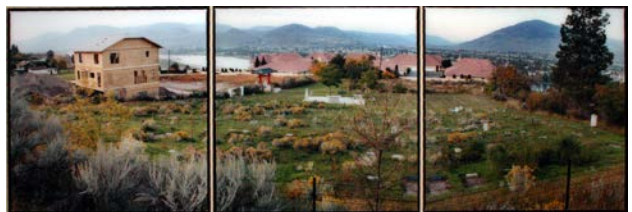
Vitaly Komar and Alexander Melamid
Canada's Most Wanted, 1999
 oil on canvas
 68.0 x 98.5 cm
 Collection of the Vancouver Art Gallery,
 Commissioned by the Vancouver Art Gallery
 Photo: Rachel Topham, Vancouver Art Gallery



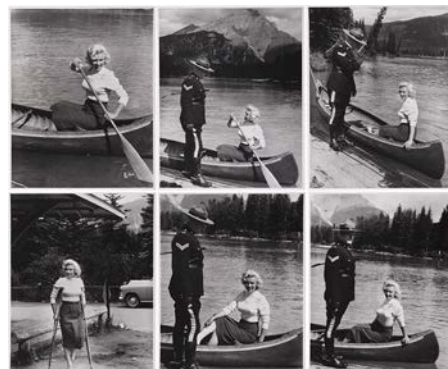
Vitaly Komar and Alexander Melamid
Canada's Most Unwanted, 1999
 oil on paperboard
 23.0 x 15.3 cm
 Collection of the Vancouver Art Gallery,
 Commissioned by the Vancouver Art Gallery
 Photo: Rachel Topham, Vancouver Art Gallery



Eileen Leier
The Chinese Graveyard: Hudson's Bay Trail, Kamloops, 2004
 chromogenic prints
 3 panels, 91.4 x 91.4 cm each
 Collection of the Kamloops Art Gallery, Purchased
 with the financial support of the Canada Council
 for the Arts Acquisition Assistance program
 and the Fred Doubt Memorial Fund
 Photo: Victor Hamm



Glenn Lewis
Watch your step, you're supposed to be crippled..., 1953, printed 1992
 black and white photographs, edition 18/75
 6 photos, 50.8 x 40.6 each
 Collection of the Kamloops Art Gallery, Purchased
 with the financial support of the Canada Council
 for the Arts Acquisition Assistance Program
 Photo: Cory Hope, Kamloops Art Gallery



Ken Lum
There's No Place Like Home, 2000
 digital print on paper, edition 3/100
 26.3 x 96.3 cm
 Collection of the Kamloops Art Gallery
 Photo: Cory Hope, Kamloops Art Gallery



Divya Mehra
Without You I'm Nothing (Eating the Other), 2014
 neon sculpture
 107 x 107 x 8 cm
 RBC Art Collection
 Photo courtesy of the Artist and Georgia Scherman Projects



Daphne Odjig
Nanabush and His Friends, 1972
 pastel on paper
 52.0 x 40.8 cm
 Collection of the Kamloops Art Gallery, Purchased with the support of the Canada Council for the Arts Acquisition Assistance Program, Ken Lapin, Elizabeth Illsey, Linda and Manny Jules, and the financial support of the Province of BC
 Photo: Cory Hope, Kamloops Art Gallery



Daphne Odjig
Indian Day School, 1978
 screenprint on paper, AP
 46.3 x 62.2 cm
 Collection of the Kamloops Art Gallery, Gift of Stan Somerville
 Photo: Cory Hope, Kamloops Art Gallery



Jana Sasaki
Final Evacuation, 1996
 photo etching on paper, edition 1/4
 18.0 x 14.0 cm
 Collection of the Kamloops Art Gallery
 Photo: Cory Hope, Kamloops Art Gallery



Jana Sasaki
A Mother's Thought, 1996
 photo etching on paper, edition 2/5
 18.0 x 14.0 cm
 Collection of the Kamloops Art Gallery
 Photo: Cory Hope, Kamloops Art Gallery



Jana Sasaki
Temporary Quarters, 1996
 photo etching on paper, edition 1/4
 18.0 x 14.0 cm
 Collection of the Kamloops Art Gallery
 Photo: Cory Hope, Kamloops Art Gallery



Henry Speck
Beaver – Tsow, 1963
 silkscreen on paper
 62.2 x 48.2 cm
 Collection of the Kamloops Art Gallery, Gift of Eleanor Vernon
 Photo: Cory Hope, Kamloops Art Gallery



Henry Speck
Raven – Gwa we na, 1963
silkscreen on paper
62.2 x 48.2 cm
Collection of the Kamloops Art Gallery, Gift of Eleanor Vernon
Photo: Cory Hope, Kamloops Art Gallery



Takao Tanabe
Skincuttle Bay, 1986
lithograph on Arches paper, AP 5/5
43.3 x 84.1 cm
Collection of the Kamloops Art Gallery, Gift of Anona Thorne
Photo: Cory Hope, Kamloops Art Gallery



Takao Tanabe
Marble Island, Q.C.I., 1995
lithograph on paper, AP 5/7
46.3 x 89.5 cm
Collection of the Kamloops Art Gallery, Gift of Anona Thorne
Photo: Cory Hope, Kamloops Art Gallery



Joyce Wieland
O Canada, 1972
lithograph on silk
57.5 x 75.3 cm
Collection of the Vancouver Art Gallery,
Gift of Michael Audain
Photo: Vancouver Art Gallery



Tania Willard
NDN Country, Secwepemc Nation, 2009
 silkscreen on paper, edition 11/18
 26.3 x 26.5 cm
 Collection of the Kamloops Art Gallery, Gift
 from the Estate of Jann LM Bailey
 Photo: Cory Hope, Kamloops Art Gallery



Tania Willard
Secwepemculecw, 2009
 inkjet print on paper
 91.5 x 153.7 cm
 Collection of the Kamloops Art Gallery, Gift of the Artist
 Image courtesy of the Artist



Jin-me Yoon
Souvenirs of the Self, 1991
 set of 6 postcards
 15.2 x 61.2 cm
 Collection of the Kamloops Art Gallery, Gift of the Artist
 Photo: Cory Hope, Kamloops Art Gallery



Jin-me Yoon
Long View, 2017
 set of 6 postcards
 10.0 x 91.3 cm
 Courtesy of the Artist, Commissioned by Partners
 in Art for *Landmarks2017/Repères2017*
 Image courtesy of Partners in Art



Sharyn Yuen
Sojourner, 1992
 sandblasted glass, photo transfer, wood, steel
 six panels, 61.0 x 91.0 cm each
 Collection of the Kamloops Art Gallery,
 partial gift of the Artist
 Photo: Kim Clarke





Aganetha Dyck
Hockey Night in Canada, 1976–81
16 shrunken wool toques
each between 9 and 17.8 cm diameter
Collection of the Kelowna Art Gallery, purchased with the
support of the Canada Council for the Arts Acquisition
Assistance program and supporters of the gallery, 2004
Photo: Yuri Akuney, Digital Perfections

kamloops ART GALLERY

