

BARRY ACE



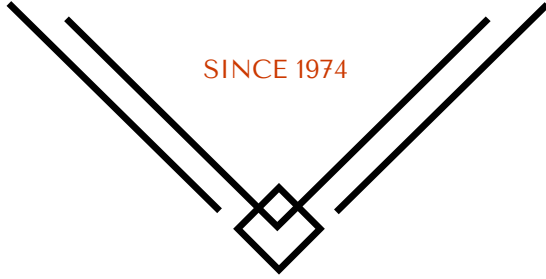
NAYAANO

NIBIIMAANG

GICHIGAMIIN



PRESENTED BY
OJIBWE CULTURAL FOUNDATION



SINCE 1974



Ontario
Trillium
Foundation



Fondation
Trillium
de l'Ontario



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



Aboriginal Affairs and
Northern Development Canada

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Waaboowan Miinwaa Mnomanjwaang

Pii Anishinaab miig wet waaboowan niibna te enedaagoongaadeg washe gchi mnowaabmewhziit gaa wiiyaah, wankiiwendmowin, mnobimaadziwin, miinwaa nogdoowendewin.

Naandaa waaboowanan, Barry Ace ezhitoojin, Gchi Gaamiin je, mii maada eshi waabjigaadek newi. Newi waaboowanan pii waamdoowem mii zhi temgak wii gkenjigaademgak gaa bee zhizhibiziiwad Anishinaabek zhwii Gichi Gaaming gaa zhiwaabjigewaas gii begchi znagziwat miinwaa gchi gshkitoonah wii mnonaaggaweziywaad. Wi megwaa etemgak noongo daankaaznaah wii waamdoowet gaashishii-ii-iwaat gegoo zhitoowaat gchi zhaazhi. Barry Ace kidaa naahaak Hudsons Bay Company miinwaa gaa zhinokaazaang waaboowanan dibezhkoo zhoo'ya.

Miidash noong aapje niizaandoon Gchi Gaamiin kina goji bejibaabgat wiibenaachjigaademgaak dash nwi. Tamgaad kendmaaziiwin gaabe zhizhwibziwat Anishnaabek giibegdagtood wii gkendmowad myaah go gaabi zhiwibag miinwaa mno bimaadziwin wii bibaanodchigaademgaak. Naandaa waaboowanan gaa zhijegaadegan newije Gchi Gamiin kina wiiwaabdaamaang ezhiwebsk newi. Wnesh ge giiniwi gezhchigengobaa wii waadowenhying eshizaagtooying Gchi Gamiin eshi gchi kenoomaading wii nogdowendiziimgak newi. Wii waab ndowehying kina mziakiing naadmaagemgak, maada aapjinishing nbiish oodi bezigkaamgaak. Aniish ge shimaajishkaayiing? Begesh na bebezhiig wiikgejitoowad wii waabndowewaad eshi gchi pii tendmowaad newi Gchi Gaamiin. Mii dash je mnaadaadenjigaademgaak newi Gchi Gamiin eshdoowenedaagaggwag.

Waubwun: blankets and tenderness

Love and caring are beyond universal, the first and deepest human emotions present from birth. Acts of caring and tenderness are so important to the human soul that when they are witnessed or shared, even if not directly intended for the viewer, they land deep in the lasting recollections of the heart. In Anishinaabe culture the gift of a blanket is one such gesture. It intends a caring for the recipient that goes beyond the tangible, a wish for physical comfort, hope for safety, and protection from the elements. When the blanket is handmade the intentions amplify, to enrobe the loved one in colours and symbols, to champion them, adorn them. It is a gift that proclaims the tenderness of affection.

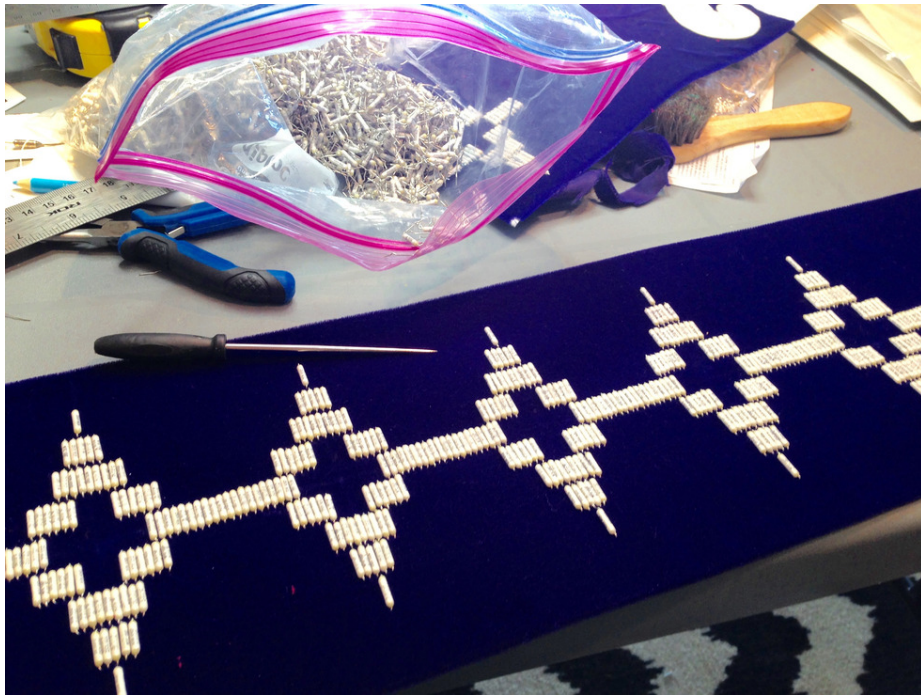
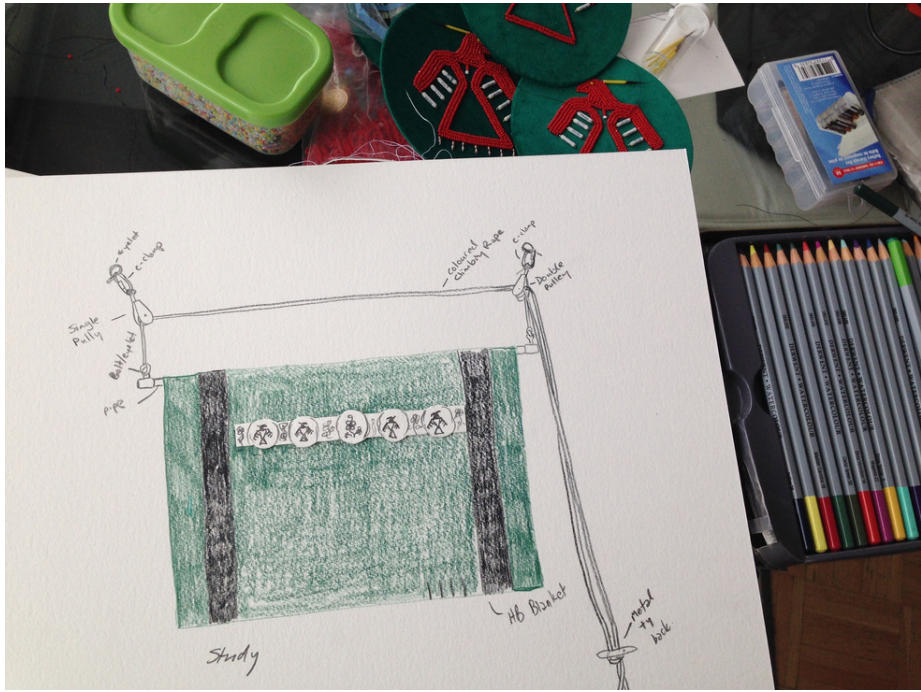
The blankets Barry Ace has created for the Great Lakes are just such a gesture. These blankets address the common history of our peoples on this amphitheater of Great Lakes as they have borne witness to our struggles and triumphs. Using modern materials and traditional designs, Ace references the Hudsons Bay Company, and the historical use of blankets as currency. Now more than any time in our shared history our lakes are threatened on all sides. These bodies of water that hold the memory of our peoples are struggling to maintain clarity, and health in the face of growing industrial attack. These blankets created for each of the Great Lakes are a call to all of us. How can we too show our love and affection for this amazing system. Recognizing its importance globally as a major source of the worlds fresh water, how will we choose to move forward? Hopefully in the manner of individuals who take the time to feel and express love, and tenderness, leading to the respect this remarkable watershed deserves.

Anong Beam
Art Director
Ojibwe Cultural Foundation

Barry Ace is a practicing visual artist and the recipient of the K.M. Hunter Visual Artist Award for 2015. Drawing inspiration from multiple facets of traditional Anishinaabeg culture, he creates objects and imagery that utilize many traditional forms and motifs. He then disrupts the reading of these works with the introduction of other elements, endeavouring to create a convergence of the historical and the contemporary. His work can be found in numerous public and private collections in Canada and abroad. He is a band member of M'Chigeeng First Nation, Manitoulin Island (Ontario) and is represented by Kinsman Robinson Galleries in Yorkville (Toronto).

Nayaano-nibiimaang Gichigamiin: The Great Lakes

This exhibition presents a new series of Anishinaabeg honouring blankets and Anishinaabeg honouring bandoliers for The Five Great Lakes; M'Chigeeng First Nation; and Lake Mindemoya. Hudson Bay trade blankets are adorned with individual blanket strips with intricate floral motifs composed from glass beads and electronic components (capacitors, resistors, and diodes). Each blanket is a homage to Nayaano-nibiimaang Gichigamiin as the traditional homeland of the Anishinaabeg. Animated Anishinaabeg bandoliers are individually embellished with complex beadwork and electronic component floral motifs and embedded with new media digital tablets streaming images and video acknowledging the long-standing cultural continuity and the on-going confluence between the historical and contemporary in Anishinaabeg culture.

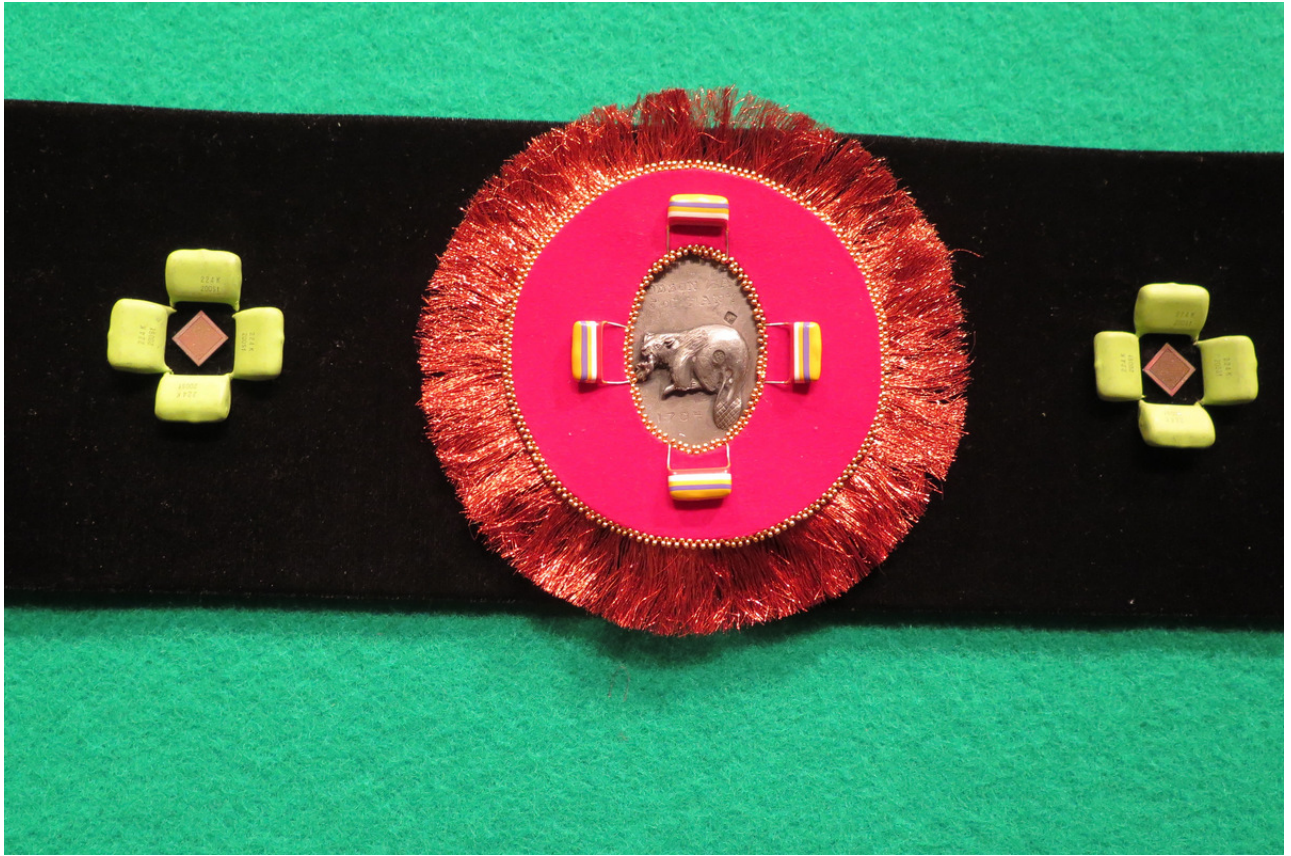


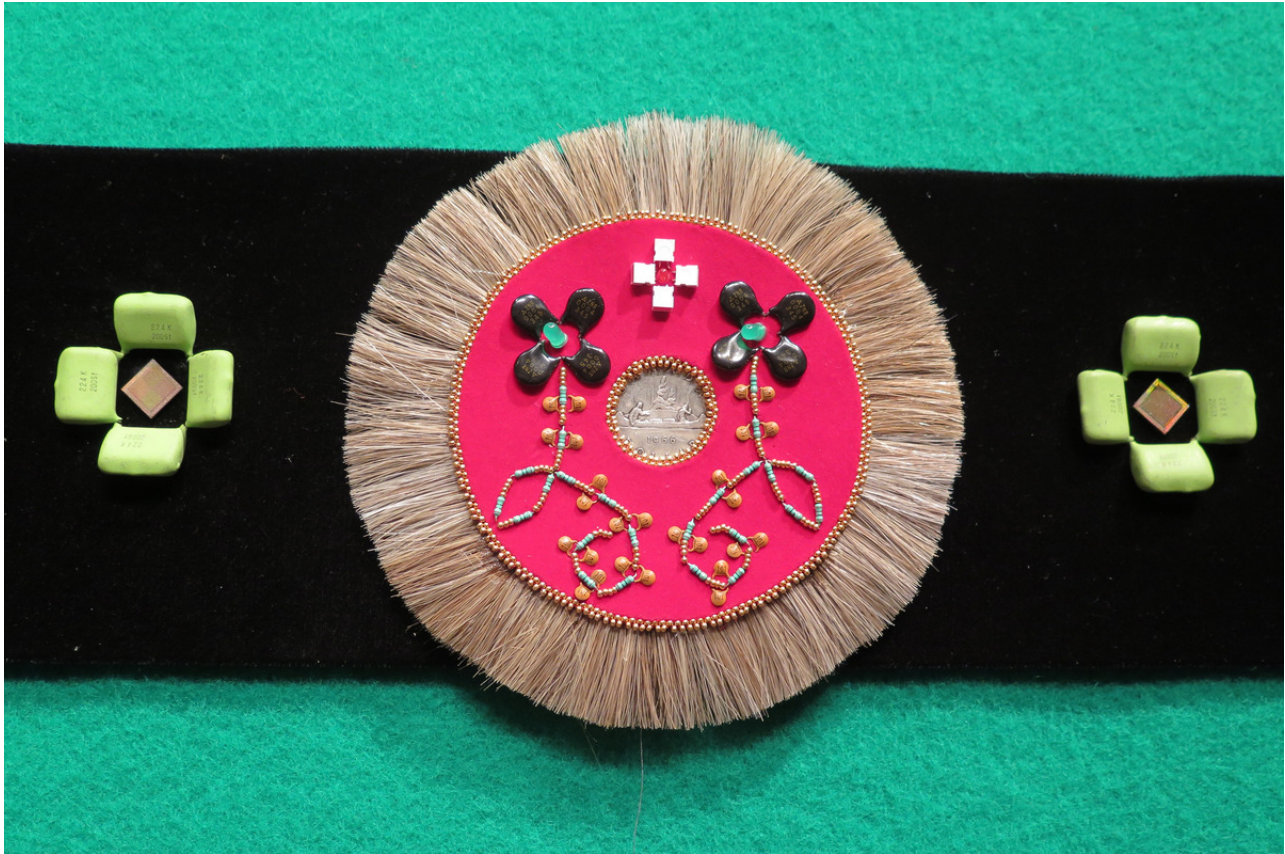














Aanikegamaa-gichigami: Lake Erie (Chain of Lakes Sea) (2016). Hudson Bay blanket, velvet, beads, transistors, metal, mountain climbing rope. 183 x 228 cm.



Gichi-zaaga'igan Lake Ontario (Big Lake) (2016). Hudson Bay blanket, velvet, beads, transistors, horse hair, metal, mountain climbing rope. 183 x 228 cm.



Gichi-aazhoogami-gichigami: Lake Huron (Great Crosswaters Sea) (2016). Hudson Bay blanket, velvet, beads, capacitors, resistors, light emitting diodes, horse hair, copper wire, metal, mountain climbing rope. 183 x 228 cm.



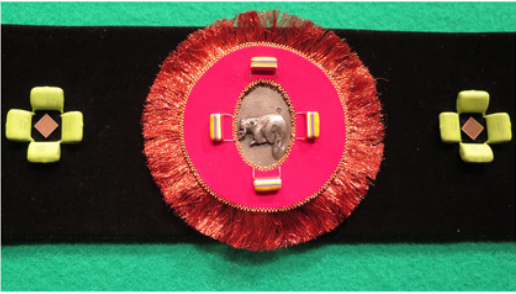
Anishinaabewi-gichigami: Lake Superior (Anishinaabeg Sea) (2016). Hudson Bay blanket, velvet, beads, capacitors, resistors, light emitting diodes, micro chips, horse hair, silver dollars, pewter, copper wire, metal, mountain climbing rope. 183 x 228 cm.



Ininwewi-gichigami: Lake Michigan (Illinois Sea) (2016). Hudson Bay blanket, velvet, beads, resistors, horse hair, metal, mountain climbing rope. 183 x 228 cm.



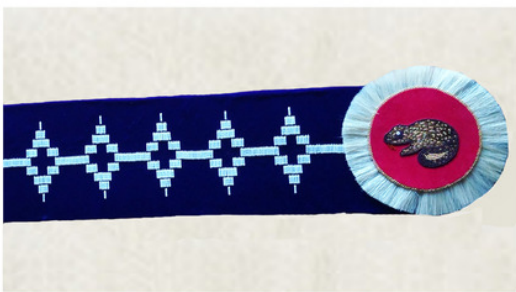
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M.M.A.K student hard at work on his
clan robe

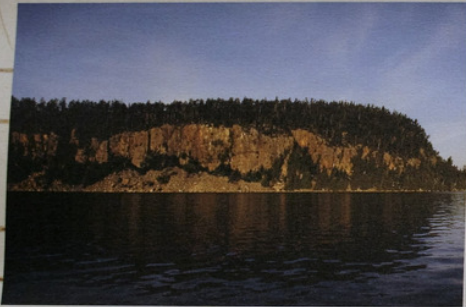


The Mnidoo Mnising Anishinabek Kinomaage (M.M.A.K) students participating in Barry Ace's Clan Robe Workshop



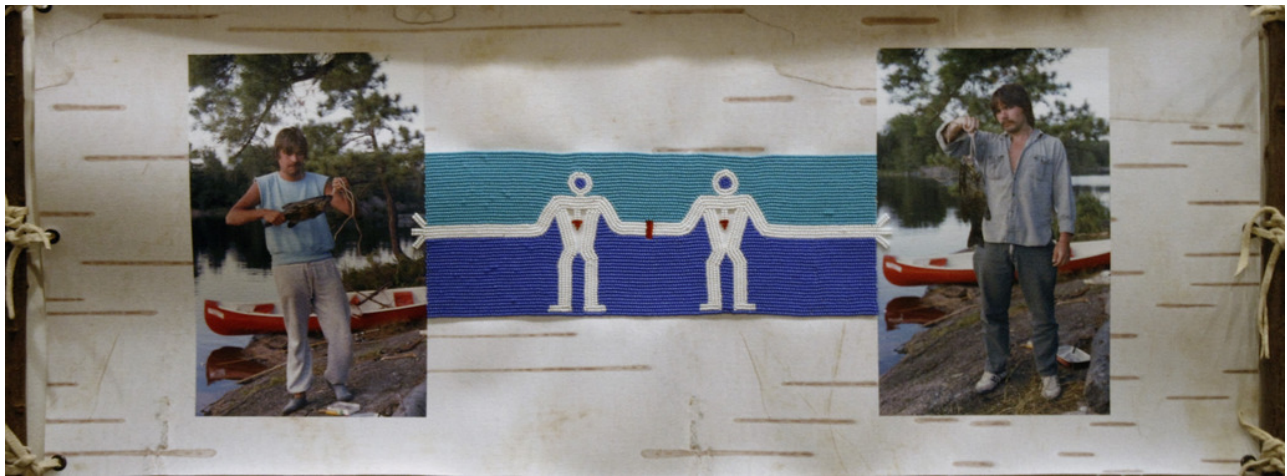
Bandolier Bag for M'Chigeeng, FN
Ojibwe Cultural Foundation Permanent Collection - Gift of the artist

'Memory Landscapes'











SPC 016008.23



820

Nah-gua-e-gah-bow, [Standing Forward.
Chief of Rabbit Lake Chippewas.

[copy neg. No. 56, 550]

SELECTED GROUP AND SOLO EXHIBITIONS

2017 TBA Group Exhibition - Algoma Art Gallery, Sault Saint Marie. Curated by Rosalie Favell.

Barry Ace and Wally Dion. Two-person exhibition. Media Gallery. Urban Shaman. Winnipeg, Manitoba. (January - February).

2016 -Punctured Landscape Passage Marqué. Group exhibition. Canada Council for the Arts, Âjagemô Art Space, Ottawa, Ontario. (May 12 to October 2, 2016). Curated by Kegan McFadden.

Nayaano-nibiimaang Gichigamiin: The Great Lakes. Solo exhibition. Ojibwe Cultural Foundation. M'Chigeeng, Manitoulin Island, Ontario. (August - October). Touring- Art Gallery of Sudbury (TBA). (Catalogue with essay by Anong Beam).

Mnemonic (Re)Manifestations. Solo exhibition. Great Hall Gallery, Wanuskewin Heritage Centre. Saskatoon, Saskatchewan. (April 23- June 30). (Catalogue with essay by Alan Corbiere).

Mnemonic (Re)Manifestations. Solo exhibition. Karsh-Masson Gallery. Ottawa, Ontario. Dates. (January 28 - March 6). (Catalogue with essay by Alexandra Kahseeni:io Nahwegahbow).

City of Ottawa Collection – This Is Us Now. Ottawa City Hall Art Gallery, Ottawa, Ontario. (December 10 - January 17)

2015 Native Fashion Now- North American Indian Style. Group exhibition. Peabody Essex Museum November 21, 2015 to March 6, 2016. Travelling 2016 - 2017: Portland Art Museum (Oregon); Philbrook Museum of Art (Oklahoma), Smithsonian Institution's National Museum of the American Indian (New York City). Curated by Karen Kramer. (Catalogue with essay by Karen Kramer).

Temporal (Re)Imaginings. Group exhibition. Canada Council for the Arts Âjagemô Art Space, Ottawa, Ontario. (November 10 - April 30, 2016). Curated by Alexandra Kahseeni:io Nahwegahbow.

Aazhooningwa'igan "It is worn across the shoulder." Solo exhibition. Trinity Art Gallery at the Shenkman Arts Centre, Orleans, Ontario. (October 22 - November 24, 2015).

20/20: Workers Arts & Heritage Centre 20th Anniversary Exhibition. Group Exhibition. Workers Arts and Heritage Centre, Hamilton, Ontario (September 11. - December 19).

Mnemonic Manifestations. Solo exhibition. Latcham Art Gallery, Stouffville, Ontario. (July 9 - August 15). Catalogue.

Memory Landscape. - Solo Exhibition, Museu Nogueira da Silva, Universidade do Minho, Braga, Portugal (January - February 2015).

2014 Ottawa International Animation Festival. Group Exhibition, Arts Court Library, Ottawa, Ontario (September 2014)

Textile Show Gallery 101 - Group exhibition, Ottawa, Ontario (August - September 2014).

Surveillance (007 with artCodex and Special Northern Agent Barry Pottle), Five Myles Gallery, Brooklyn, New York, USA (June 2014).

2013 City of Ottawa Recent Fine Art Acquisitions Ottawa City Hall Art Gallery, Ottawa, Ontario (September - October 2013)

SCOUT (007 with Special Agent Howard Adler) Blink Gallery, Ottawa, Ontario (August - September 2013).

Walking with Our Sisters - A Commemorative Art Installation for the Missing and Murdered Indigenous Women of Canada and the USA. International touring group exhibition (August 2013 to 2019).

In/Digitized – Indigenous Culture in a Digital World (007 with Special Agent Robert Houle) – Galerie SAW Gallery, Ottawa Ontario (June 2013).

Partnership with Creative Cities Network Summit 2013 and National Gallery of Canada's Sakahàn.

2012 Four Contemporary Artists - Ace, Devine, Favell, Houle. Carmel Art Gallery, Ottawa, Ontario. (November 2012).

Ottawa Ontario 7 (007 with Special Agent Bonnie Devine) - Inaugural Exhibition (007 are Ace, Favell, Noganosh, Shebageget, Smith, Yerxa, Bear Witness) Gladstone Hotel, Toronto, Ontario (Nov. - Dec. 2012).

Changing Hands 3 – Art Without Reservations, Museum of Art and Design, New York City, USA (June 26 to October 21, 2012). International touring group show. Catalogue.

2011 Robert's Paintings. Shelley Niro -Director – Paris/Ojibwa performance works in documentary film based on the life career of artist Robert Houle.

First Nations Art 2011. Group Exhibition. Woodland Cultural Centre Brantford, Ontario, May 2011. Catalogue.

N'nisidwaamdis: "I Recognize Myself". Group Exhibition. Ojibwe Cultural Foundation, Manitoulin Island, Ontario; Workers' Arts and Heritage Centre Gallery, Hamilton, Ontario. Curator - Crystal Migwans. Catalogue.

2010 A Reparative Act – 4 solo dance performances in Paris, France - Maungwaudaus (Great Hero) – At the Louvre; Noodinokay (Furious Storm) – In the Tuileries; Mishshemong (King of the Loons) – Place de la Concorde; Saysaygon (Hail Storm) – L'Esplanade des Invalides. 2010.

First Nations Art 2010. Group Exhibition. Woodland Cultural Centre, Brantford, Ontario June 2010. Catalogue.

"m̄ntu'c - little spirits, little powers" Group Exhibition. North American Native Museum, Zurich, Switzerland. April 8, 2010 - November 14, 2010. Catalogue. Meditations on Memory – A Metaphysical Dance. Solo Exhibition. May 2010 – Alcove Gallery, Ottawa International Airport in collaboration with Gallery 101 React – (new media group exhibition). Alternator Gallery, Kelowna, British Columbia, Spring 2010

2009 Home/land and Security Group Exhibition. Render Art Gallery, University of Waterloo, Ontario. Curator – Jeff Thomas. November 5, 2009 - February 12, 2010.

2006 50 Years of Pow wow. Group exhibition. Castle Gallery, College of New Rochelle, New Rochelle, New York. USA. September 10, 2006 – November 22, 2006.

2006 Playing Tricks. Two person exhibition with Maria Hupfield. American Indian Community House. Curator - Ryan Rice. March 25, 2006 - April 22, 2006 New York City, New York. USA.

2005 Super Phat Nish. Solo exhibition. The Art Gallery of Southwestern Manitoba. Curator - Catherine Mattes. February 25, 2005 - April 9, 2005. Brandon, Manitoba.

2003 The Dress Show: La mode dans tous ses états. Group exhibition. The Leonard and Bina Art Gallery. Curator - Lynn Beavis. April 22 - May 31, 2003. Concordia University, Montréal, Quebec.

Everyday Light - A Collection of Photos and Memories of Our Past.
Touring Group Exhibition. Fall 2002 - Fall 2005. Thunder Bay Art Gallery,
Thunder Bay, Ontario. Catalogue.

Contract. Beaded page of Indian Act for artist Nadia Myer's solo exhibition.
Curator - Rhonda Meier. May-June 2002. Gallerie Oboro, Montreal, Quebec.

2001 Interface: Textile, Technology and the Personal. Group
exhibition. Curator - Lynn Beavis. July 19, 2001 - August 3, 2001. White
Mountain Academy for the Arts, Elliot Lake, Ontario.

In Control - Luminous Gravity. Group exhibition. Gallery SAW and SAW
Video, Registry Building, Ottawa, Ontario.

2000 Urban Myths: Aboriginal Artists in the City. Group exhibition.
July 10, 2000 - September 24, 2000. Curators - Sandra Dyck and Jeffery
Thomas. Karsh-Masson Gallery, Ottawa City Hall, Ottawa, (Catalogue).

First Nations' Art 2000. Group exhibition. May 14 to August 31, 2000.
Woodland Cultural Centre, Brantford,
Ontario.

1999 Emergence from the Shadows - First Peoples Photographic
Perspectives. Group exhibition. Curator - Jeffrey Thomas.
October 28, 1999 to January 2002. Canadian Museum of Civilization, Hull,
Quebec.

Tattoo Nation. Group exhibition with Nation to Nation (Montreal) National
touring exhibition.

1998 101 Frames.: Gallery 101 Annual Art Auction. Ottawa, Ontario.

First Nations Art 98. Group exhibition. May 3-31, 1998. Woodland Cultural
Centre, Brantford, Ontario.

Modern Indians Standing Around at the Post. Solo exhibition.

March 28-April 25, 1998. Gallery 101, Ottawa, Ontario.

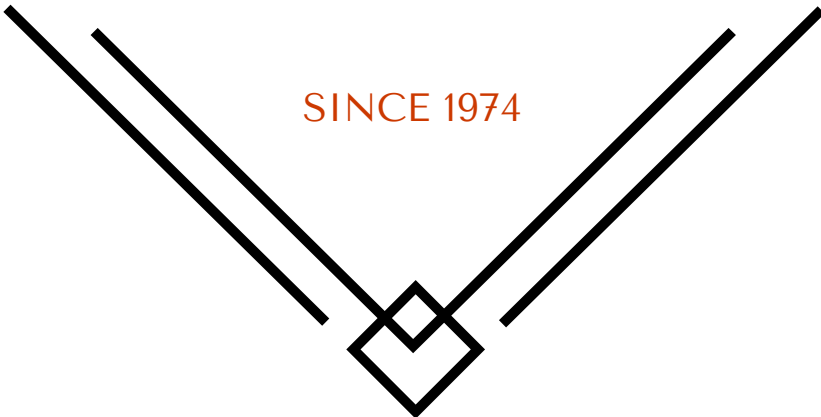
COLLECTIONS

City of Ottawa; Ottawa Art Gallery; Royal Ontario Museum; Woodland Cultural
Centre; Canada Council Art Bank; Indigenous and Northern Affairs Canada;
Ojibwe Cultural Foundation; North American Native Museum, Zurich,
Switzerland; Canadian and International Private Collections



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