

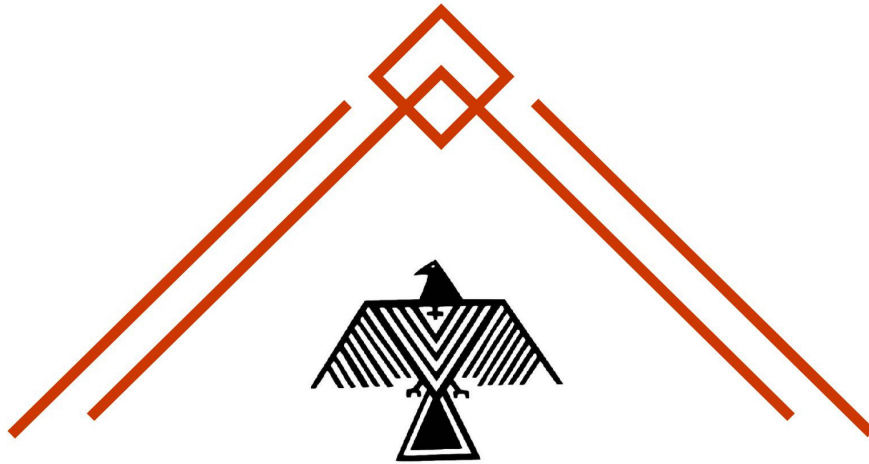


ROSALIE
FAVELL
KWEOK

CELESTE

PEDRI-SPADE





OJIBWE CULTURAL FOUNDATION



"KWEOK" and exhibition of the work of Rosalie Favell and
Celeste Pedri Spade May 25, 2017-August 7, 2017



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency
un organisme du gouvernement de l'Ontario

Canada 

In the recent past both photography and beads were considered by indigenous peoples as having direct connotations with spirit, being imbued with spirit, capturing spirit, and also as a new technology. I remember being a child at a wedding reception, and when the cake was being cut the whole table full of guests all stood up to take snapshots of the moment, it was like a wave of paparazzi suddenly appeared from an otherwise contemplative bunch. My great uncle looked over at me and said "Nishinaabek people really grab on to new technology". That remark stuck with me over the years, with recent discussions over cultural appropriation and traditions. Looking back at historical artifacts from centuries ago, the creativity shown in the variety of materials old and new for the time they were made in. It resonated with me that the heart of Indigenous culture is innovation. The ability to creatively incorporate new materials, designs, and technologies into expressions of self, and reflections of the life they were living. That is the essence of living culture. That it is breathing, taking in new capabilities and expressing older histories, and envisioning a new future. It is these reflections on past states of being, remembrances, yearnings and new technologies that I see in the work of Rosalie Favell and Celeste Pedri Spade, and I am grateful to have had the chance to present these works at the Ojibwe Cultural Foundation.

Anong Migwans Beam
Curator, Ojibwe Cultural Foundation

ROSALIE FAVELL
"Wish You Were Here"

My Nanny died when she was 80. I was 18. What I remember of her is childhood memories mixed with the innocence of childhood. What she left her family is an abundance of photographs of her family and friends organized in albums. Some images take on the look of postcards because they are mementos of her travels. The sentiment of these notes written and sent home express what I imagine she wished for the receiver of the card: that they were there with her to share her experiences of travel.

I share my grandmother's love of photography and her desire to be photographed. I have spent most of my life making self portraits that speak to my experiences as a modern Aboriginal woman. Looking over my grandmother's album, I have been drawn to certain images of her. These photographs stand alone as portraits of a free spirited Aboriginal woman. They describe a time of her life before I was born, as well as times in my childhood.

I have entitled this series "wish you were here" to express both her sentiments and mine for her. I wish she were here. In order to create a conversation with my grandmother and her past experiences, I have combined the photographs she had taken with contemporary photographs of those places. By merging two photographs, I am expressing my desire to see my grandmother's portraits in the context of my contemporary images of the places she had been. I see my series as paying tribute to her continued presence in my life, as well as acknowledging her strength and sense of adventure.



ORANGE DRESS, RED POPPIES



IRIS



ANNIE

Rosalie Favell is a photo-based artist, born in Winnipeg, Manitoba.

Drawing inspiration from her family history and Métis (Cree/English) heritage, she uses a variety of sources, from family albums to popular culture, to present a complex self-portrait of her experiences as a contemporary aboriginal woman. Her work has appeared in exhibitions in Canada, the US, Edinburgh, Scotland, Paris, France and Taipei, Taiwan. Numerous institutions have acquired her artwork including: National Gallery of Canada (Ottawa), Canadian Museum of Contemporary Photography (Ottawa), Smithsonian National Museum of the American Indian (Washington, D.C.), and Rockwell Museum of Western Art (Corning, New York). She has received numerous grants, and won prestigious awards such as the Chalmers Fellowship, the Victor Martyn Lynch-Staunton Award and the Karsh Award. A graduate of Ryerson Polytechnic Institute, Rosalie holds a Master of Fine Arts degree from the University of New Mexico. She is a member of the Royal Canadian Academy Of Arts. She has studied and taught extensively at the post-graduate level. She has worked with grassroots organizations in Winnipeg with Inuit educational groups in Ottawa and Nepalese women's groups in Katmandu. In Ottawa Rosalie has taught at Carleton University, the University of Ottawa and Discovery University.

Celeste Pedri-Spade

Artist Statement:

Art has always been a way for me to relate to my family, the Creator, my ancestors, the land, and my own self. Art is a process of relating and through this process I heal, learn, communicate, pray, struggle, mourn, dream, and just strive to find a good way of living in this world. As an Anishinabekwe artist and mother, I really feel honoured to carry forward a long tradition of strong Anishinabekwewag making things for their family and friends...making things out of love, respect, and just an intense appreciation for life. In my practice I am particularly interested in how the materials and tools I use give rise to spontaneous experiences and teachings that may not be "seen" but are still integral to understanding the power and role of the artwork. I try to experiment with a range of materials in my textile work including different kinds of fabric, hide, metal components, and beads. I approach my photographic work with the same spirit, often experimenting with light, exposure, perspective and post- production techniques. Presently, my art practice is devoted primarily to honouring the presence and resilience of Anishinabekwewag.







Celeste Pedri-Spade, PhD is an Anishinabekwe from northwestern Ontario (Lac Des Mille Lacs First Nation). She is a member of the Bear Clan and embraces a number of roles and responsibilities as a mother, wife, educator, and research-based artist, working primarily with textiles and photography. She identifies as a “mark maker” whose work is grounded in her relationships with family, community, land, and spirituality. She is an Assistant Professor in the School of School of Northern and Community Studies at Laurentian University where she teaches courses on Indigenous art, culture, Indigenous photography, qualitative research, and material culture. In 2017 she became the inaugural Director of the Maamwizing Indigenous Research Institute. She has exhibited artwork in regional and national galleries in Canada and the USA. Her primary interest is the role of Indigenous art in decolonization, including processes of remembrance, resistance, and survivance. Along with her partner and fellow artist, Rob Spade, Celeste enjoys making regalia and travelling to different gatherings with family and friends during the warmer months of the year.



OJIBWE CULTURAL FOUNDATION

SINCE 1974