

# DRAC

ART ACTUEL  
DRUMMONDVILLE

Press release  
*For immediate release*

Drummondville,  
Thursday, March 7, 2024

## *Creation stories / Récits de la création du monde*

### **DRAC host an exhibition for the Contemporary Native Art Biennial**

DRAC – Art actuel Drummondville is delighted to welcome the exhibition *Creation stories / Récits de la création du monde* from **March 23 to May 19, 2024**, as part of the **7th edition of the Contemporary Native Art Biennial (BACA)**. This is a major project for the exhibition centre, both in terms of its national reach, and as a key element of its mission to give prominence to partnership and collaborative projects. As soon as she took up her post nearly three years ago, DRAC Director Catherine Lafranchise pulled everything together to host this major exhibition.

This edition of BACA is curated by a collective of four curators, each of whom represents a geographical and cultural area determined by one of the four cardinal points: **Lori Beavis** represents the South and Centre, **Emma Hassencahl-Perley** the East, **Jake Kimble** the West and **Teresa Vander Meer-Chassé** the North. The collaboration of these curators, each with diverse backgrounds and skills, is sure to create an outstanding exhibition from one venue to the next. Their individual and collective efforts will provide visitors with a distinct perspective of the subject matter, creating a powerful visual narrative that explores creation stories through their multidimensional aspects. Indeed, the theme explored refers to the founding myths of Indigenous people, such as the story of Turtle Island, which represents both spiritual and nurturing territory, as well as a place of residence and home for living beings.

In this group show, the theme of *Stories of Place* will be explored at DRAC through the work of artists from across Canada: **rudi aker**, **Michael Belmore**, **Calvin Morberg**, **Nicolas Renaud**, **Heather Shillinglaw**, **Jason Sikoak** and **Krystle Silverfox**. These seven artists are telling their own story about their home place and the spaces of their ancestors by using a variety of media. They are telling the stories of the places with beads, sculptural objects, video, seal skin, carving and painting. The stories of place are built through observation, life experiences but also an understanding of relationality and the natural environment.

“Although the Contemporary Native Art Biennial is now in its 7th year, this is the very first time that DRAC host this major event in its art centre. DRAC is delighted to welcome this group exhibition of artists from across Canada. My team and I are very proud to present this high-calibre exhibition to our audiences, and to bring the work of Indigenous artists to Drummondville. This event is part of our centre’s 2022 initiative to showcase Indigenous arts, which is shared by the Maison des arts Desjardins Drummondville for its performing arts programming. We hope this exhibition will encourage the curiosity of our audiences and lead to the discovery of artists from the First Nations.” says Catherine Lafranchise, Director of DRAC.

#### **About BACA**

Created in 2012, the Contemporary Native Art Biennial is a major visual arts event in Quebec presenting the work of some sixty artists from several nations across North America. This year’s event runs from March to September in four Quebec cities: Montreal, Drummondville, Sherbrooke and Saint-Hyacinthe.

This year’s edition of BACA will feature seven other exhibition venues, including **La Guilde** (Montreal), **Art Mûr Gallery** (Montreal), **Stewart Hall Art Gallery** (Montreal), **McCord Museum** (Montreal), **Maison de la culture de Verdun** (Montreal), **Musée des beaux-arts de Sherbrooke** (Sherbrooke) and **Expression – Centre d’exposition** (Saint-Hyacinthe).

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## An opening event to mark the beginning of the exhibition

DRAC is happy to invite you to the opening of the exhibition, which will take place on **Saturday, February 3, 2024, at 1 p.m.** An official speech will take place at 2 p.m.

The event is free and open to all. We look forward to welcoming you at the opening reception!

## Saturday workshops around the exhibition

DRAC presents two Saturday workshops inspired by the exhibition. These workshops are open to everyone.

The workshops are repeated twice a day:

10 a.m. to 11:30 a.m.: for families

1:30 p.m. to 3 p.m.: for adults

April 6, 2024—Plastic art workshop: clay sculptures inspired by the BACA exhibition.

April 27, 2024—Plastic art workshop: surprise workshop led by an artist. Details to follow soon.

For more information on our workshops or to reserve, visit our website **DRAC.CA** or contact the Maison des arts Desjardins Drummondville ticket service at 1 819 477-5412.

## A precious support

DRAC warmly thanks its partners for their support; the Conseil des arts et des lettres du Québec, the Ville de Drummondville, and the Maison des arts Desjardins Drummondville.



To stay informed of DRAC's activities, follow us on our social networks or subscribe to our [newsletter](#).

### Opening hours

Tuesday, Wednesday: 1 a.m. to 5 p.m.

Thursday: 1 p.m. to 8 p.m.

Friday and Saturday: 11 a.m. to 8 p.m.

Sunday: 1 p.m. to 5 p.m.

**The access to the exhibitions is free at all times.**

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Source:

**Catherine Lafranchise**

Director

DRAC – Art actuel Drummondville

catherine@drac.ca

+1 438 889-4773

Press relations:

**Amira Habashi**

Communications and Marketing Director

Maison des arts Desjardins Drummondville

ahabashi@artsdrummondville.com

+1 819 473-1184

Press relations:

**Alain Labonté Communications**

alain@alainlabonte.ca

+1 514 815-2128

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## Biographies

### Lori Beavis – curator

Lori Beavis is an independent curator, art educator and art historian, living and working in Tiohtià:ke/Montréal. She identifies as Michi Saagiig (Mississauga) Anishinaabe and Irish/Welsh settler. Beavis is a citizen of the Hiawatha First Nation at Rice Lake in Ontario. Her curatorial work, art practice and research articulate narrative and memory in the context of family and cultural history, and reflects on cultural identity, art education and self-representation. She has curated several solo exhibitions with artists Shelley Niro (2015, 2016, 2019), Jobena Petonoquot (2018, 2019, 2021, 2022) and Barry Ace (2019). Her exhibition *Initawà: to hear/understand her in a certain way*, with artists Hannah Claus, Eruoma Awashish, Jobena Petonoquot and Kaia'tanó:ron Dumoulin Bush was on view at various Maisons de la culture in Tiohtià:ke from June 2022 to August 2023.

Since 2016, Beavis has been working with her home community, the Hiawatha First Nation, on a project to study the quilled birch bark makaks created by women at Rice Lake Village and gifted to the Prince of Wales in 1860. In 2023, an exhibition of long-term loans of ancestral objects, organized jointly with Laura Peers, was held at the Peterborough Museum & Archives, Nogojiwanong/Peterborough. Beavis sits on the board of directors of the Indigenous Curatorial Collective/Collectif des commissaires autochtones (ICCA).

### Instagram

### Emma Hassencahl-Perley – curator

Emma Hassencahl-Perley is Wolastoqwiw from Neqotkuk (where the two rivers flow beneath each other), also known as Tobique First Nation in New Brunswick. Emma is a Visual Artist, Curator, Educator, Author, and Arts Criticism Essayist. She holds a Bachelor of Fine Art from Mount Allison University (2017) and a Master of Art in Art History (2022) from Concordia University. Her visual art mediums include beadwork, murals, and digital illustration. Her work explores the term “Legislative Identity”, more specifically how the *Indian Act* impacts the identities of Indigenous peoples in Canada. Through material and visual culture, Emma also considers her identity in her work as an *ehpít* (woman) and citizen of the Wabanaki (People of the Dawn) Confederacy. Her visual art practice takes inspiration from Wabanaki double-curve beadwork and iconography typically found on 19th-century textiles and objects. These mirrored, curvilinear forms speak about relationships, community life, and being in balance with the universe. Emma’s research interests lie within Indigenous Art History, Indigenous Feminisms, Craft and Textile History, Wabanaki Iconography, Oral History, and Decolonial theory.

### Website Instagram

### Jake Kimble – curator

Jake Kimble is a multidisciplinary Chipewyan (Dëne Sųłné) artist from Treaty 8 territory in the Northwest Territories. Jake Kimble's practice mainly revolves around acts of self-care, self-repair, and gender-based ideological refusal. Kimble currently works on the stolen territory of x<sup>m</sup>məθk<sup>w</sup>əyəm (Musqueam), Skw̓xwú7mesh Úxwumixw (Squamish) and səłtiilwətaʔ (Tsleil-Waututh) Nations and most recently attained a BFA in Photography from Emily Carr University of Art + Design. Using a funny bone as a tool, Kimble excavates themes of existentialism, narcissism, and the strange, offering an invitation to the audience to examine the absurdities that exist within the every day so that they may exhale, unclench, and even chuckle in the spaces where laughter is often lost.

### Website Instagram

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## **Teresa Vander Meer-Chassé – curator**

Teresa Vander Meer-Chassé is a proud Niisüü member of White River First Nation (Beaver Creek, Yukon and Alaska). She is a Dineh (Upper Tanana), Frisian, and French visual artist, emerging curator, and Master of Fine Arts graduate from Concordia University in Studio Arts (2023). Her visual arts practice is invested in the awakening of sleeping materials and the (re)animation of found objects that speak to her identity. Her curatorial practice focuses on filling gaps and writing new narratives that highlight the importance of representation and visibility of northern Indigenous Peoples. She was the curator of *We Are Our Language* (2019), *Emerging North* (2020), co-curator for *Elemental Transformations* (2021) and *TETHER* (2022). Teresa currently sits on the board of directors of the Indigenous Curatorial Collective/Collectif des commissaires autochtones (ICCA).

### Website Instagram

## **rudi aker – artist**

rudi aker is a wolastoqew auntie, artist, organizer, and writer from St. Mary's First Nation in Sitansisk (Fredericton, New Brunswick) and, for now, a guest on Tiohtià:ke/Mooniyaang (Montreal, QC). Their artistic and research practises centre relationality, placehood, and visibility, with a focus on the traversal of (un)colonized spaces through conceptions of counter-cartographies and barrier-breaking. Their ongoing research-creation project, *topographies of a homeplace*, explores the boundaries of cartographic practice through beaded spatial representations – hand-held topographical maps accompanied by historically and personally informed auto-writing on site-specific experiences. This work, in various iterations, has been included in *Space, Place, Home* (Louise-et-Reuben Cohen Art Gallery), *Tactics for Staying Home in Uncertain Times* (MSVU Art Gallery), *HOST* (third space gallery), *window winnipeg*, *these are our monuments* (Owens Art Gallery), *ehpituwikuwam* (Beaverbrook Art Gallery), and *re\** (FOFA Gallery).

rudi holds a BFA in Studio Arts and Art History from Concordia University (Montreal). Their creative and arts writing has been published by *Cigale* (2022), the Leonard and Bina Ellen Art Gallery (2022), and Artlink Indigenous (2020).

### Instagram

## **Michael Belmore – artist**

Michael Belmore employs a variety of materials and processes that at times may seem disjointed, yet, the reality is that together his work and processes speak about the environment, about land, about water, and what it is to be Anishinaabe. A graduate of the Ontario College of Art & Design, he completed his Master of Fine Art at the University of Ottawa in 2019.

Practising for over 25 years, Belmore is an internationally recognized artist and is represented in the permanent collections of various institutions including the National Gallery of Canada, the Art Gallery of Ontario, and the National Museum of the American Indian – Smithsonian Institute. Belmore is a member of Unsettled Ground Artists Inc and is currently involved in the creation of a multi-year public art project for four light rail stations as part of Phase 2 of Ottawa Light Rail. His exhibitions include: *Every. Now. Then: Reframing Nationhood* at the Art Gallery of Ontario, Toronto, ON, *Shapeshifting: Transformations in Native American Art* at the Peabody Essex in Salem, MA and HIDE: *Skin as Material and Metaphor* at the National Museum of the American Indian – George Gustav Heye Centre in New York.

### Website Instagram

## **Calvin Morberg – artist**

Calvin Morberg was born and raised in the Yukon. He comes from the Dak'lawèidí (eagle clan) of the Inland Tlingit Nation. Calvin pursued carving to capture his native heritage and its rich carving traditions, which was inspired by Tlingit carver Alex Dickson, and studied under renowned Yukon artists in a variety of capacities leading him to work with wood and ivory.

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## Nicolas Renaud – artist

Nicolas Renaud is a filmmaker and installation artist who has been creating documentary and experimental work since the 1990s, including the Hot Docs award-winning film *Brave New River* (2013, Fr. v.: *La Nouvelle Rupert*). He has also written and lectured on a range of topics relating to art, Indigenous cinema, and Indigenous ecologies. From 2014 to 2020, he was a film programmer for the Montréal International First Peoples Festival. He is an Assistant Professor in First Peoples Studies, in the School of Community and Public Affairs at Concordia University. The areas of his research, art projects and teaching include cultural contexts of relationships with nature, experiments with perception and language, wampum belts, history and worldview of the Wendat people, and colonial ideology in Québec. Nicolas Renaud is of mixed Québécois and Indigenous heritage and is a member of the Huron-Wendat First Nation of Wendake.

## Heather Shillinglaw – artist

Mixed media artist Heather Shillinglaw expresses her Indigeneity and familial oral histories through collages that employ sewing, painting, and sculpture methods. She grew up in Ministik near Cooking Lake and now lives in Edmonton. She has a strong connection to the land and to her heritage; Nêhiyawêwin/Cree, Dene/Chipewyan, Salteaux/Ojibwe, and Scots/French. Over the course of her career, she has shared land-based teachings in art workshops with students of all ages. Her art practice is situated within her ongoing land-based learning. Principal to these teachings is her mother, elder Shirley Norris Shillinglaw from the LeGoff Indian Reserve, also integral to her learning are knowledge keepers/elders and the sweat lodge. Shillinglaw says her works, "... through sewing I imagine the seed beads are how the land connects me to the past and in wonder to preserve their memory. Art has a voice and lives on, activating the past present and future to preserve our culture and our land."

[Website](#) [Instagram](#)

## Jason Sikoak – artist

Jason Sikoak is an Inuk originally from Rigolet, Nunatsiavut in Labrador. Now in their final year as an undergraduate student at Concordia University studying studio arts and art history, Jason is embracing their life as an artist. Since starting at Concordia, Jason has exhibited their work in multiple exhibitions, including *Braiding Our Stories* (2019) at the VAV Gallery, *Nunatsiavut Storytelling: Liminal Spaces* (2019) in the Art History Vitrine at Concordia University as part of the *Waterways* series of exhibitions, and *Nunatsiavut, Our Beautiful Land* (2019), which opened at La Guilde in Montreal as part of the iNuit Blanche Gallery Crawl.

Before coming to Concordia, Jason was living in Nova Scotia and trying to make ends meet as an artist. Jason has been making art for as long as they can remember, first learning to carve from their uncle Jack Mugford when they were a child, and throughout the rest of their life worked on drawing and sculpture, but they had not considered working in the arts full time a possibility. While selling their art online, Jason was invited by Dr. Heather Igloliorte to submit a piece to *SakKijâjuk: Art and Craft from Nunatsiavut* (2016, touring until 2020). Their pen-and-ink drawing *Sacrilege* (2015) was accepted to the exhibition, has subsequently been shown all across Canada, and is now in the permanent collection of The Rooms Provincial Art Gallery.

## Krystle Silverfox – artist

Krystle Silverfox is a member of Selkirk First Nation (Wolf Clan), and interdisciplinary visual artist. Silverfox currently lives and works in Whitehorse, Yukon. Silverfox holds both a BFA in Visual Art (2015); a BA in Gender, Race, Sexuality and Social Justice from UBC (2013); also an MFA in Interdisciplinary studies from Simon Fraser University (2019). Her artistic practice explores different materials, methodologies, and symbols to create conceptual works. Silverfox is inspired by Indigenous feminism, trans-nationalism, de-colonialism, activism, and lived experience.

Silverfox's work has appeared in group exhibitions and collections across Canada. She was a shortlisted recipient of the 2022 Sobey Art Award in Canada and has participated in several residencies and artist initiatives including the Sobey Art Award exhibition at the National Gallery of Canada (2023), the Arctic Summit, Shakaat Artist Residency Program hosted by the Kwalin Dün Cultural Centre in Whitehorse, YT; the AGO X RBC Emerging Artists Exchange; and the Banff Centre's Emerging Visual Artist Intensive.

[Instagram](#)