ROLLBACK

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Éy Swayel/ Shé:kon/Welcome

Before anything I want to recognize the unceded territories of the Coast Salish Nations where the students of ECUAD study and where I have personally resided for the last 24 years. I raise my hands in thanksgiving for everything this land and the people have given me.

ABSTRACT

This thesis and accompanying projects utilize and experiment with Indigenous methods for education and art making framed by the theory of self-conscious traditionalism. My studio work uses the strategies and techniques of contemporary art making as a process for reconnecting and reclaiming Indigenous practice for the purposed of presenting within cultural spaces.

The Haudenosaunee (Iroquois Confederacy) have a centuries-old way of intercultural communication called wampum that stands at the intersection of oral and written communication. Conventional wampum are shell beads woven into belts or strings also called wampum, which use mnemonic design to stand in place of written documents. In my practice I abstract theories associated with wampum tradition and extrapolate their uses to a contemporary art platform for presentation and dissemination of works to my audience.

In this paper, I document my creative process and trace the methodologies that inform my practice, referencing art mediums and signifiers rooted in traditional practices of production. I use found and reclaimed elements from commercial consumerist landscapes as raw materials which after processing result in a product I label *Rollback Rawhide*. By working in this way the finished projects become expressions of ancestral heritage through design, form and the process of production. Like wampum belts the retelling/presentation of the works attempt to operate in context-specific encounters aiming to deliver specific information to the viewer. Whether it is in the gallery, classroom, public space or a cultural gathering the projects attempt to operate as communicators and even educators facilitating the kind of experiences that I believe are necessary moving forward.

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Preface

The Iroquois are a thousand year old confederacy made up of six different nations: the Oneida, Onondaga, Seneca, Cayuga, Tuscarora and the Mohawk. I am person of Haudenosaunee-Mohawk and Scottish-Canadian ancestry and a status member of the Six Nations of the Grand River, Mohawk Bear Clan. I spent my younger years living on and close to land called the Haldeman Tract in modern Ontario. This is a region granted to the Six Nations after the American Revolution for the purpose of resettlement from our ancestral homelands in what is now New York State. Since adolescence I have moved between Musqueam, Sto:lo, and Haida territories continuing to practice and identify with cultural ways of the Haudenosaunee as well as practices belonging to the communities in which I reside. Up to the point of graduate study my institutional educational experiences have not included significant curricula on Indigenous histories, theories or perspectives. My aim throughout this degree was to change just that with a specific focus to rediscover culturally significant knowledge from within my own nation.

Since beginning this research a number of significant events have been taking place across North America which spurred me to continue this work. Events like the Canadian Truth and Reconciliation Commission, The National Inquiry into Missing and Murdered Indigenous Women and the Canadian government finally removing its objector status from the UN Declaration for the Rights of Indigenous Peoples, as well as grassroots movements like Idle No More, Wet'suwet'un efforts at Unis'tot'en Camp to block liquefied natural gas development, as well as efforts to prevent oil pipelines and resource extraction in Haida Gwaii, Standing Rock and many other communities throughout North America and South America. In addition to these events, I also pay close attention to local and provincial measures to implement and Indigenize educational curricula and institutional systems at elementary through post-secondary

levels. I feel it is necessary as an Indigenous person living and working within cultural spaces to further educate myself on issues and histories informing these happenings so that I might better communicate to my peers, students and community with confidence from a cultural standpoint.

My investigations have involved experiencing, being witness, and researching the societal systems that have contributed over centuries and continue today to produce inequalities experienced by Indigenous nations and peoples across North America. Furthermore, the work compelled me to acknowledge my own complicity with colonial structures that continue to distance populations, including myself, from culturally significant Indigenous practices and ideologies. The projects in *The Rollback Series* are the result of holistic educational opportunities and I believe operate, via contemporary art making and presentation, as forms for reconnecting and reclaiming cultural spaces for both myself, the maker, but also for the audiences they serve.

ROLLBACK

Part 1: Methodology

The processes of colonization and decolonization are impacting current conversations and relationships between Indigenous and settler populations both individually and collectively. For me, healing from colonial projects begins by first returning to and relearning traditions, reconstructing historical narratives and reconnecting in culturally significant ways to forms of traditional society and practice. Taiaiake Alfred calls this practice self-conscious traditionalism (SCT) in his book *Peace Power and Righteousnes,* arguing that transposing and adjusting traditional concepts to best suit modern day reality is what forms the basis of sound communities (16). The title of this paper, *Rollback,* references both the body of works created for this thesis but also the process of employing SCT to my art-making pedagogy. Additionally I see the title referencing the form my research took, which involved traveling around North America by car over the course of two years (see FIGURE 1). During these travels I went to great efforts to encounter as many Indigenous arts, artists and culturally significant locations as time would allow. Additionally I used my car as a space for learning by listening to a great many lectures related to my academic interests and held many intense discussions with my contemporaries who joined me along the road. This kind of field research has allowed me to study issues in education reform, culturally relevant art making process and design and the ability to parse individual and societal notions around Indigeneity.

Before ceremony Elders ask: "What is your intention?" I must ask myself the same question when I consider my overall practice and put simply my intention is this; I am here to develop as storyteller through art making. My practice spans several disciplines

and the thread which ties these disciplines together is sharing through narratives. The Indigenous storyteller is and always has been part educator, artist, historian and entertainer. My work as an art maker and storyteller is aligned with principles of SCT as it also attempts to employ the Haudenosaunee cultural practice known as "wampum" in order to utilize theories rooted in layers of tradition. By informing audiences about contemporary Indigeneity I hope my work will continue to disrupt the constructed image of "The Imaginary Indian" which was created and continues in the imaginations of many North Americans (Crosby 2011, Francis 1992, Pearce 1988, Berkhofer1978). Countless scholars and artists alike speak to the image of this homogenous "Indian" and how it comes to be the primary semblance within the mindset of society today.

The constructed image still continues to consist of stereotypes emerging from collective imaginings and fears in which "Indians" together with authentic First Nations culture are othered from Eurocentric America (Crosby 2011, King 2003, Francis 1992). For instance, when I use terminology like "storyteller" even in the context of contemporary Indigeneity, it still likely conjures up for the colonized mind a kind of mythic figure associated with the constructed view referenced above; however storytelling and storytellers today stand apart from that stereotypical convention and remain vibrant elements in contemporary First Nations art and culture. Looking back to my journeys around North America I can safely say there are more storytellers today communicating through reinterpreted ways of telling personal and cultural stories from within Indigenous culture to our people as well as to the wider public. I witnessed many Haudenosaunee artists like Shelley Niro, Alan Michelson, Greg Staats, Marie Watt and Katsitsionni Fox exhibiting in galleries and museums across the continent[1] alongside artists such as

[1] Niro, Shelley. *The Shirt. 2014.* Video. The Native Film Festival, Palm Springs. & *The Shirt*. 2015. Photograph Series. Art Gallery of Ontario, Toronto. Michelson, Alan. *TwoRow II.* 2013. Installation. Museum of Anthropology. Vancouver, BC. Staats, Greg. Artist in Residence. 2014. Art Gallery of Ontario. Watt, Marie. *Mound Builder.* 2015. Installation. SITE Santa Fe, Santa Fe, NM. Fox, Katsitsionni. *Under the Husk. 2016. Toronto* Imaginenative Film Festival.

Rebecca Belmore, Christi Belcourt, Brian Jungen, Terrance Houle, Michael Nicoll Yahgulanaas or Nicolas Galanin.

In his seminal lecture series *The Truth About Stories* (2003), and in his book *The Inconvenient Indian: A Curious Account of Native People in North America* (2012), Thomas King talks about the complexities relating to modern day Indigeneity. He asserts that although progress is being made on every level the cowboy and Indian dichotomy remains very much alive in the mindset, institutions and territories of North America. Decolonizing is a global initiative and it concerns all population demographics. North America could achieve balance with proper education and institutional systems that achieve cross cultural exchange, mutual respect, and calls for peace and understanding. I was honoured to witness the success and connection made by such efforts in February 2015 while attending *I'tustolagalis: Rising Up, Together,* a community resiliency celebration sponsored by the Canadian Truth and Reconciliation Commission in partnership with the Namgis First Nation at Alert Bay, BC. This event was witnessed by four thousand people and included the emotional destruction of St. Michaels Residential School (1929-1975) (FIGURE 2) and afterward community healing which took place in the longhouse at the I'tustolagalis Potlatch.

Scholars I encountered early in the program such as Linda Tuhiwai Smith (2013, 2015), Jo-anne Archibald (2008), Shawn Wilson (2008) and Ken Robinson speak about education reform and alternate pedagogies. Robinson brings to light in his lecture *Educating the Heart and Mind (2011)* how alternate education can move away from mechanistic and data driven curriculums to reflect individualism with focus on personalized, experiential learning, creative thinking, collaboration and mutual support. My research methodology finds strong affinities between Robinson's suggested model with Indigenous ways for conducting oneself and academic work as outlined by Smith, Archibald and Wilson. The holistic research I undertook comes from utilizing Smiths,

Wilsons and Archibald's premise for using story and cultural principles of "Indigenous Ways of Knowing" (IWK) such as respect, relevance, reciprocity and responsibility (4R's). By focusing on Indigenous artists and thinkers that speak to interests like Indigenous governance, ecology, sustainability, self-determination, social justice, cultural resurgence and wampum I was able to integrate IWK through experiential and holistic experiences. The works of Guillermo Gómez-Peña and Lawrence Paul Yuxweluptun are especially inspirational in that I find their brazen voices and aesthetics to be potent, empowering, tenacious, and also funny. Both artists often successfully create uneasiness in their audience pointing the finger at society rather than individuals to generate discourse which forces audiences to recognize colonial structures which persist and require debate.

Aligning my practice with such Indigenous ideologies is a direct attempt to form ways of research, production and dissemination that come from within Indigenous culture. Leanne Simpson emphasizes how traditional knowledge remains an unbroken chain and we have certain responsibilities as Indigenous people to access those ways of working. She affirms that traditional knowledge holds everything we need to survive and it is essential for us to use and pass on practices for the sake of our grandchildren and the following generations (Simpson, 2013). Taiaiake Alfred reiterates "the only way we can survive [as distinct peoples] is to recover our strength, our wisdom and our solidarity by honouring and revitalizing the core of our traditional teachings" (Alfred 2009, 29). By incorporating Haudenosaunee cultural knowledge such as wampum, I endeavor to educate not only myself but also my audience through public presentation. Jo-Anne Archibald says in *Indigenous Storywork: Educating the Heart, Mind Body and Spirit* "Knowledge only becomes truly useful when it is passed on(134)." I choose to pass on what I have learned through the making and display of objects, installations or performance acts.

When learning and working within IWK, many scholars and Elders mention that everything the researcher does should be done with a good heart and good mind by employing cultural principles like the 4 R's which act as filters for the researchers actions. The principles ensure work is relevant on many levels, not only to the self but also to family, community and the nation (Archibald, 11). In FIGURE 3 we see a drawer of Haudenosaunee tools at the New York State Museum dating from the 18th Century. These tools were used in the production of black ash splint weaving materials. In FIGURE 4 we see the subsequent and similar tool I created and call "*the bear claw*" which was built after "bargain hunting[2]" for my construction materials. I see the bear claw tool as a successful example this research methodology on small scale; the resulting tool saves countless hours in the studio when making similar splints for my weavings which are also modelled on Iroquoian splint baskets (FIGURE 5).

The materials I use in my contemporary art practice draw attention to the excesses created by the capitalist system. There was a time when Indigenous culture was self-supporting using the resources from the land; everything we needed was already in front of us. To a certain degree within my practice this previous statement remains true, only the resources have changed, the tradition is being transposed. The common materials I find are the leftovers of consumerism. Scholar of Haudenosaunee art, Neal Keating states in his book *Iroquois Art, Power and History,* "Creative use of tradition to adapt to the world is never fully without contradiction. The object of adaptation is, after all, to do what works best" (Keating, 281). Haudenosaunee novelist and visual artist Eric Gansworth acknowledges that "one cannot speak of mobilizing any Native American tradition without also locating the contexts of colonization in which it occurs (Keating, 280). There are cognitive contradictions that Indigenous artists

[2] "Bargain Hunting" is a sort of wisecrack at predetermined perceptions of "The Imaginary Indian." The term in this context came about after a hilarious yet influential conversation with my friend Gracie Kelly concerning modern day Indigeneity which became the spark of initial interest for this body of work.

today negotiate when looking at what aspects of tradition we choose to employ. For me, reinvented rawhide is made from petroleum membrane and forms the skin of a drum or plastics are prepped and stretched in transposed tradition; my connection to culture is being strengthened through the practice of making in these ways. I choose work with petroleum plastics as a material because using the material I feel reflects reality today while also making use of traditional values like innovation and honouring ancestral knowledge, which at the same time links me to urban landscapes in ways the conventional materials link weavers to traditional territory. This is the essence of self-conscious traditionalism at work.

If we look at visual storywork[3] from the Haudenosaunee, we witness a long history of a certain art object called wampum. Wampum is a way of disseminating information and making political alliances using mnemonics and narrative to communicate with the audience, consequently I see promising possibilities for expanding the theory to the given circumstances of my practice. The traditional practice of wampum observes white and purple beads of shell (also called wampum) strung into strands and belts in-order to deliver to the receiver important messages through narrative encounters. Using mnemonic signifiers in often pictorial representation (in the case of wampum belts), wampum can be read to an audience by the maker or interpreter. We first see wampum's sacred use in the Haudenosaunee Great Law of Peace as a form of condolence, mourning and healing[4] (Hill, 2016). Artist Greg Staats takes up this form of the wampum theory for his conceptual art making practice, which employs wampum as a source for transformation and recovery from intergenerational trauma (Nahwegahbow). Rick Hill writes about this form of wampum in the catalogue for

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[3] Archibald, Jo-ann. *Indigenous Storywork: Educating the Heart, Mind, Body and Spirit*. Vancouver: UBC Press, 2008. Archibald coins the term "storywork" in her pedagogical research on narrative methods of IWK.

[4] Hill, Rick. *Conversations in Cultural Fluency Webinar- Part Four: Hodinohson:ni Governance, The Great Law of Piece and the Good Mind.* Deyohaha:ge: Six Nations Polytechnic. Ohsweken. 2016. -Hiawatha uses the making of wampum to ease his mind after his relatives are killed.

Condolence (2009) by Staats "I would take these shell strings in my hand and console them. The strings would become words and lift away the darkness with which they are covered. Holding these in my hand, my words would be true" said Hyenwatha. At the edge of darkness, Hayenwatha condoled himself with the thoughts, words and actions he invented." (Hill 2011*, 6)*

Additionally wampum has links with commerce when, for a time, it was used as a type of currency around the Great Lakes and the St Lawrence, Hudson and Mississippi River territories between Indigenous nations but also between colonial powers during the 16th and 17th centuries (Shell). It is perhaps most commonly known outside the Haudenosaunee as an object of treaty making between Indigenous Nations and colonizing forces (Hill, *Navigating* 2016). "For northeastern Native Nations wampum beads and belts were the main diplomatic tools for negotiating and recording treaties… Wampum was so crucial to a successful treaty that American officials would at times put off treaty councils until the proper number (fifty to one hundred thousand) of wampum beads could be acquired and woven into proper belts." (Hill 2014, 42) Keating notes in *Iroquois Art, Power and History* that this expanded communication usage of wampum likely came about when the production of beads skyrocketed "with the advent of new Dutch technologies (iron drills, Indigenous slave labour)" that made it popular to produce the larger belt compositions (Keating 280). Within Haudenosaunee society wampum continues to contain more sacred and ceremonial meanings; used throughout Iroquoia for thousands of years[5] it functions within The Grand Council of the Haudenosaunee as someone's credentials or certificate of office (T.Hill, 2015). Today

[5] Corbiere, Alan Ojiig. *The Underlying Importance of Wampum Belts*…. Chippewas of Rama First Nation. March 30, 2015. - Both Corbiere and Keating mention how the use of wampum can be traced back about two thousand years, explaining linguists of Algonquin and Tuscarora languages note the root words for "shell bead of wampum" are at least that that old.

wampum belts and the beads are also commercially available in tourist shops, craft fairs and online where a finished belt operates as an educational method to teach and remind people of who we are through the mnemonics of wampum theory. Artist Alan Michelson produced a video instillation called *Two-Row* (2005) taking a wampum belt of the same name, which was exchanged between the Haunenosaunee Confederacy and the Dutch in the 17th century (Hill, *Navigating*), and reorients the mnemonics of the original belt to question current Indigenous-settler relationships in the modern day Grand River territory.

For artists like Staats, Michelson and myself the wampum tradition continues to be a sacred form of conceptualized storywork; in wampum readings, "connections are made and relationships formed" (Skye). Rick Hill makes the point in *Nation to Nation: Linking Arms and Brightening the Chain* that wampum encounters were and continue to be at the intersection of oral and written methods of communication due to the fact that wampum belts can also be considered forms of scripture that have to be interpreted by a person to the audience (Hill 2014, 44). Tradition also dictates that within traditional wampum exchanges, as with the most well-known belt called *The Two-Row Wampum* (FIGURE 6), often heartfelt calls for peace and greater understanding are given (Hill 2014, Hirsch 59). In a lecture at Six Nations Polytechnic titled *Rethinking the Two Row Wampum* Hill explains that the *Two-Row* belt today remains a living document that "embodies the hopes of our ancestors" and "is the source of our wisdom" in regards to the relationship between the Haudenosaunee and settler populations (Hill, *Rethinking*.) The mnemonics in the Two-Row belt depict two purple rows to represent two separate vessels (holding our beliefs and our laws) traveling along two similar yet separate paths, neither coming into conflict with the other. The white background of this belt is divided by the purple rows whereby creating three white rows representing peace, friendship and respect. These white spaces also create a metaphysical chain

which links our cultures together indefinitely. Hill continues to speak about how the chain requires polishing in order for it (our relationships) to remain strong (Hill, *Rethinking*) So what happens when people today have a foot in each vessel?

The Rollback Series are made in response to such dialogues and looks at narratives that are shaping the future of North America. By looking critically at personal experiences and societal processes in which I participate, I am speaking to political issues through the projects where I employ wampum as a method for sharing learned information. Like historical wampum my works carry messages that speak about relationships concerning consumerism, capitalism and commercialization, particularly settling onto reservations. Lectures and writings from scholars like Taiaiake Alfred and Glen Coulthard speak about economic development on tribal lands and the implications this has to further colonize and distance indigenous populations from our traditional ideologies through profit driven economic relationships (Coulthard 2013, Alfred 2010).

Through conversation with Elder Raymond Skye I came to understand there is a sincerity which takes shape within a wampum exchange and the people present during the reading should leave a little bit different than when they arrived. The challenge for me at the time of this thesis is how to best communicate this wampum information within the context of the gallery. As revealed through public critiques as well as individual conversation[6] many of the narrative signifiers in the Rollback works were picked up on and deciphered by a number of various audiences. I am excited to

[6] *The Bargain Hunted Buck, Five Rollback Drums* and *Bargain Hunting Mocs* were exhibited alongside my graduating cohort in the MAA-Lowres exhibition at the Charles H. Scott Gallery, Vancouver BC with public critique July 21, 2016 and multiple conversations about the works throughout the exhibition. Also on exhibition *The Bargain Hunter II* and *Bargain Hunted Heron II from* May-August 2016 at the Kariton Gallery, Abbotsford where I was Artist in Residence for 8 weeks leading up to the MAA intensive. I spoke with the public every Friday during the residency and gave several artist talks throughout the city. Additionally from June-August 2016 *The Bargain Hunters Accoutrements (Gustoweh and Gorget)* were on display in *First Nations Art 2016* at The Woodland Cultural Centre in Brantford, Ont. Finally, in April 2016 *The Heron and Moc Shop Drop* were exhibited in Edmonton, AB at DC[3] Art Projects where I gave a Rollback artist talk on April 23, 2016 for *Between Among and Away* Symposium presented by the University of Alberta, Art and Design Graduate Student Association.

report that Wampum protocol for public readings also takes similar form to that of art critiques, whereby the receiver of the wampum is asked to explain their understanding of the mnemonics first, after which the interpreter responds by telling their version of the mnemonics contained in the object (Corbiere).

Leroy Little Bear argues that North Americans live in a de-cultured space, stating that the majority of populations do not have traditional knowledge from the land on which they live (Little Bear 2015). For instance many people today still do not know the name of the nation whose traditional territories they currently occupy. I come from a situation that is not unique for Indigenous peoples today: I grew up in that kind of urban environment with knowledge of my cultural background, but essentially removed from appropriate cultural traditions and ideologies due to the legacies of colonial projects and education systems. Durring the Canadian Truth and Reconciliation Commission, Justice Murray Sinclair established that everyone in Canada has been affected by colonial projects which continue to represent First Nations, Inuit and Metis peoples as set apart from the rest of the Canadian mainstream and that now everyone must take on the burden to fix it (Sinclaire 2014). For these reasons I feel it is important to share traditions such as wampum and weaving within the gallery space because they are fundamental to maintaining Indigenous culture and strengthen a sense of place within the audience and community.

Finally, I see the Rollback works as questioning the ways wampum theory can move beyond the traditional form of an identifiable wampum belt. By experimenting with wampum theory I also hope for Haudenosaunee and others to make connections to a notion of the wampum tradition in a new way. In this way the works maintain a trajectory toward self-conscious traditionalism and become my way of passing on what has been learned from the experiential research.

Figures 1-6
METHODOLOGY

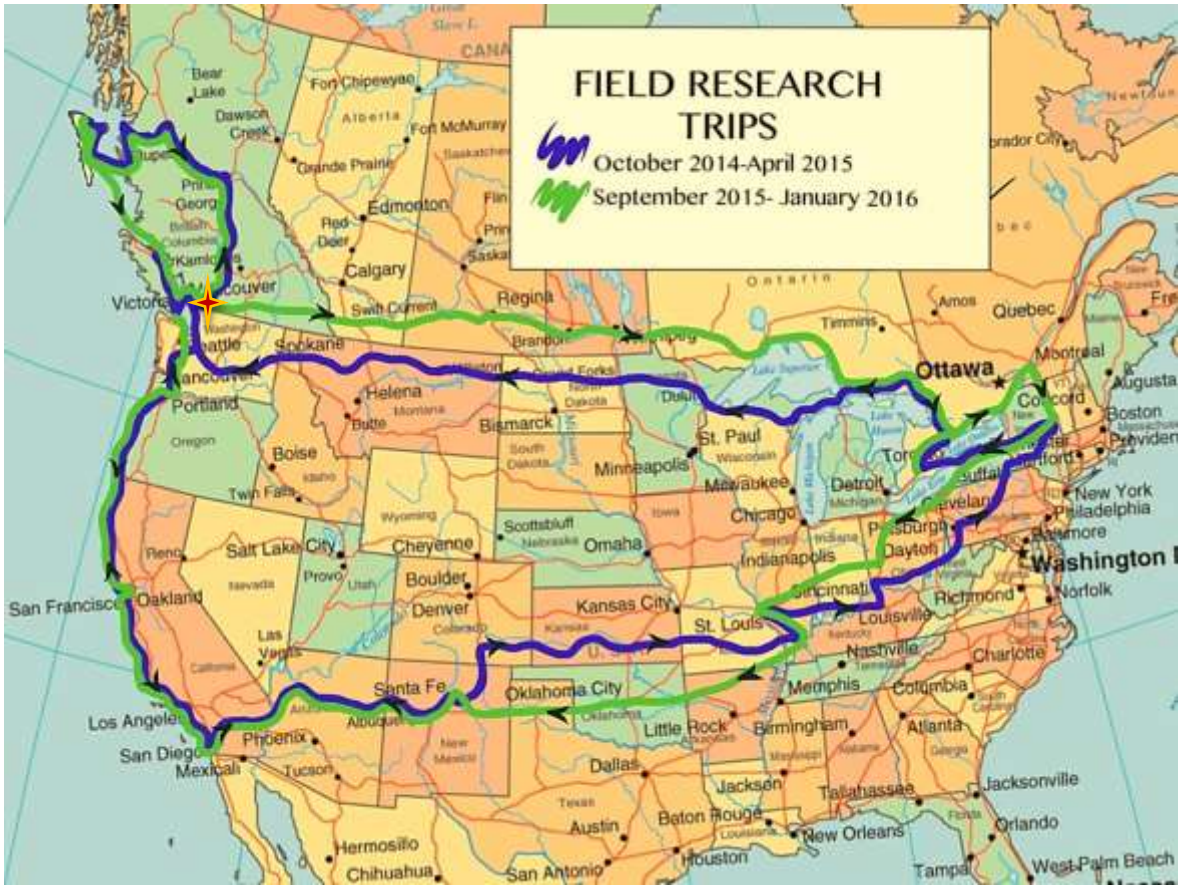

FIGURE 1: *Field Research Trips.* Through 2014-2016 I traveled around North America in my Hyundai Accent trusting that significant interactions would take place if I attended as many research relevant locations, events and people as my time would allow. Often colleagues with similar interests would join as travel/research companions for weeks at a time. Additionally we turned my car into a classroom by hearing many lectures from scholars pertaining to my research.

FIGURE 2: *I'tustolagalis Rising Up, Together,* February 2015. Emotions run high with singing, praying, cheering, yelling, crying and healing as an excavator takes to the front doors of St Mike's Residential School (1929-1975) which was located next to the U'mista Cultural Centre, Namgis First Nation, Alert Bay BC. Photo by Jay Havens. Used with permission.

FIGURE 3: *Splint Making Tools*. 17th -19th Century. New York State Museum, Albany, NY. Photo by Jay Havens. Used with permission

FIGURE 4: Jay Havens. *The Bear Claw with Rollback Rawhide made into ribbons.* 2016. Wooden spatula, razor blades, electrical tape, hot glue. Splint making tool. Kariton Studio, Abbotsford BC. Photo by Jay Havens. Used with permission.

A. B.

FIGURE 5: *The Fancy Basket.* 19th & 20th century. Haudenosaunee baskets made of black ash splints. A. Iroquois Indian Museum, Howes Cave NY. Phto by Jay Havens. Used with permission B. New York State Museum, Albany, NY. Photo by Jay Havens. Used with permission

FIGURE 6: Tony Gonyea. *Two Rod Wampum.* 2014. Ceramic Wampum Beads, leather, Sinew. New York State Museum. Photo by Jay Havens. Used with permission.

PART 2: The Rollback Series

The methodology outlined above takes physical form with a number of projects making up *The Rollback Series.* I engage primarily with issues of commodification of Indigenous forms, commercialization and corporate interests moving onto band land and transposing traditional practices to contemporary art making platforms. The term "rollback" has been appropriated from the marketing campaign of Wal-Mart in which the company claims to "rollback everyday prices" thereby saving consumers like you and me valuable money. The series finds precedent in traditional practices such as basket, moccasin and regalia making, however this body of work employs the use of contemporary materials with charged meanings. Projects like these are intended to function in several different spaces, with different kinds of audiences.

First, the projects are intended to operate in conventional gallery spaces where one could encounter the works in the arena intended for public display with little distraction from an outside world. Museums and galleries are delicate spaces with complicated histories of Indigenous representation. Kent Monkman and Wendy Redstar are two Indigenous artist who take up the anachronistic language of the museum, mocking and reinventing institutional display of the diorama where First Nations are objectified, romanticized and/or presented as vanishing or extinct[7]. As I continue to produce more and increase the scale of my projects I see *The Rollback Series,* especially in displays like *The Buck,* demonstrating a move toward similar ways of thinking about presentation. The dioramas that I witnessed on my journeys in many of the institutions across the continent were often unsettling because they continue to represent the same

[7] Red Star, Wendy. *The Four Seasons. Installation.* 2014. Metropolitan *Museum of Art*
Monkman, Kent. Bête Noire. Installation. 2014. SITE Santa Fe.
Monkman, Kent. Two Kindred Spirits. Installation. 2012.

stale narrative using repeated primitive characters, often performing domestic duties; it excites me to disrupt this kind of representation with the characters and sculptures I endeavour to create.

The second space intended for *The Rollback Series* is a public venue wherein my work makes interjections into the everyday experience of an unintended audience already occupying a designed and mediated space such as retail locations and department stores. Consumerism is a way of life today and many people, including Indigenous persons, persistently shop for best deals feeling elated even victorious when they succeed is purchasing a bargain. I feel it is important for greater understanding of settler/Indigenous issues to reach people who attend spaces like a Wal-Mart especially when greater numbers of these commercial locations are opening across the continent on Indigenous territories. Thus I see these retail spaces as rich environments for my work to perform a gesture which provokes questions regarding current understandings of Indigenous settler relationships.

The third space in which *The Rollback Series* are intended to operate is a formal learning environment. This is a space where the works stand as integrated teaching tools educating and interacting with focused participants. They are mnemonic objects that target specific narratives and layered lessons meant to stir interactive discussion from witnesses. In these kinds of reiterations I can clearly make connection to the wampum tradition and use the works in more formal wampum exchanges.

THE MOC SHOP DROP

First Nations, Metis and Inuit in Canada and the United States have long histories of commerce with other tribal nations and have successfully interacted with western based business dating back to first contact and the following years of partnership with corporate entities such as the Hudson's Bay Company. Despite these companies'

exploitative nature and appropriation of tribal lands their success was crucially dependent Indigenous co-operation. In recent decades, as the current decolonial era materialized out of darker times, large scale commercialized and consumer zones have been making space on Indigenous reservations located near and in larger urban areas. These developments no doubt bring some economic benefit to the nations however they also further remove the people from cultural ideologies and practices which remain at risk due to the effects of the neocolonial era[8] (Alfred, 2014). While I stand and witness westernization and globalization progressing to reservation territories around me through partnership making with monolithic corporations such as Wal-Mart, works like *The Moc Shop Drop* remind consumers that where they shop remains designated Aboriginal territory. Some of the early works of Terrance Houle like *Urban Indian Series* (2005) also focus on retail spaces as a place for contemporary Indigenous practice. The *Breakfast Series* (2006) by Sonny Assu additionally draws focus to consumer capitalism and the influence on First Nations youth and food resources. For *The Moc Shop Drop* I leave a pair of Haudenosaunee style moccasins (FIGURE 7) made from a petroleum-based-leather-like material I call *Rollback Rawhide* (FIGURES 8, 9) in the commercial consumerist landscape asking for contemplation from the shopper/audience who might encounter them on the racks or placed within a display. These commercial spaces are, in my opinion, a kind of a colonial façade acting as smoke screens to a series of complicated histories and relationships most of us know little about. In contrast, when we enter other racialized communities in North American urban areas, take Chinatowns for instance, there are often visual cues and reminders of the people who occupy that place: everything from advertising, signage and food options - to products being sold and the architecture witnessed become signifiers of belonging for cultures and traditions different

[8] Keating, Neal B. Iroquois Art, Power and History. Norman: University of Oklahoma Press, 2012. Print: Keating breaks Iroquoian history into four distinct eras; The Era of Autonomy: Time Immemorial – 1535 CE, The Colonial Era: 1535-1800, The Neocolonial Era 1800-1950 and The Decolonizing Era 1950-Present.

from Eurocentric Canada. So why, more times than not, is there no significant acknowledgement of place in the commercial spaces on the reservation? All too often signifiers do not exist in the spaces I am referencing and when they do, many times they actually move to further solidify the image of the "Imaginary Indian" by erroneously presenting the individuality of the nation. I am therefore attempting to indigenize this kind of commercial zone through small acts of activism attempting to make utterances into the everyday experience of shoppers by offering a moment to question the understanding of place.

THE BARGAIN HUNTER

The Bargain Hunter I (FIGURE 10) suggests economic growth brought to First Nations through the appearance of big box stores to band land. His arms raised high *The Bargain Hunter I* is meant to evoke a kind of celebratory mood through his stance while on the other hand activate something more complicated in the audience by using a politically charged material such as branded petroleum bags in place of conventional textiles. Bargain Hunter pokes fun at the kinds of museum displays where Natives are portrayed as peoples from a distant past with unchanging traditions. The Bargain Hunter's body is made from a plastic cling-wrap shell cast from a close friend who works in the education system. Adding another mnemonic to this piece, we stuffed the figure with torn up outdated history textbooks which also present the Eurocentric vison of Canadian history (FIGURE 11.) *The Bargain Hunter* wears a version of Haudenosaunee regalia which dates back to the 18th century (Hartman, 73). Many Haudenosaunee continue to wear this type of regalia in dances, to longhouse and in ceremonies such as weddings or graduations to signify cultural connection and nation affiliations. This kind of regalia typically includes appliquéd beadwork displaying Haudenosaunee cosmology featuring iconography like the Sky Dome (FIGURE 12), Waterworld before humans, the

Great Turtle, the Three Sisters and the Celestial Tree as seen in FIGURE 13 (Lyford, 82-97). From the 19th century onward this type of Iroquois regalia maintains a somewhat constant silhouette: only the materials and tools of construction have shifted dramatically from generation to generation; leather becomes cotton and for me cotton becomes plastic (Hartman, 1). Coleen Bins is a contemporary artist from the Oneida Nation also making regalia which reflect contemporary narrative through materiality and design. In Bins 2012 work titled *Commuter, Communication, Connect, Creation* (FIGURE 14) she plays with urban iconography to stand in place of the traditional beaded designs. Many Canadians have no idea that urban environments are on traditional land or that reservations exist within many Canadian cities. Mainstream Canada's collective mindset still imagines Indigenous space primarily being "the rez," which is how history and modern society continue to present us. The rez in this mindset remains regulated to the fringes of community; after all to remain separate from the rest of Canadia was the original intention the reservation. However, urban sprawl and resource expansion have also reached these territories and now corporations are looking to reservations with hungry eyes. Dene scholar, Glen Coulthard argues against these kinds of developments saying, "Authentic freedom for colonized people can only occur through transformative practices where colonial identities are shed. Without the process of desubjectification Indigenous people will be limited to colonial forms"(Coulthard 2013). Cree academic Shalene Jobin continues this line of thought when she states,

> When looking at the idea of market citizenship, especially during this era of self-government, I see indigenous people striving for self-determination within the Canadian state. We are being pushed into foreign versions of citizenship based on values of the market. This is directly impacting communal ideologies and relationships with the land (Jobin).

The Rollback Series attempts to redirect the public's assumptions about what reservations might be today especially when we predominantly see media focusing on Indigenous territories mainly when they are in crisis situations.

The Bargain Hunter I & II likewise employ the Haudenosaunee signifier of the cornhusk doll (FIGURE 15). The cornhusk doll was originally a toy with accompanying narratives binding the object to cultural teachings of universal beauty and community support. Today cornhusk dolls are enjoyed as culturally relevant décor typically presented in small dioramas referencing cultural activities from the past and present. They are popular items most often sold in gift shops, at powwows, craft fairs and also displayed in museums (FIGURE 16). During my journey I encountered two artists using cornhusk dolls within a gallery space; the first, recommended to me by Shelley Niro, is Elizabeth Doxtator, located in Ohsweken, Six Nations. Doxtator uses cornhusk dolls in her paintings and installations as a form for personal healing and finding cultural strength, in her work she draws attention to atrocities like the residential schools and intergenerational trauma. The second is Thoman B. Maracle from Tyendinaga, who makes a series of small to large scale dreamlike or surrealist inspired cornhusk dolls wearing traditional stone masks inspired by the medicine societies of the Haudenosaunee called the False Face (FIGURE 17).

Returning to *The Bargain Hunter*, I see him as mischievous on some level by way of posing questions to the audience but refusing to answer them. Why is he is dressed in plastic? What is has he been shopping for? I see myself as *The Bargain Hunter*[9] in some ways because he is born from my experiences where I enact contemporary Indigeneity as a consumer at the retail locations where I may use my federal status. The bags which make up the 2015 and 2016 reiterations of *The Bargain Hunter* and *The Bargain Hunted* have been sourced from retail locations on a number of reservations near and around Vancouver, BC. I used bags from only the larger retail chains and multinational corporations that also have presence in mainstream North America. These larger

[9] *The Bargain Hunter* delineates the figure is Mohawk by the position of three feathers in the gustoweh headdress.

businesses tend to push out smaller locally owned enterprise and shift power away from the community.

The Bargain Hunter further engages with consumerist practices as the installation employs a merchandising strategy for display whereby the figure is dressed up and posed as a mannequin might be within a retail location or store window. For *The Bargain Hunter* II at the Kariton Gallery in Abbotsford the figure has been repositioned into a seated posture with his right arm raised in the motion of playing a *Rollback Drum*. Recognizable branding continues to complicate works where rawhide and articles of clothing on *The Bargain Hunter* display logos like Swiss Chalet and Save-On Food standing in place of patterned calico shirts or perhaps Wal-Mart bags take the place of leather and wool for the leggings and breechclout.[10]

THE ROLLBACK DRUMS

The Rollback Drums are my first experimentation into a material exploration of high-density polyethylene (HDPE2) to produce the product I now call *Rollback Rawhide*. However during early experiments and over the rest of the MAA program I found the process of gathering materials and making the work was forming new relationships through interaction with the community around me. I spoke with hundreds of peoples of all ages and from all walks of life at artist residencies, symposia and throughout my travels even at retail locations about my work[11]. What became clear to me was that many people have the similar certain expectations regarding Indigenous art, which are inextricable from their views on Indigenous peoples. Within these views, Indigenous art must perform exquisite craftsmanship of handmade ceremonial and domestic objects or

[10] Breechclout: the strip of material or leather which passes between the legs and is tied at the waist. A loincloth.

[11] The Wal-Mart at Eagles Landing on the Squiala Nation in Chilliwack donated excess bags which came back with customer returns yielding entire bins of 2-300 bags with each visit. I estimate 1,400 bags have been processed to construct the works in the 2015-2016 exhibitions.

clothing, which reflect cosmology art or the natural environment within the design. When I began to align my practice with self-conscious traditionalism I was interested in producing a body of that took up those preconceived notions of Indigenous art but which also confounded those expectations in some way. When I looked around my house at the excess visible there I imagined how any conventional material might have been innovative at some point in time. Returning to tradition and learning the processes of production is also a move toward an older way of being and yet the maintaining a conscious engagement with the larger society. Alfred claims this is what exorcising an authentic Indigeneity today is all about (Alfred 2010). Shopping bags have been used in expressing urban Indigenous perspectives before with a body of work by Seneca artist G. Peter Jemison who also uses paper shopping in *Fur Trade (*1986) to speak about consumer loyalty, economics and brand recognition in relation to traditional clan identities, Neal Keating says of Jemison's work,

> His experiments with paper bags, [began when] he noticed while riding the subway that everyone carried some sort of bag, and that bags often marked the owners' identities … Familiar with the long trajectory of the bag as (as form) in Native American history, Jemison began to appropriate shopping bags and alter them with images and designs inspired by his observations and experiences as a Seneca person living in the contemporary world." Keating continues "Shopping bags do not convey the kind of exclusivity often inherent in fine art. Anyone can look at a bag without feeling alienated, because everyone, Native and Non-Native, uses them. (Keating, 255)

I also see the way myself and Jemison use shopping bags alluding to larger narratives referencing modern trade relations, environmentalism and commodification. Applying a self-conscious traditionalist view on these work Jemison has taken traditional principles of

In my early experiments processing HDP2 shopping bags into *Rollback Rawhide* I took note that I was drawing on previous knowledge obtained from involvement with cedar based cultures living in the Pacific Northwest and was combining this knowledge with the Woodland techniques of processing black ash which I was researching through various media, during my travels, and in books like *Black Ash Baskets* by Jonathan Kline,

Seneca Splint Basketry by Marjorie Lismer or Kathleen Mundells, *North by Northeast: Wabanaki, Akwesasne, Mohawk and Tuscarora Traditional Arts.* In the conventional methods of both cultures processing starts with retrieving tree fibres which over a series of steps like soaking, softening and splitting are tooled to eventually become the workable material that can be utilized in any number of ways. I begin processing *Rollback Rawhide* by manipulating "raw" petroleum material (the bags) through by first trimming, then layering 20-40 layers thick, heat bonding, and then finally softening the cooled petroleum sheet by hand (FIGURE 17). After some time the new leather- like sheet of material (FIGURE 18) is functional in a number of applications such as textiles for moccasins and regalia (FIGURE 19), perhaps split into ribbons for weaving using the aforementioned bear claw tool (FIGURE 3) or to be stretched as rawhide might be over a cedar hoop and made into drums (FIGURE 20).

The drum is an object with vast and varied teachings associated with its usage in many nations. I was first taught by Sto:lo Elder Ray Silver that we should look at the drum as a tool and to respect its sacred meaning because he was told it more than an instrument. The drum is the heartbeat. The drum holds space representing the heartbeat of everything from humans to animals to the universe. However the drum also has become a commodity; today drums are used as canvas for painting bought and sold by galleries and tourist shops across the continent marketed to a largely non-native audience to hang silent as decoration in a home. I see the *Rollback Drums* (FIGURE 21) as a to-the-point gesture asking the question: What does it mean when we make places like Wal-Marts, Subways and Home-Depots the economic heartbeat of the community?

THE BARGAIN HUNTED

It is important to me that I learn and practice techniques like drum making, basket making and regalia making because they link me to traditional ways of being and are

allowing access to cultural ways of being in more embodied ways. *The Bargain Hunted Animals* become an exploration of tradition through a study of Haudenosaunee fancy basket making technique, only I shift the structure and kinesthetic process from that of a basket into sculptural forms resembling an animal.

In *Haudenosaunee Traditional Arts: A Glimpse into Our House*, Mohawk artist Sue Ellen Herne explains how traditional arts are representations of specific people, the materials make connection to specific places, while the procedures of making can be considered direct connections to ancestors, histories and Indigenous world views. Herne establishes how art making of this kind becomes integral for maintaining heathy connections to heritage and keeping culture moving forward (Mundell, 8). I choose to experiment with basket making for these reasons but am also aware that I live in a space where I, like many indigenous people, am disconnected from the land in the ways our ancestors were. Urban populations occupy spaces where natural environments are not easily accessible. If I may return to the metaphor of the Two-Row Wampum, I see myself straddling the two vessels and negotiating in every way where I might belong. As an urban Indigenous person I feel harvesting my materials in the city aligns with a self-conscious traditionalist view because it honours the values of using what is available and using every last part. Traditionally the making of objects was a prime time for sharing and learning; as I weave my works I often listening to lectures or engaging in discussion with the public and peers often about these complicated and pressing issues.

The Bargain Hunted Animals are meant to capture interest through their form, recognizable technique and materiality (FIGURE 22). Time-honoured Iroquoian fancy baskets take countless shapes and sizes coming in many different colours depending on use and date of production. As goods from around the world have been available to Iroquois for hundreds of years, traditions like basket making, beading and metal work have adapted to utilize what is available. The tradition of innovation is something

common among any Indigenous way of walking in the word. Take George Neptune of the Passamaquoddy Nation, who exemplifies the ways new generations of artists are transcending the tradition of fancy baskets while bringing individuality and political narrative to the art form. Neptune's corn baskets titled *GMO Indian Corn* (FIGURE 23) for instance, use traditional black ash for the material but experiments with unconventional colour, pattern and technique of basket making while also making use of scrap splints left from other baskets. Neptune in this case also implements useful titles to apply emphasis on issues surrounding traditional food resources and sustainability.

My projects however are not finished when the basket is complete, because they are not functional baskets. I only considered projects like *The Heron* and *The Buck* temporally complete when they are activated through public interaction. The works could even be looked at as never having final form because the presentation can be improved upon and will be altered to suit the contexts each new showcase (FIGURE 24 & 25). I hope the work will unnerve viewers at first because what is initially recognizable is that these are deceased animals hanging from the gallery ceiling. The animals embody real life encounters from my time on the land and pay tribute to those moments in some way. In FIGURE 26 we see one of these encounters which inspired *The Heron.* This work is hung from a single point allowing it to attain a performative element as it spins slowly to recreate a nuance of eeriness and awe similar to the original encounter with a heron in the woods on the Chehalis River. Like the wampum the object has become a visual device by which memory is kept alive while also propelling methods of making – such as fancy weaving – moving into new directions.

While traveling through Portland in early 2016 I serendipitously walked into the Froelick Gallery, next to the Museum of Contemporary Craft, where I happened upon the works of Onondaga artist Gail Tremblay. Tremblay's works set the standard for using

Iroquoian basketry in a contemporary art context where she utilizes film footage for her weaving material instead of the conventional resource of black ash splints (FIGURE 27). Her basketry plays with tradition and materiality gaining even deeper meaning when the audience realizes the film footage she employs makes critique of preconceived notions relating to "Hollywood Indians" or "The Indian Princess." Similarly, with closer inspection of projects like *The Buck* (FIGURE 28-30), audiences will witness recognizable icons of consumerism such as branding from food related corporations. Building on the exhibition where I introduced *The Heron (2015) made from strictly Wal-Mart bags, The Buck (2016)* is a more direct reference to the loss of traditional food resources utilizing strictly fast food joints and grocery stores. The title also lends some tongue and cheek to the work as "bargain hunting" references the traditional practice and "a buck" the slang for currency.

Corporate giants contribute in big ways to forces like globalization, climate change and environmental degradation. As Indigenous peoples in Canada gain more economic power by inviting these giants onto our land we also become implicated in processes that push up against traditional ideologies such as land-stewardship, community co-operation growth and strength based on non-profit models. So what is a good deal nowadays? How are individuals implicated when we lend our "bucks" to large scale consumer giants like a Wal-mart, A&W, or Subway?

Conclusion

I do not expect audiences to immediately decipher the mnemonics held within *The Rollback Series*; initial encounters are meant to stir up questions and provoke deeper inspection. This is the point when application of wampum theory can take over; as mnemonics are explained and the objects narrative revealed the witnesses will become

more aware of contemporary Indigeneity and core traditional practices. My hope is for viewers to leave carrying new knowledge of the world around them.

The current decolonial era can be seen to begin when First Peoples in Canada and the USA were recognized to have the right to vote and activities such as the American Indian Movement took shape during the 1960s and continue up to today. First Nations have worked hard during this era to change restrictive laws, place Indigenous people in leadership roles and continue to implement our institutional systems both on and off the reservation. Over these last decades Indigenous Nations and individuals, through grassroots movements, have been on a path to cultural resurgence through efforts that return to older ways of being and express resiliency and strength through language, arts and education. As an Indigenous man living and working in the urban and dominant culture, I believe I must do my part to communicate the message of resilience and I also believe that art is a useful tool to do so. On many occasions I continue witness and experience cultural misconceptions and stereotyping within North American society; as a Canadian person with both European and Indigenous ancestry I am accustomed to constantly defining myself to others who question the authenticity of my identity. I am attempting with these projects to make to change outdated views and offer something different than the imagined Indian.

Consumerism describes the attitude that an ever-increasing consumption of goods and services are what form the basis of a sound economy. Indigenous scholars argue that consumer culture and commodification are reconstructed forms of colonization which stand in position to create more dangerous outcomes than colonial systems of the past. Today colonization takes the shape of globalized faceless corporations and the *the Rollback Series* can be seen as the result of where the colonial processes of today are or maybe have already taken us.

Finally, wampum is the practice of information exchange where an art object is

used in place of a document. The beads of wampum start as pieces of shell waiting to be tooled and shaped by the artist into something that will eventually contribute to an overall design. I also view my practice as a type of metaphorical wampum where each of my relationships, interactions, courses, sources and experiences has become a bead contributing to the overall design of my practice. The sinew which holds wampum together is the methodology which underpins my practice. As the sinew weaves its way through the centre of each bead, connecting them to others that combine to create beautiful designs, a story, and visual document is formed. The sinew of my practice remains Indigenous Ways of Knowing, which over the course of this degree, has been used in experiential and holistic ways, with the aim of developing discourse and a critique of contemporary Indigenous issues using cultural knowledge and technique gained through art making.

Nia:wen Ko:wa.

Figures 7-31

THE ROLLBACK SERIES

FIGURE 7: *Haudenosaunne/Iroquois/Woodland Style Moccasins & Woman's Warp Skirt with Celestial Tree Design.* 19th & 20th Century. Leather, glass beads, wood, sinew and thread. Iroquois Indian Museum, Howes Caves, NY. Photo by Jay Havens. Used with permission.

FIGURE 8: Jay Havens. *Bargain Hunting Mocs*. 2016. Rollback Rawhide - Repurposed shopping bags, sinew, petroleum jewel bling. 12" x 10". Photo by Jay Havens.

Figure 9: Jay Havens. *The Moc Shop Drop #1*. 2013. Repurposed petroleum shopping bags, sinew. 11" x 9". Interjection at Eagle Landing Wal-Mart, Chilliwack, BC. Photo by Jay Havens.

A.

B.

FIURE 10: Jay Havens. *The Bargain Hunter ii & i*. Repurposed shopping bags - Rollback Rawhide, petroleum jewels, paper, cling wrap, wood, tape, wire, repurposed textbooks, stand or stool, gift card. A. 2016, 38" x 62". Kariton Gallery, Abbotsford,BC. Photos by Jay Havens. Used with permission of the artist. B. 2015, 81"x 54". Emily Carr University Concourse Gallery, Vancouver BC. Photo by Jay Havens.

FIGURE 11: Jay Havens. *The Bargain Hunter in Process.* 2015. Plastic cling-wrap, packing tape, repurposed textbooks, paper, wire. Peach Road Studio, Chillwack, BC. Photo by Jay Havens.

FIGURE 12: Jay Havens. *The Bargain Hunter's Leggings.* 2015. Repurposed Wal-Mart bags, petroleum jewels, thread. Mitchell Press Studio. Mnemonic Design (bottom to top): waterworld with blue background, skydome, turtle and ancestral tree, more water, the world as a garden, three sisters growing from garden mounds, butterfly's are rebirth/metamorphosis. Photo by Jay Havens.

FIGURE 13: Jay Havens. *The Bargain Hunter's Breechclout.* 2015. Repurposed bags, petroleum beads. Mitchel Press Studio. Mnemonic Design (bottom to top): three sisters, the garden, water world, earth and mountains, celestial tree, butterflies are transformation and pollination. Photo by Jay Havens.

A

B

FIGURE 14: Coleen Bins. *Cummuter, Communication, Connect, Creation.* 2012. cotton, wool, velvet, glass beads, bike reflector. Iroquois Indian Museum. Photo by Jay Havens. Used with permission.

Figure 15: T-Shirt commemorating the 400th anniversary of the discovery of the Americas showing cornhusk dolls dressed in traditional regalia from many nations across Turtle Island. Iroquois Indian Museum, Howes Caves, NY. Photo by Jay Havens. Use with permission.

Figure 16: Antoinette Scott. *The Three Sisters – Corn, Beans and Squash.* 2013. Cornhusks, sinew, cotton, beads, feathers. New York State Museum, Alban, NY. Photo by Jay Havens. Used with permission.

FIGURE 17: Thomas B. Maracle. *Corn Husk Doll.* 2015. Corn husk, soap stone, wire, wood, sinew. Native Renaissance 2, Tyendinaga, Ont. Photo by Jay Havens. Used with permission.

Figure 18: Jay Havens. Processing *Rollback Rawhide 1*. 2016. Flattening, trimming and cutting the bags before layering them for bonding. Photo by Jay Havens.

Figure 19: Jay Havens. *Processing Rollback Rawhide* 2. 2016. Over 300 Post-heat-bonded bags lay on the floor of the studio waiting to be softened by hand for sewing or cut into splints for weaving. Photo by Jay Havens.

Figure 20: Jay Havens: *Rollback Rawhide - The Bargain Hunter in Process.* 2015. Repurposed plastic bags, stick on beads, thread. Mitchell Press Studios. Photo by Jay Havens.

FIGURE 21: Jay Havens. *The Rollback Stack: Five Rollback Drums with Bargain Hunting Mocs.* 2016.Intallation in Scott Gallery at ECUAD. Photo by Jay Havens.

FIGURE 22: Bargain *Hunting Drums – Beaver Pelt, Deer Rawhide, Rollback Rawhide*. 2015. Beaver skin, deer skin, petroleum. ECUAD Concourse Gallery. Photo by Jay Havens.

GMO Indian Corn is an 8" basket in the shape of a corn cob. Neptune utilized scraps of brightly died ash splints to make the fancy weave in this basket in no particular pattern or design. The result is a beautifully executed functional basket resembling a brightly coloured even radioactive cob of corn.

FIGURE 23: George Neptune, GMO Indian Corn. 2013. Collection of the Abbe Museum, Main.

A.

B.

C.

FIGURE 24: Jay Havens. *The Bargain Hunted Heron*. 60"x30". Repurposed plastic shopping bags, paper, sinew, willow branches, wire, tape. A. Installation ECU Concourse Gallery, Vancouver, BC. 2015. B. DC3 Arts Projects, Edmonton, Ab. 2016. C. Kariton Gallery, Abbotsford, BC. 2016. Photos by Jay Havens.

FIGURE 25: Jay Havens. Bargain Hunted *Heron in Detail. 2015.* Repurposed plastic shopping bags, paper, sinew, willow branches, wire, tape. A. Installation ECU Concourse Gallery, Vancouver, BC. Photo by Jay Havens.

Figure 26: Heron Encountered in the Woods near Chehalis. 2014. Photo by Jay Havens.

FIGURE 27: Gail, Tremblay. The Work of Gail Tremblay: Film Footage Fancy Baskets. 2000 & 2013. Froelick Gallery, Portland Oregon. Photo by Jay Havens. Used with permission

FIGURE 28: Jay Havens. *The Bargain Hunted Buck.* 2016. Repurposed fast food and grocery store bags, repurposed garden stakes, sinew, branch, deer feet. Scott Gallery ECUAD. Photo by Jay Havens.

FIGURE 29: Jay Havens. *The Bargain Hunted Buck Detail.* 2016. Repurposed fast food and grocery store bags, repurposed garden stakes, sinew, branch, deer feet. Scott Gallery ECUAD. Photo by Jay Havens.

FIGURE 30: Jay Havens. 2016. *The Buck in Process. Mirrored with Field Dressed Deer.*Repurposed fast food and grocery store bags, repurposed garden stakes, sinew, branch, deer feet. Scott Gallery ECUAD. Photo by Jay Havens.

FIGURE 31: Jay Havens. *The Buck Framed.* 2016. Repurposed fast food and grocery store bags, repurposed garden stakes, sinew, branch, deer feet. Kariton Gallery, Abbotsford BC. Photo by Jay Havens.

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