

NOMADIC RECIPROCITY

NOCTURNE 2018 CURATED BY RAVEN DAVIS

SAVE THE
DATE:

OCTOBER
13, 2018

Where They Started:

"...the land, much of which is either rich pasture or available for cultivation and greatly desired for immediate settlement, remains in an unproductive condition- is of no real value to the Indians and utterly unprofitable to the public interest."

Joseph Trutch, Land Commissionaire, August 28th, 1867 (A letter to the Colonial Secretary)

The legacy of our ancestors is alive and thriving, and like sugar to cancer it breeds and multiplies with every elected colonial leader who promises to do better, do more, and reconcile with the past. What power do we have in a colonial framework? Is there enough power in art? And is art's power strong enough to not just change the system but also affect the people who fortify it?

Our colonial forefathers, such as John A. MacDonald (also known in his day as "Old Chieftain"), founded their "victories" on non-reciprocal relationships. The inheritance of our ill-fated history is most recently demonstrated by grassroots political movements such as Idle No More, Black Lives Matter, and the Standing Rock pipeline protests. These movements, along with countless others, compel us to unpack and reflect on our understandings of our history and the long-lasting impacts of colonization as well as our reciprocal dependence on the land that we stand on, benefit from, and must protect for future generations.

Where We Begin:

Responding to the one-sided settler state of Canada's documented history, Nomadic Reciprocity encourages artists from all territories and all treaties to work in collaborative reciprocity to reflect on their connection to the political environment of Canada and the Indigenous land we occupy, including the social conditions and each person's lived experiences as Indigenous and Non-Indigenous people.

How might art, creation, and collaboration take place if we commit to decolonize our understandings of geographic restrictions and provincial boundaries and challenge statements like where are you really from? In academia, art history is often categorized by not just the medium but also geographic, historic, political, and cultural connections and influences; with this understanding, how can we call into question land ownership, governance, reconciliation, and forgiveness? Further, what are we collectively erasing in our attempts to own people, land, power and identity?

It is our goal to encourage artistic collaborations while using art as a catalyst for re-imagining our future and our communities. We seek to display themes linked to history, colonialism, queerness, accessibility, social justice, gender, and Indigenous sovereignty and allow a broader visibility of artistic works not common in organized public spaces and institutions. We will showcase artistic works that create space for conversations about (and a deeper understanding of) the country we live in and the Indigenous land we occupy.