

Artwork Descriptions for We Remain Certain

On view January 9 to March 22, 2024 at McMaster Museum of Art.

Art objects curated by Protect the Tract.

Sherman Gallery - Floating wall, front

Arnold Jacobs, *Cruising the Territories*, 2006. Acrylic on Masonite.

Alt Text: Landscape painting of the Grand River, two eagles in flight above the water - larger one painted in detail in the foreground - lush greenery on the banks of the river, and the sun is peaking out in light beams through the clouds and shining on the water. Also in appearance is the Hiawatha wampum belt on the greenery.

Sherman Gallery – Right to Left

Kristen E. Summers, *Seeds of Hope*, 2023. Acrylic on Canvas.

Alt Text: Landscape painting of the night sky and stars, with the crescent moon on the left and the full moon on the right, framed by white flowers and tendrils. A row of pine trees in the background of the painting, with human figures in the foreground, depicted in bright colours.

Rick Hill, *Four Beings, One World*. Ceramic.

Alt Text: Flat layout of a ceramic pottery jar with a symmetrical depiction of four standing human figures; between them is a rendering of geometric lines and patterns of dots.

Steve Smith, *Sky Woman*. Pottery.

Alt Text: Round vessel, with a small hole at the top, next to the form of a turtle on which a woman sits. The vessel is adorned with colorful illustrations of geese in flight, human figures, flowers, and the muskrat.

Denny Doolittle, *Peacemaker in Canoe*. Soapstone sculpture.

Alt text: A carving made of soapstone, depicting a canoe and the face of a man who represents the Peacemaker.

Kaya Hill, *All Our Relations: Haudenosaunee Clan Families*. Wood burning

Alt text: Wooden board with drawing done through the process of wood burning. The drawing depicts nine animals representing the nine clans of the Haudenosaunee, surrounding a great White Pine Tree with four root extensions. The nine animals, from the bottom in a clockwise motion: turtle, eel, bear, wolf, heron, hawk, snipe, deer, and beaver. In the bottom right corner, the artist's signature.

Tract Artist Collective, Mitchell Map (1755) with colonial titles removed.

Alt text: 6 sections of an old map joined together to piece the eastern part of North America. Bottom right is an etched illustration with a description of the map's intention.

Hiawatha and Guswentah Wampum Belt Flags.

Alt text: Purple cloth with the shape of a diamond in the middle, interlinked horizontally with four squares, in the colour of white (Hiawatha). White cloth with two purple lines running parallel in a horizontal formation (Guswentah).

Tract Artist Collective, Haldimand Proclamation, Anniversary Action, October 25, 2021.

Alt text: A vinyl poster of the Haldimand Proclamation outstretched high on the gallery wall with rope ties, below it is a photograph of its original placement on a bridge.

Dakota Brant, Graphic recording.

Alt text: Four large-scale square panels of colourful drawings with written information, known as "graphic recordings" which are used for translating spoken word by facilitators during community engagement. The content of the panels highlights specific historic dates that are significant to the Haudenosaunee, from 1609 to 2024 and beyond. In large text, "You cannot know where you are going if you do not know where you have already been" is written across all panels and connects the timelines together.

Jeff Thomas, Husking and Braiding White Corn, 2017. Photography.

Alt Text: Three black and white photographs depicting white corn and how it is braided. The first image, from the left, is of the white corn. The second image is of a man, sitting in profile, peeling the husk off the corn. The third image is of the corn braided by its husk, grouping together.

Greg Staats, *Auto Mnemonic Six Nations*, 2007. Photography.

Alt Text: Six black & white photographs, grouped in line, from left to right: close-up of a barren tree, a wooden folding chair against a blank wall, wide-length shot of a barren tree, a boarded-up wall in a parking lot, view of a meadow through tree branches, concrete structure surrounded by trees in a field.

Sherman Gallery – Display Table

Betts Doxtator, *Encircles Everything*, 2010. Corn Husk Dolls.

Alt Text: Large, round table with 100 corn husk dolls representing clan mothers and chiefs. The dolls are placed on wooden boards, the clan mothers (wearing a headscarf) are facing the outside with open arms and hold deer antlers while the chiefs (with long black hair) are facing the inside of the circle. Each board has depictions of animals representing family clans (on the outside) with depictions of distinct clan titles of all the chiefs (facing the inside). There is a taller corn husk doll facing the inside with two corn husk dolls facing towards the taller, holding arrows and beads. The inside of the circle holds a cornhusk tree representing the Tree of Peace, deer antlers, and four branches extending in different directions with

blue beads representing an underground river. Encircling the display is an assortment of pots, small mats, miniature corn, and wampum shells.

Sherman Gallery – Glass Case

Haohyoh (Ken Maracle), *Condolence Cane*, 2022.

Alt text: A wooden cane with deer antlers for the handle; fifty wooden pegs alternating on both sides of the cane, coupled with wood burning drawings of symbols representing plantlife, tools, elements, structures, faces, and human figures; each representative of titles of former chiefs.

Panabaker Gallery – Right to Left

Arnold Jacobs, *Discussing the Environment*, 2000. Giclee print on canvas.

Alt text: A landscape painting of a blue sky, green mountains, rock formations with shapes of faces representing spirits, and a lush waterfall of clear blue water. An eagle is depicted in the top left corner of the painting. In the centre of the painting, a person in red is depicted on top of the overhang where the waterfall drops and another face appears in the bottom of the waterfall where the river flows.

Video: *Roasted Corn Soup*.

Protect the Tract and Dakota Brant, Interactive Notetaking Space.

Bead the Tract by Telena Atfield, Jija Jacobs, Tesha Emarthle and Kahionwinehshon Philips. Raised beadwork and velvet map on deer hide, stretched on birch bark frame.

Alt text: Large-scale artwork made of stretched deerskin on a frame made of tree branches, depicting the shape of the land known as the Haldimand Tract. The tract is made of purple velvet and adorned with raised white beadwork of flowers, leaves, and birds. In the four corners of the deerskin canvas, depictions of fish and the Protect the Tract logo.

Protect the Tract and Dakota Brant, Interactive Notetaking Space.

Video: *Moratorium on Development in the Haldimand Tract*, April 20, 2021.

Shelley Niro, *The Wild Ones and the Colonized*, 2014. Photography.

Alt Text: A black and white landscape photograph of an open field with trees, grass, deer, and sheep. Handwritten text in the white frame reads 'The Wild Ones and The Colonized.'