

# Ascending Horizons Descriptive Text for Art Works

## Sherman Gallery

**Elizabeth Doxtater, *Creation Story*, 2017.**

A series of cornhusk dolls placed on white floating shelves and circularly positioned to the order and narrative of the Creation Story. A turtle with a corn braided shell, representing an island, is in the middle. A doll representing Sky Woman is affixed to the wall and surrounded star-like elements, representative of a part of the Creation Story where Sky Woman falls out of Sky World.

**Hannah Claus- *teyowerá:se*, 2021.**

A hanging, dimensional installation composed of thread and alternating positions of white disc-shaped films. Altogether it forms an organic shape, suspended in the air.

**Charlene Vickers, *Ovoid Soundings*, 2020-2024**

A series of dimension-variable ovoids pinned onto the wall in an organic arrangement, mimicking an array of stars. Each of the ovoids are diverse in materiality and colour, with usage of felt, buttons, thread, acrylic and beads.

**KC Adams, *The Water Carrier*, 2024**

A pottery piece sits on stones and a sand pile, surrounded by a circle of rocks, cedar and accompanied by a video projection of water. Tobacco is positioned in four places of the rock circle.

**Marie Watt, *Companion Species (A Distant Song)*, 2021**

A large-scale horizontal piece that consists of layers of horizontally reclaimed satin and felt, bonded and sewn together to form a textile horizon. The piece consists of various hues including blues, pinks, yellows, purples and reds.

**Panabaker Gallery**

**Carrie Allison (collaboration with I'thandi Munro and Reba Forbes), *she contains a world*, 2024**

A photograph of a pregnant woman's horizontal nude torso is in a beaver fur covered wooden frame. At the top of the photograph, in line with the woman's hips, her right hand is resting on top of a large gray and white tree root. The woman's torso centred in the photograph is laying on a beaver pelt placed on the ground that is covered with sticks, fallen pine needles and dirt. In the bottom left-hand corner of the photograph, evergreen branches are lying beside the woman's hips. At the bottom of the photograph, the woman's left hand is resting on the ground and slightly cradling a smaller gray tree root.

**Carrie Allison (collaboration with Ursula Handleigh), *a blanket to build worlds*, 2024**

An oval shaped wooden frame is wrapped in beaver fur with strips of fur that hang down from the frame almost reaching the floor. In the centre of the frame are three beaded medallions approximately the size of the Toonie (Canadian two-dollar coin). The medallion on the left side has flesh-coloured beads in an image of feet with the space surrounding the feet covered with a blue film. The middle-beaded medallion uses flesh-coloured beads in the shapes of hands that are holding blueberries. The medallion on the right side of the frame has flesh-coloured beads in the shape of feet with the remaining surrounding space covered with a blue film.

**Judy Anderson, *As she walked down the hallway, she unintentionally...Indigenized*, 2023**

A mobile with 7 tiers of various sized circles in diameter and shaped like an hourglass are suspended from the ceiling. Copper jingle cones are hung from each circle. Audio of the jingle cones moving and tapping one another accompany the art work.

**Carrie Allison, *The Pull of the Moon*, (2021)**

The video is a stop motion animation of beading. The beadwork is shown in front of a beach with waves rolling onto the beach. The video of the beach is dark blue and purple. The beadwork is white

and is on shown on the left side of the tv and then moves to the right side of the tv. The audio of the video is of the waves crashing into the beach.