

Brianna Bear

Title: *Dandelion*

Medium: Printed vinyl

Location: Destination Greater Victoria Visitor Centre

Venue Partner: Destination Greater Victoria

Artist IG Handle (link URL): [@briannabearart](#)

Artist Website (URL): <https://briannabearart.bigcartel.com/>

Bio:

Brianna Bear is an Indigenous artist based in the traditional territory of her father's people in the Lekwungen lands of the Songhees and Esquimalt Nations in Victoria, B.C. Brianna has more than 15 years of experience. She began learning under Butch Dick and her grandfather Skip Dick. Afterwards, she discovered her roots and formline design through her cultural connections to Songhees and Namgis Nations. Today, working as one of a few Indigenous female artists within her traditional territory of the Songhees people, Brianna has worked on murals, logos, small business designs, event designs and more!

Artist Statement:

Brianna was first introduced to dandelions when she was a little girl playing in the yard, using the flower as yellow blush on her cheeks. Since then, Brianna has learned dandelion is more than just a weed that many people know it as. Dandelion is a nutritious plant that can be used in different ways such as teas and salad greens.

Caitlin McDonagh

Title: *Moon*

Medium: AR, Printed vinyl

Location: Market Square

Venue Partner: Anthem Properties; **Production by:** Slow Studies Creative

Artist IG Handle (link URL): [@caitlinmcdonagh](#)

Artist Website (URL): <https://caitlinmcdonagh.com/>

Bio:

Caitlin McDonagh is a visual artist who currently resides in Victoria, B.C. She creates intricate illustrative works that are inspired by folklore, symbolism and the balancing of human versus natural worlds. The themes of connection, self-cultivation, growth, loss and renewal are prevalent ideas that are woven into the worlds that she creates. Her goal with her work is to build her folklore; work that leaves doors open within it, allowing the viewer to add to the stories, create their own imagined landscapes and find parts of themselves within this imagery.

You can find Caitlin's mural work across Canada and the United States. Her paintings are part of the City of Burnaby Permanent Art Collection at the Burnaby Art Gallery and part of numerous private collections around the world. This is her first AR artwork.

Artist Statement:

"Moon" is a stop-motion animation that was created using hand-painted paper cut-outs and hand-cut pieces constructed with felt and other materials. Created during an animation intensive workshop at OBORO Montreal,

the piece has been projection-mapped in MAPP MTL and MAPP TOKYO, as well as installed in Savannah Georgia at Cleo the Project Space.

—

Justin Langlois

Title: *Asking for a Friend...*

Medium: Text, vinyl, existing lightbox

Location: Bastion Square - Courthouse

Artist IG Handle (link URL): [@jstnlnjls](#)

Artist Website (URL): <https://justinlanglois.com/>

Bio:

Justin Langlois is an artist, writer and educator. His practice explores public art, social engagement and creative pedagogy through text-based works, long-term participatory projects and public installations. His work has been presented at the Centre Pompidou (Paris), the Museum of Contemporary Art (Toronto), Conflux New York, Nuit Blanche (Toronto) and Creative Time Summit (Venice Biennale). His writing has been published in C Magazine, Canadian Art, the Journal of Curriculum and Pedagogy, Open Engagement, amongst various publications. He currently lives and works as an uninvited guest on unceded Coast Salish Territory in Vancouver, Canada.

Artist Statement:

Asking for a Friend... is a new temporary public artwork that asks a series of questions that echo the kinds of internal monologues we carry with us throughout our daily lives and social interactions. The text aims to provide a brief catalyst for self-exploration, with questions that feel both universal and yet highly personal through our individual engagement with them. The two-sided sign on which the work is mounted can be read in a loop and viewed from either side, with the questions quietly inviting our hopes, anxieties, dreams and ruminations into public space. The work aims not to provide answers but to provoke a fleeting thought, or a moment of deeper reflection, amongst the often-isolating busyness of everyday life. *Asking for a Friend...* serves as a reminder of just how much we share in common, in public.

—

France Trépanier

Title: *Can You Hear Them?*

Medium: AR

Location: Fairmont Empress Hotel (lawn)

Sponsored by: Flux Gallery as part of Revealing Presence

Artist IG Handle (link URL): [@francetrepanierart](https://www.instagram.com/francetrepanierart)

Artist Website (URL): <https://www.fluxmediagallery.org/about-revealing-presence>

Bio:

France Trépanier is a visual artist and curator of Kanien'kéha:ka and French ancestry. Her artistic and curatorial work have been presented in many venues in Canada, the United States and Europe. France is currently co-director of Primary Colours/Couleurs (www.primary-colours.ca). France is the co-recipient of the 2012 Inaugural Audain Aboriginal Curatorial Fellowship by the Art Gallery of Greater Victoria. She co-authored with Chris Creighton-Kelly "Understanding Aboriginal Art in Canada Today: a Knowledge and Literature Review" for the Canada Council for the Arts. France is Co-Chair of the Indigenous Program Council at the Banff Centre and was a Senior Arts Policy Advisor for the Department of Canadian Heritage. She directed the Centre for New Media at the Canadian Cultural Centre in Paris and was a Co-Founder and Director of the artist-run centre Axe Néo-7.

Artist Statement:

In collaboration with Nathan Creighton-Kelly, 2022.

Can You Hear Them? is inspired by the history of lək'wəŋən Lekwungen territory. This piece speaks more specifically to the many waterways – creeks, bogs, streams, marches – that used to meander across the south of Vancouver Island. The First People of the land – the lək'wəŋən Lekwungen Speaking People – navigated these waters in dugout canoes. These water passages were particularly useful during the winter months when the high tides and surging waves made it dangerous to travel along the exposed south coast.

Most of the traditional waterways have been drained, covered or built over. One of them, named the Empress Creek by the colonists, flowed from the wetlands where Cook Street Village currently stands, connecting the Inner Harbour to Ross Bay. In 1904, the construction of the Empress Hotel began. Wetlands were drained and the Empress Creek was culverted. The Empress Creek still runs through the sub-basement of the Fairmont Empress Hotel today.

Kemi Craig

Title: *Rerooting*

Medium: AR

Location: Right on the brick, reading “Charles & Nancy Alexander Sr,” between the bike lock-up and the tree.

Sponsored by: Flux Gallery, as part of *Revealing Presence* AR Project

Artist IG Handle (link URL): [@kemi.craig](https://www.instagram.com/kemicroig/)

Artist Website (URL): <https://www.kemicraig.com/>

[QR CODE](#)

HOW TO ACTIVATE THE AUGMENTED REALITY ARTWORK:

- Take out your phone and scan the QR code using your phone’s camera.
- Click on the link that will take you to Instagram.
- Follow the prompts.

This piece is part of the Flux Gallery’s *Revealing Presence* Augmented Reality project. *Revealing Presence* aims to make visible the stories and histories of peoples and events from the past, which continue to affect our relationships to the land and to each other. Five artists – Kemi Craig, Lindsay Delaronde, Colton Hash, Eli Hirtle and France Trépanier – have created works at specific locations, revealing the stories and unheard voices of these places. Three of these works, by Kemi Craig, Lindsay Delaronde, and France Trépanier, have been adapted into Spark AR as part of the Winter Arts Festival.

Bio:

Victoria-based dancer and visual artist Kemi Craig is the City of Victoria’s third Artist in Residence. Craig is a graduate from the Emily Carr University of Art Design with a Master’s degree in Fine Art. Since graduating, she has performed through local arts centres as well as across BC and Canada. Craig’s film and video work has been exhibited at local galleries such as Legacy Art Gallery, Flux Gallery and the Ministry of Casual Living, as well as the Victoria International Film Festival and Antimatter Media Arts Festival. She has also worked with the Art Gallery of Greater Victoria and Xchanges Gallery as an educator and curator.

Artist Statement:

In this work, Craig uses collage alongside speculative narrative and BC Black history to activate bricks on Government Street used to commemorate some of BC’s first Black colonists. Viewers will be able to click on different points on the image to hear a short story about the lives of these individuals or families. In the act of remembering and/or documenting histories, how do the stories that are told and the ones that are erased shape current, daily acts of narrative building?

Lindsay (Katsitsakatste) Delaronde

Title: ODE TO THE QUEENS

Medium: AR

Location: On the footpath leading from Bellville Street to the statue of Queen Victoria in front of the Legislature building.

Sponsor By: Flux Gallery as part of Revealing Presence

Artist IG Handle (link URL): [@peacemakerconsultations](https://www.instagram.com/peacemakerconsultations)

Bio:

Lindsay Delaronde is an Iroquois/Mohawk multi-disciplinary visual artist working in printmaking, painting, drawing, video and performance. Her work intends to manifest the relationships between Indigenous and non-Indigenous peoples and also intercultural respect among allies, nation to nation.

Her first solo exhibition “In Defiance” at the Legacy Gallery showcased individual portraits that dismantle the negative stereotypes of First Nations women by having the individuals portray themselves more authentically, reflecting a truth of diversity, power and respect. Delaronde was the Indigenous Artist in Residence for the City of Victoria (2017-2019). Delaronde has a Bachelor of Fine Arts from the Emily Carr Institute of Art and Design and a Master of Fine Arts from the University of Victoria.

This piece is part of the Flux Gallery’s *Revealing Presence* Augmented Reality project. *Revealing Presence* aims to make visible the stories and histories of peoples and events from the past, which continue to affect our relationships to the land and to each other. Five artists – Kemi Craig, Lindsay Delaronde, Colton Hash, Eli Hirtle and France Trépanier – have created works at specific locations, revealing the stories and unheard voices of these places. Three of these works, by Kemi Craig, Lindsay Delaronde, and France Trépanier, have been adapted into Spark AR as part of the Winter Arts Festival.

Artist Statement:

Humming in the kitchen cooking meat pies
filling your nails by the window
looking through your history
hanging branches of the weeping Willow blows
even when a Queen dies.

I always try to copy your signature
when I was a little girl
I honestly still try now and again
I could never be me without you
even when a when a Queen dies.

When I was asked in Confession
the nature of my sins since
I told the priest that my greatest fault
was fighting with you
we slept together in the same room

and I always love you
even when a Queen dies.

You came through the door that day
dressed all in black
with your hair slicked back
and you reminded me of me
you are the Capricorn of my life.
Even when a queen dies

I remember when you were born
the nurses put you in my arms
you didn't cry
your eyes open
your spirit present
and you were like...I am here.
Generation like you
are coming from the stars
to rebuild the nation
even when a Queen dies.

When you would give us tobacco
in our little hands
I remember the feeling of it my little fingers
Sweaty
sticky
I would crumble it into the bowl to be burned
I watched your shawl sway
the way you moved your shoulders
you are the matriarch
even when a Queen dies.

Deep oceans of mystery
lay in the brightness of your blue
speak to me daughter
so I can know how to sail your seas
I always desire to know you
even when a Queen dies.

Your tenacity is weapon
your tact is intact

guns loaded-pressed on forehead
no
not you
no more
the cycle stops here
keep pushing into the tender heart
of your grandfather
I walk with you
even when a Queen dies

Slow Studies Creative

Project Title: *Spark Indigenous*

Medium : AR, vinyl on glass windows

Location: 650 View Street

Venue partner: Salient Group

IG Handle (link URL): [@slowstudies_creative](#)

Website (URL): <https://www.slowstudies.com/spark-indigenous>

Bio:

Slow Studies Creative's purpose is to venture beyond physical art and delve into the realm of using augmented reality (AR) as a tool to tell stories, share social movements, and harness the potential of AR to contribute to meaningful interactions. They aim to safeguard and promote their cultural legacies, ensuring that they are cherished not only within their local communities but also celebrated and shared through online experiences anywhere they are accessed. By surpassing the limitations of traditional gallery spaces, they have unlocked new avenues for art to become accessible and interactive, embracing a global audience through digital platforms.

Artist Statement:

Spark Indigenous is an augmented reality (AR) creator accelerator program created and led by Slow Studies Creative and in partnership with Meta. Through this program we merge the richness of our traditions with the limitless potential of XR technology. This dynamic Indigenous-led program aims to empower Indigenous creators, to learn how to seamlessly integrate interactive AR experiences into their diverse artistic practices.

Through Meta Spark Studio, an accessible and powerful AR design toolkit, these visionary artists crafted immersive experiences that transcend physical boundaries, captivating a global audience across social platforms. By amplifying our voices and stories, we unveil a tapestry of cultural heritage, story and expression that reaches far and wide.

Through shared ideas and collective inspiration, we explore how AR can contribute to social movements or help breathe life into meaningful causes. Our mission is to ensure that our cultural legacies are

cherished not only within our communities but from anywhere in the world. By transcending the limitations of physical gallery spaces, we've opened up new possibilities for art to be accessible and interactive, reaching a global audience through digital platforms.

Charlene Johnny

Artist IG Handle (link URL): <https://www.instagram.com/coastsalishart/>

ARTIST STATEMENT

Violets are Blue

Min'ne Kwikwutth' Sp'e'luq'lum

I created this artwork with Winter and the Hul'q'umi'num' Language in mind. Mim'ne' means February celebrating the "baby moon" or short month. February is the month thenu ten (my mother) and thenu shuyulh (my older sister) were born, so I had them in mind when I created these violet floral designs Kwikwutth' Sp'e'luq'lum (Blue Flowers). They frame the luts'as (full moon) hovering above the tum'xuytl' and xpey' (land and cedar trees). When the filter is activated you'll notice nuts'nuts'a'shun (snowflakes slowly falling).

Flowers: sp'e'luq'um

Blue: kwikwutth'

Cedar Tree: xpey'

Earth/Land: tumuhw

Winter: tum'xuytl'

Snowing: yi'yuq

Snowflakes falling slowly: nuts'nuts'a'shun

Moon: lhqelts'

Full Moon: luts'as

Artist Bio

Charlene Johnny is a Quw'utsun artist residing in Vancouver BC. She enjoys using traditional design elements of the landscape and creators' creatures whilst transforming them into modern displays. She has over 10 years of experience with various mentors executing Coast Salish art in different forms including, silversmithing, graphic design, and mural painting. Her art form is inspired by nature.

Ovila Mailhot

Artist IG Handle (link URL): <https://www.instagram.com/ovila79/>

Website (URL): www.salishsondesign.com

The culture and spirituality of Coast Salish people has always been a part of my life, but it wasn't until I decided to become an artist that I found the perfect way to express that part of myself.

Originally from Seabird Island, B.C., being a self-taught artist with roots in the Nlaka'pamux and Sto:lo Nation, I've built a burgeoning design career creating logos and other artwork inspired by the traditions of my people for Indigenous and non-Indigenous businesses and for several apparel companies. I always

wanted to represent where I'm from in my culture and my community. Learning more about the ancestral elements of Coast Salish art history helps me find ways to show who I am and where I'm from.

Art feels vital to me, and being able to share that passion I have is important to me. This tradition of work, and this beauty, is so necessary for our culture and healing.

Mel Beaulieu

Artist IG Handle (link URL): <https://www.instagram.com/the.beads.knees/>

Artist Website (URL): www.TheBeadsKnees.ca

Mel Beaulieu is a mixed media artist, with a focus on contemporary beadwork. Through their work, they express a sense of fun and nostalgia, creating things that their younger self would love.

Mel is a member of Metepenagiag First Nation and lives and creates in Fredericton, N.B.

Emma Hassencahl-Perley

Artist IG Handle (link URL): https://www.instagram.com/emma_hassencahlperley/

Website (URL): www.emmahassencahlperley.ca

Emma Hassencahl-Perley is Wolastoqwiw from Neqotkuk (where the two rivers flow beneath each other), also known as Tobique First Nation in New Brunswick. She holds a BFA from Mount Allison University ('17) and a Masters of Art in Art History ('22) from Concordia University. Emma is a visual artist, curator, educator, author and arts criticism essayist.

Her visual art mediums include beadwork, murals and digital illustration. Her work explores the term "Legislative Identity" (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 ehpit (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.

Camille Usher

Title: "Until it Swells"

Medium : Outdoor Print Installation and Text

Location: Open Space Gallery

Commissioned by: Open Space Gallery

Website (URL): <https://openspacearts.ca/until-it-swells>

Until it Swells makes reference to the impact of invasive species and how our impact as humans affects the coastlines we live and travel along. Responding to the site and architecture of 510 Fort Street, artist Camille Georgeson-Usher addresses Open Space's location as it existed prior to settler contact on the west coast, the establishment of Fort Victoria and what is now the Old Town.

This artwork focuses on local plant life and the natural environment as a way to amplify the landscape that pre-existed the current cityscape that has been overtaken by invasive species. The aim of the artwork is to highlight the long and multidimensional history of the region – and more specifically the site – and to offer passersby a visual encounter from which they can imagine the impact of small, intentional steps, such as helping in their day-to-day lives to remove invasive plants like Scotch broom (*Cytisus scoparius*).

This project is presented as part of the 2023 series *Wayfinders*, the ones we breathe with by Open Space Gallery.

Curated by Toby Lawrence