

## Mnemonic (Re)Manifestations



Mnemonic  
(Re)Manifestations  
Barry Ace

Wanuskewin Galleries  
Saskatoon, Saskatchewan



# Mnemonic (Re) Manifestations

Barry Ace







## Mnemonic (Re)Manifestations: Barry Ace

Essay by Alan Corbiere

Anishinaabe artist Barry Ace traces his lineage to Chief Assance<sup>1</sup> (Little Shell) of the Nigig Otter clan. In his exhibit called Mnemonic (Re)Manifestations, Ace contemplates cultural metaphors, visual symbols, media, story and history. Throughout these collected works, Ace summons the mnemonic locked in tradition and releases it in new media re-creating manifestations anew. These symbols are all tied to story and (his)tory.

Long ago, the vengeful actions of Nenbozhoo compelled the underwater beings to flood the world. Nenbozhoo re-created the world by using some of the old world. This newly, re-created earth was re-populated by plants, insects, fish, birds, animals and Anishinaabeg (humans). The Anishinaabeg population increased but soon they started to get sick and die. It is said that, the creator saw that the people on earth could not protect themselves against disease and death. In the spirit world, across the ocean, a council was held to determine how best to teach the people to protect themselves. A medicine bundle was prepared and the makwa (bear) was the first one charged with carrying this sacred bundle of everlasting life to the Anishinaabeg. The bear carried the bundle as far as the great salt water. The miigis (little cowrie shell) then relieved the bear of his burden and carried the bundle along the bottom of the ocean to this continent. The miigis met a waterfall and could not climb any further. Oshkaabewis (ceremonial attendant) met the miigis and grabbed the bundle. However, the load was too great and he required assistance. Oshkaabewis looked for a suitable candidate to help deliver this medicine bundle to the Anishinaabeg. He journeyed around the world four times but could not find anybody suitable to help him. Oshkaabewis then met Nigig playing on the bank of a river. He asked Nigig to help but Nigig just kept on playing, sliding down the riverbank. Oshkaabewis asked Nigig again and again, finally on the seventh attempt Nigig agreed to be messenger and he placed the bundle on his back. Nigig and Oshkaabewis took turns carrying the bundle. They shared the burden but also took time to share the teachings that accompanied the bundle. They sought out the Anishinaabeg. The journey of the Oshkaabewis and Nigig was mnemonically manifested in a Mide-wiigwaas (a birchbark scroll).

According to one record, the otter, Oshkaabewis, and thus the Midewiwin (called the Grand Medicine Society) travelled to La Crosse. To memorialize their stop, a man standing was etched onto the Mide-wiigwaas (birch bark scroll). The next place depicted on the scroll was Waawiiye'adinong "The round shaped lake (often listed as Lake St. Clair by Detroit)"; then Mashkiigo-ziibi (Swampy River); Mooning-wanekaaning (Place of the Northern Flicker aka Madelaine Island); and then Shagwamikaang (Shallows where the waves break); Nemitigmishkaang (Oak point), followed by a shallow river called Naongowo-ziibi, then "Ka-ke-no-ne," then Gaa-zagask-waajimekaag (Leech Lake) and Obaashing and finally to Little Ottertail Lake.<sup>2</sup> Nigig went ashore and shook himself off.

He shook himself again and there were many miigis (little cowry shell) dripping from his hair. Nigig told Oshkaabewis to keep the shells because they would serve as a reminder, a mnemonic for creation and the Midewiwin. The otter, Ace's doodem (clan) was an important messenger for the Anishinaabeg. Similarly miigis, little sea shells called cowry, a cousin of esiins (freshwater clam, which was historically spelt as As-

sance and Ace, Barry's surname), play an important role in mnemonically recalling Anishinaabe history and cultural teachings, thus by virtue of his doodem (clan) and his surname, Barry is perhaps predisposed to encode these teachings in new media for this generation.

The Oshkaabewis and Nigig noticed that the people were very poor and unhealthy and even listless. Oshkaabewis wondered what could be the matter with them but Nigig thought he knew the answer. Oshkaabewis turned around and Nigig was gone. He heard someone laugh out on the lake. Oshkaabewis and the people on shore looked out to the middle of the lake and there was Nigig laughing and calling to them. He told them that he would show them the four directions so that they could live in harmony with all of creation and receive all of the gifts that each direction offered. Nigig's head disappeared and then re-appeared in the east. Nigig then dove again and his head re-appeared in the middle where he had started. Nigig's head then disappeared again only to re-appear in the south. Nigig hollered to the people and they cheered in return. Nigig then returned to the center and proceeded in the





same manner to dive to the west and north.<sup>3</sup>

Nigig and Oshkaabewis had delivered the bundle to the Anishinaabeg but much work remained to be completed. Oshkaabewis taught the people how to construct the lodge and he also taught them to sing certain songs. The Midewakik (water drum) arose from the first layer of the earth. The otter then said, "That drum won't be any good to anyone. How will it make a sound without anything covering the top of it to make it roar?" The otter lay across the top of the drum and made a hide to cover it. Then the otter spoke: "Anyone that wants everlasting life will now talk about me too; this is why I give you my hide."<sup>4</sup> Nigig wanted to be remembered for doing his duty.

The hide of the nigig held power. The Midewiwin medicine society revered the otter as a patron to their members. Similarly, the Anishinaabeg revered the nigig because of their amphibious nature. The otter can swim great depths, but is also comfortable on land. Modern day dancers make a head dress of the nigig's hide, they have also made belts out of his hide. In Mnemonic (Re) Manifestations, Barry Ace has made "Nigik Makiznan: Otter moccasins" with strips of decorated otter hide flowing from the heel of the shoe. These moccasins are based upon the trailer moccasins made by the ancestors to hide their footprints, deleting any trace of their presence. Ace has made his Nigik makiznan for the modern age though, the electronic components and ex-

tending wires are meant to erase any digital presence while the otter tails/ trails erase the physical tracks.

In beadwork patterns, the Anishinaabe crafts people often incorporated a design called the otter tail or otter trail. These otter tails/ trails are elongated hexagons preceded by four or more diamonds and followed by the same number of diamonds. The effect is that of an otter hopping and then sliding through the snow or the mud. This visual motif adorns beaded moccasins, beaded shawls, straps, leggings and beaded bags, such as the

bandolier bags also known as 'friendship bags'.<sup>5</sup> Bandolier bags consist of a wide strap, a panel (the bag) and the fringe or tabs that hang from the panel.<sup>6</sup> Many early bandolier bags had the front panel that was decorated, at first with geometric designs (much like a grid or circuit board), and later with floral designs. Often the perimeter of this front panel was framed with the otter trail/tail design. Framing the central panel of the bandolier bag with the otter trail/tail is a manifestation of the mnemonic. The Ojibwe bandolier bag was inspired by the bandolier bags worn by colonial soldiers,







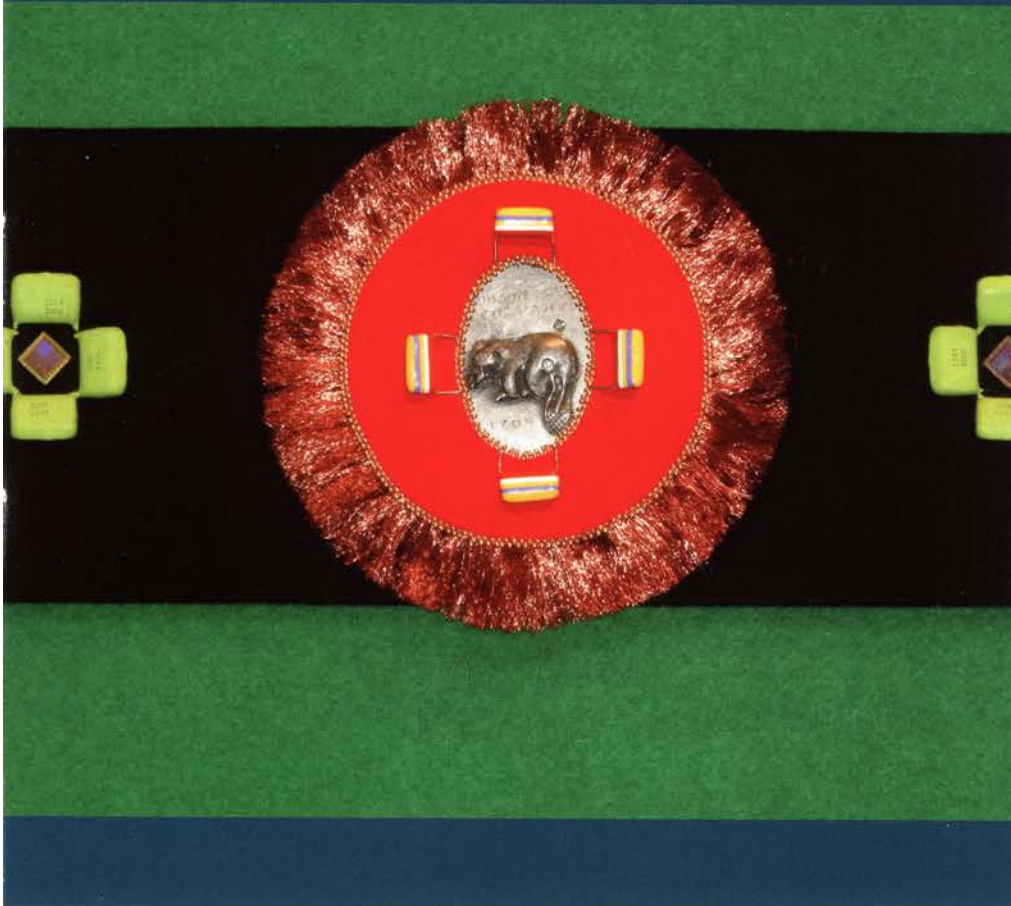
especially the bags that had thick straps to hold extra cartridges of ammunition and gunpowder. The Anishinaabeg modified the design to suit their needs. The straps on the bag no longer were required to carry physical ammunition; instead they were to convey the spirit power of the owner, thus the design, whether floral or geometric, became a mnemonic for spirit power. Now Ace's bags, made with capacitors, resistors, and circuit boards allude to a different type of ammunition, it is electronic 'ammunition' necessary for the modern Anishinaabe.

The generic Ojibwe word for bag is mashkimod. Consulting dictionaries produced in the mid-nineteenth century, the word mashkimod is synonymous with "Pindâgan."<sup>7</sup> In the modern orthography this word is rendered as biindaagan which now means "pocket."<sup>8</sup> The initial morpheme of the word biind- refers to inside or in. The initial morpheme has also been used in the construction of other words for items such as the powder horn Biindakatewan,<sup>9</sup> and the quiver for arrows, Biindanwaan. Similarly the word for shot pouch, biindasinaan or biindasinaaigan are related,<sup>10</sup> as is the word for scabbard or knife sheath, biindikomaan.<sup>11</sup> However, these are not the words for the bandolier bag. In fact, consulting these 19th century dictionaries for the

term "bandolier bag" is fruitless because the bags were not called that back then. However, looking under different terms one finds the word for medicine bag listed as biinjigoosan.<sup>12</sup> In Ojibwe, some words for a container utilized the initial morpheme "biind-" but this is also related to "biinj-"; as in bi-injihihi "inside."<sup>13</sup> However, the etymology of Biinjigosaan is elusive save for the initial morpheme that refers to "inside." Except for biindaagan, which is now used for pocket, these words are all practically obsolete and some are known because of the practice of storytelling.

Perusing the mid-nineteenth century dictionaries reveals that another word "Kishkibitâgan" was used for tobacco pouch.<sup>14</sup> In central Ontario this word is rendered today as gshkibidaagan and is translated as pouch.<sup>15</sup> In Minnesota area this word is spelt as gashkibidaagan and is an animate noun for "bag with a closeable top, tobacco bag, pipe bag, bandolier bag."<sup>16</sup> This word is related to the transitive verbs "gashkibidoon vti wrap and tie s.t. in a bundle" (inanimate) and "gashkibizh/ gashkibiN-/ vta wrap and tie s.o. in a bundle" (animate).<sup>17</sup> In contrast, the word for a parcel, or something that is wrapped, is gshkapjigan<sup>18</sup> and





Gashkibijigan.<sup>19</sup> The element that distinguishes the parcel from the bag is the final morpheme “-daagan” referring to a pocket, which is shared by both Gashkibidaagan and Biindaagan.

The “Kishkibitâgan” of Baraga’s age morphed into the gashkibidaagan / gshkibidaagan of modern times. The word is a direct reference to the bag or pouch with a closeable flap. The earlier tobacco bags were more functional, however, the pattern was altered and these evolved into the bandolier bags that had more elaborate stylized beaded floral motifs. These floral motifs had no equivalent in the natural world.<sup>20</sup> In fact, these latter elaborately beaded bandolier bags became more of a status symbol and were associated with the Midewiwin (Grand Medicine society). Some high-ranking members wore two bags, one over each shoulder forming an X across the chest. By the 20th century many of these bags no longer had a pocket; the beaded panel and strap were for show. Thus another name for the bandolier bag came into being: Aazhooningwa’igan literally meaning ‘that which is worn over the shoulder.’<sup>21</sup> This is perhaps the specific word for the decorative bandolier bag that has no pocket.

In Mnemonic (Re)Manifestations, Ace’s more recent bandolier bags have incorporated video screens inside the panel, diverting any attention to what would be in the bag, and perhaps even changing the function of the item from a gashkibidaagan to a pocketless aazhooningwa’igan.

Engaging Ace’s art requires a more expansive approach, some would say a more holistic approach. The engagement should not be confined to visual appearance, nor to the materiality of the items, nor to the English language. The artist challenges the viewer / visitor / sojourner to transgress those limitations by including capacitors, resistors, diodes, wires, and Anishinaabemowin Ojibwe words. The Anishinaabemowin words carry meaning, the words carry understanding, the words carry history and the words carry culture. Similarly, all of the items in this exhibit: scrolls, bandolier bags, belts and other moccasins are used ‘carry’ cultural meaning, much like the otter bearing the medicine bundle upon its back. As an Anishinaabe artist who is not fluent, Ace’s work carries the burden of being a conduit to Anishinaabe-nendamowin Anishinaabe thought.” Thus the Anishinaabemowin names of the art are mnemonic (re)manifestations.

The works contained in Mnemonic (Re)Manifestations by Barry Ace,



an Anishinaabe artist of the nigig doodem otter clan can be viewed singly and admired as beautiful works of art that incorporate electronic parts thus making a statement on modernity and the Anishinaabeg artists' continued ability to adapt to and incorporate new media. However, the works can be viewed and contemplated as a whole, ensconced in a movement of cultural revitalization, a movement of cultural self-discovery and identity. The works are both personal and communal, containing individual metaphors and symbolism yet tapping into an ancient iconography that is universal to all Anishinaabeg. Just as the Nigig (otter) traversed the land bringing the medicine bundle of everlasting life to the Anishinaabeg throughout Turtle Island, Barry Ace's collected work traverses galleries across Canada, inviting the viewer to further investigate the mnemonic in order to comprehend and contemplate its many manifestations.

- Essay by Alan Corbiere



- 1 Assance has been spelt a number of ways including Aisance, Aissance, and Essens. Utilizing the modern orthography, the Ojibwe word for clam is es, a small clam is esiins or esens (depends on dialect).
- 2 Redsky 1972, p. 105 – 106. Spelling of Ojibwe place names have been modified to adhere to modern orthography.
- 3 This retelling is based upon Hoffman 1891, p. 175, and Benton-Banai, 1988, p. 63 – 65.
- 4 Redsky 1972, p. 103.
- 5 Whiteford
- 6 other article
- 7 Baraga 1992, p. 356 also Rhodes 1993, p. 420.
- 8 Rhodes 1993, p. 53.
- 9 "Pindakatewân. Powder-horn; pl. – ag," Baraga 1992, p. 356. The word can be broken down as biind- referring to an internal compartment, the medial –akaterereferred to the gun powder (makate 'it is black'), and the final morpheme –wan is a nominalizer.
- 10 "Pindassinan or pindassinadjigan. Shot pouch; pl. – an," (Baraga p. 356).
- 11 "Pindikomân. Knife-sheath, scabbard for a knife.; pl. – an" (Baraga p. 357). This word survives on Manitoulin Island and Walpole Island but spelt as "biindkomaan ni scabbard, knife sheath" (Rhodes p. 54).
- 12 This word was spelt by Bishop Baraga as "pindjigossan" (Baraga 1992, p.168) and by Reverend Edward Wilson as "pinjagoosun (pl. -un)" (Wilson 187[4], p. 289).
- 13 Rhodes 1993, p. 55. This is spelt as biinjay'ii in Nichols and Nyholm 1995, p. 37.
- 14 Baraga 1992, p. 265 also Baraga 1992, p. 191. Interestingly the tobacco pouch is ontologically animate whereas the medicine pouch pinjigossan is inanimate.
- 15 Rhodes 1993, p. 176. Even more interesting is the animate ontological status of the Kishkibitâgan changed from Baraga's time (mid-nineteenth century) to an inanimate status by 21 st century as recorded by Rhodes.
- 16 Nichols and Nyholm 1995, p. 49 lists gashkibidaagan as animate.
- 17 In Central Ojibwe "gshkapdood vti tie s.t. up, wrap s.t. ( inanimate )" and "gshkapnaad vta tie s.o. up, wrap s.t. ( animate )," Rhodes 1993, p. 176.
- 18 Rhodes 1993, p. 176. This is an inanimate noun.
- 19 Nichols and Nyholm 1995, p. 49.
- 20 Article\*\*
- 21 Nichols and Nyholm 1995, p. 49.





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## Heart's Memory~

*He was still too young to know that the heart's memory eliminates the bad and magnifies the good and that thanks to his artifice we manage to endure the burden of the past.*

*~Gabriel Garcia Marquez, Love in the Time of Cholera*

The reality is, when looking at history the past can weigh heavy when you are an Indigenous person, but memory-well that's something a little different. Western history although gathered collectively was positioned as the dominant narrative by early colonists and then recycled throughout the decades by institutions of power. In our Indigenous communities, our histories and our memory of ourselves, gifts us with a worldview that does not subscribe to how colonialism has presented history.

Memory and the use of mnemonic anchors is how we as Indigenous people can remember our past, our foundational markers of who we are in this place. It is a heart's memory that Barry articulated in his exhibition at Wanuskewin Galleries. Barry visually articulated in a powerful way his place in this world as an Odawa man, his Anishinaabe worldview has enabled him to create beautiful narratives that are identified through mnemonic

markers. Each piece created was thoughtfully realised from memory, his art became touchstones to the past. I began to realise the incredible importance of creating traditional markers of time. What had manifested from Barry's personal archive is a beautiful and in some ways heartbreaking exhibition.

***It began with a little bag I found in an antique store...***

Barry's inspiration began with a beautiful finger woven bag that found him in an antique store. In our conversations Barry and I talked about working with Indigenous collections and he mentioned how certain objects will come to those who would respect and care for them. Although he wasn't talking about himself or the bag; I felt this little finger woven bag found Barry all those years ago. As all those who love a good backstory will understand Barry began to look into the bag's history. As he began his research he learned the bag







was more than what it seemed and did not begin its life as a bag. What is now a finger woven bag first began its life as a man's legging and was later upcycled into a carrier; a soldier's cuff was also added at the top with a bit of beading. The hair woven into the strap is buffalo hair. Barry began to think about whom this unknown artist or artists were, what was their story? Where did these individuals find the buffalo hair for example? Saskatoon where Wanuskewin Heritage Park, the home of Wanuskewin Galleries is located is a part of the Northern Plains territory where historically the buffalo were present, the bag Barry saw was in some way returning to the region it might have come from, at least in part. From one little finger woven bag

Barry began to visually articulate mnemonic devices based on his study of that original bag- For example the bandolier bag series: Bandolier for Nii bwa NDanwedaagan (My Relatives) 2015, Bandolier for Manidoo- minising (Ma n i toulin Island) 2015, Bandolier for Charlie, Mashiki (Medicine) Bandolier including its study, another example is Aazhooningwa'igan "It is worn across the shoulder" (2015). It is easy to see Barry's strong connection to his culture, family and home territory.

### ***The bead is alive, an animate object...***

Barry spoke of how Indigenous language differs from western

colonial language. In French for example language is masculine and feminine, In Anishinaabeg language is viewed as animate or inanimate, an example of this Ace says, is the bead. The bead is considered an animate object and is alive, Barry signifies the bead as well as the bandolier bag as animate by bringing to life the object through the technology of video and a motion detector. It is a simple strategy, I walk by- and the bag comes alive; the touchstones to worldview and memory that are found in his series of 'bags' are numerous. Barry tells a touching story of how his late grandfather John Ense (Ace) purchased an electrician home study course with a set of training manuals from a travelling salesman in the hopes of learning the trade and making a better life for his family. John never completed the course but the manuals were passed down along with his aspirations to his son, Barry's father. John worked for the Spanish Mills Lumber Company and Barry's father Cecil Ace worked for the International Nickel Company of Canada and it was through Cecil's encouragement, Barry took a course in electronics at the local community college for a year. After that year Barry left home to pursue a career in the visual arts. Barry's return to the electrical components found on many of

the bags mnemonically connects Ace to memories of his father and his father's thinking of his future, trying to help him along. Although Barry never became an electrician Barry's father did live long enough to see Barry's development as an artist and told him that he was proud of his unique and original artistic vision.

Barry's work is full of traditional floral motifs utilising electrical components as a device to engage his personal narrative and accomplishes those narratives with the contemporary mediums of beads and electronic devices. Barry is an exceptional beader and his beadwork is seen throughout the exhibition but the beadwork is more than aesthetically beautiful motifs, contemporary visualisations of Indigenous worldview or traditional stories from his people- they too are his heart's memory, his touchstones.

There were many facets and pieces in the exhibition equally as strong and equally as engaging as the few I have spoken about. Although Barry and I are of different nations and territories; his work while at Wanuskewin Galleries on many occasions called on me to remember my own heart memories of home, of family, of love.

*- Essay by Felicia Gay*





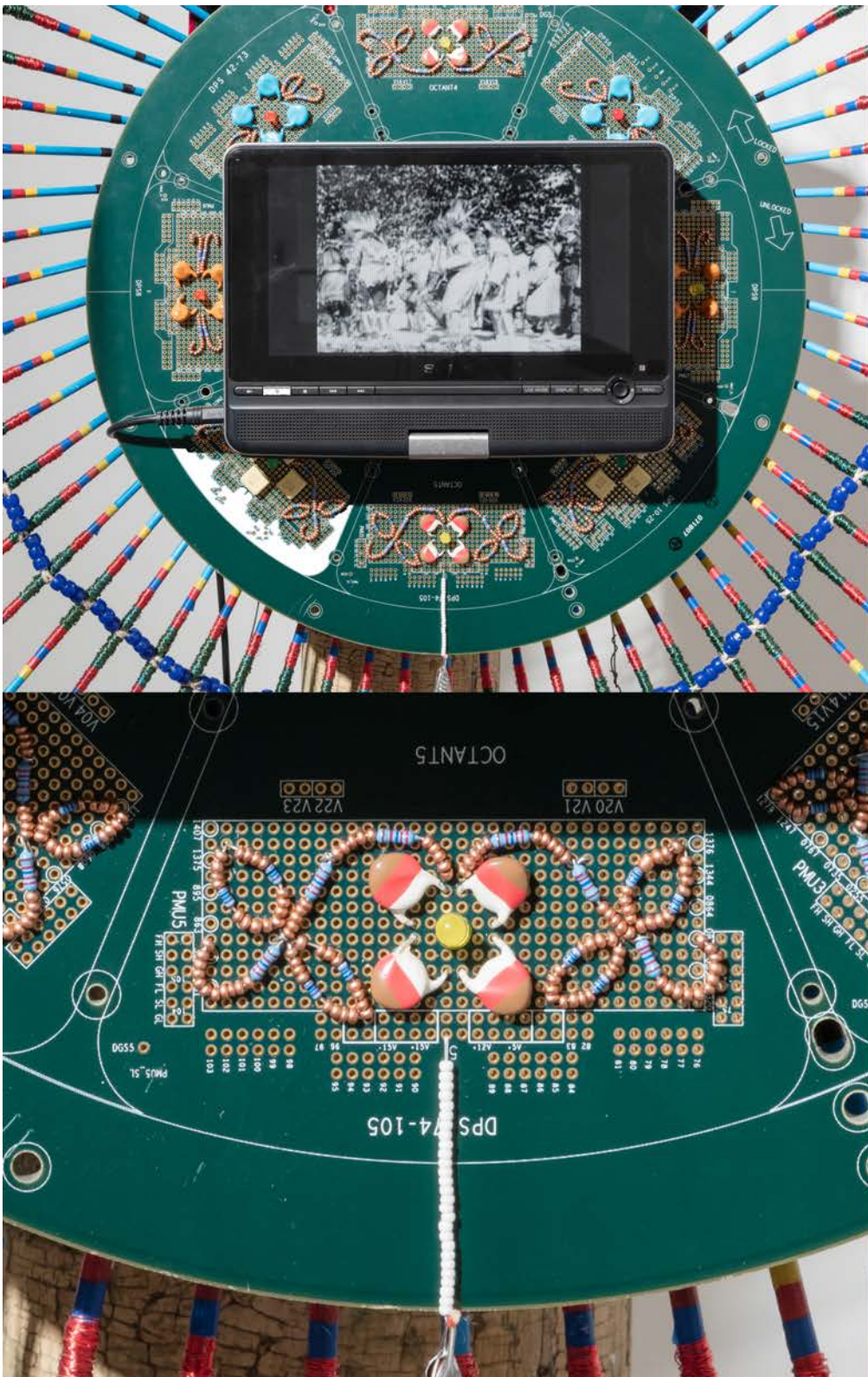
## Anishinaabe Finger-Woven Bag

*The Anishinaabe finger-woven bag dates from 186-1870. The open floral beadwork on the middle panel is similar in characteristic of the Lac Court Orielles or Lac du Flambeau region of Wisconsin. The yarn is thicker, when compared to earlier finger weaving-which was the type sold in general stores that supplanted the trading posts. The strap is not yarn, but twinned buffalo hair wrapped with porcupine quills and was probably up-cycled from another item. The finger woven bag may have also been up-cycled as one of a pair of finger woven leggings, for it is affixed to another cloth material bag. The beaded panel was added at a later date, and the maker made a deliberate mistake by adding a white bead in the pink stem. The grey material appears to be heavy wool, similar to military regalia. The bag is unique for it too with all its disparate pieces is clearly the confluence between the historical and contemporary of its day.*









## Indian Pow Wow

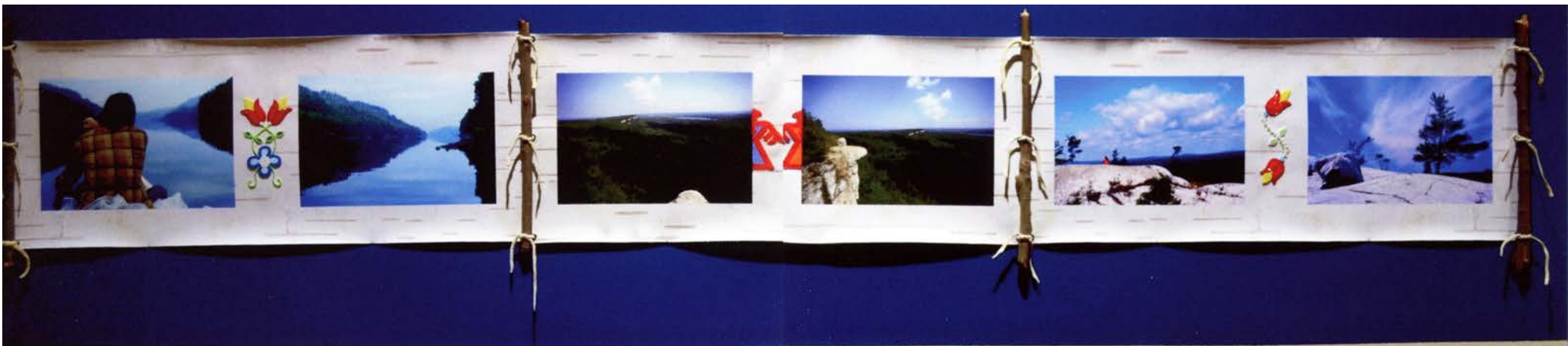
*Indian Pow Wow*  
Ontario Motion Picture Bureau  
1925  
Silent film 14:30 min (looped)

*Indian Pow Wow* is a silent film from the collection of the Ontario Motion Picture Bureau and filmed in Wikwemkoong, Manitoulin Island (Ontario) in 1925. The film depicts visiting dignitaries or bureaucrats who are hosted by the entire Anishinaabe community. It documents welcoming speeches, dancing, singing and historical and cultural re-enactments performed for the visiting delegation, community members and for the film company.

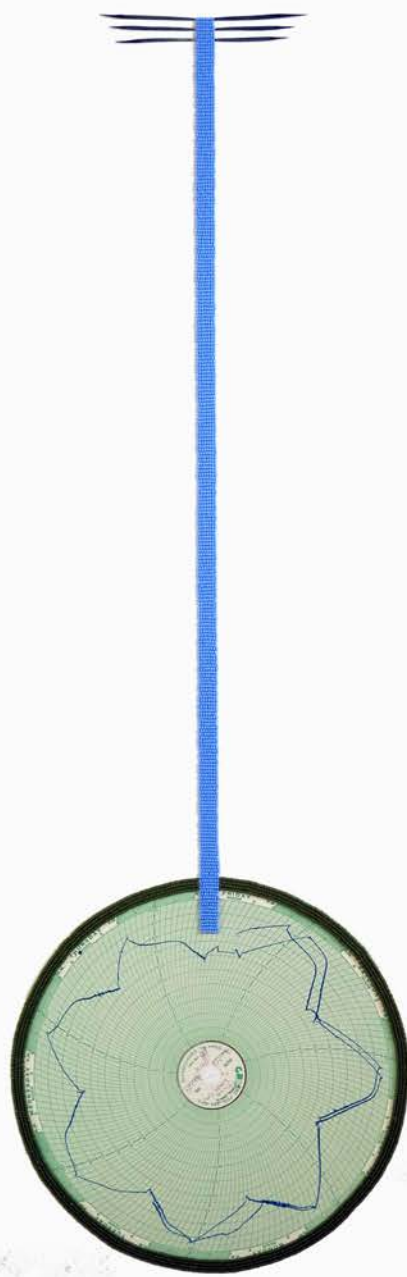
What is ironic about this film is that it was illegal for Indigenous people to dance in Canada in 1925. An amendment in 1914 to the Indian Act, the federal legislation pertaining to First Nations in Canada, outlawed dancing off-reserve and in 1925, dancing was outlawed entirely.

The film provides demonstrable evidence that dancing for the enjoyment and entertainment of visiting non-Indigenous dignitaries or bureaucrats was the exception.









Cover Page: *Urban Bustle*, 2012, feathers, wood, plastic, metal, electronic components, video screen, beads, cotton thread, horsehair, dew claws, wire and paper, Photo credit: Bradlee Laroque

Page 2-3: Installation image of Mnemonic (Re)Manifestations; *Memory Landscape* (2014) and *Nigik Makizinan, Otter Moccasins* (2016) 2016, Wanuskewin Galleries Photo Credit: Bradlee Laroque

Page 4-5: *Nigik Makizinan, Otter Moccasins* (2016) mixed media, found objects, Photo courtesy of artist

Page 7: Detail image of *Memory Landscape* (2014), Photo courtesy of Wanuskewin Galleries

Page 8: Study for *Mashkiki Bandolier* (2015) Mixed Media on plantain paper, Photo courtesy of artist and *Mashkiki (Medicine) Bandolier* (2015) Arches Platine paper, pellon, beads, capacitors, diodes, resistors, light emitting diodes, tin, cotton fabric, thread, brass screen, horsehair, Photo courtesy of artist

Page 9: Detail images for *Memory Landscape*, (2014) Mixed Media, Photo courtesy of Wanuskewin Galleries

Page 11: Detail images of *Hudson's Bay Blanket Robe #2*, (2016), Photo courtesy of Wanuskewin Galleries

Page 13: Detail image of *Coalesce* (2015) Photo-transfer, glass-cut beads, cotton thread, and porcupine quills on Arches Platine paper, Collection-Michael Belmore, Photo courtesy of Wanuskewin Galleries

Page 14: Detail from *The Trinity Suite* (2015), Image courtesy of Wanuskewin Galleries

Page 15: *Aazhooningwa'igan "It is Worn Across the Shoulder"* (2015). Mixed

Media on Felt, Photo image courtesy of Wanuskewin Galleries

Page 17: Detail images of *Memory Landscape*, (2014) Mixed Media, Photo courtesy of Wanuskewin Galleries

Page 18: *The Trinity Suite: Bandolier for Niibwa Ndanwendaagan (My Relatives)* (2015). Velvet fabric, brass, electronic components, horsehair, wire, beads, paper, metal, cotton thread, cotton fabric, plastic, video screen, extension cord; *Bandolier for Manidoo-minising (Manitoulin Island)* (2015). Velvet fabric, brass, electronic components, horsehair, wire, beads, cotton thread, paper, metal, cotton fabric, plastic, video screen, extension cord; *Bandolier for Charlie* (2015). Velvet fabric, brass, electronic components, horsehair, wire, beads, cotton thread, paper, metal, cotton fabric, plastic, video screen, extension cord, Photo credit-Bradlee Laroque

Page 20: *Anishnaabe Finger Woven Bag*, Artist Unknown, Photo Credit Lawrence Cook

Page 22: *Ogichidaa-Baby Warrior* (2016), Digital Print, Photo courtesy of the artist

Page 23: *Transformation Bandolier*, Mixed Media on Plantation Paper, Photo courtesy of artist

Page 24: Detail images of *Urban Bustle* (2012) Mixed Media, Photo courtesy of Wanuskewin Galleries

Page 26-27: L to R, *Sacred Water 1* (2016), *Sacred Water 2* (2016), Graph Paper, Glass Cut Beads, Cotton Thread, Porcupine Quills on Carson Stonehenge Paper, Photo courtesy of Wanuskewin Galleries

Page 28: *Memory Landscape* (2014), Mixed Media, Photo courtesy of Wanuskewin Galleries



## Barry Ace

Anishinaabe artist Barry Ace traces his lineage to Chief Assance (Little Shell) of the Nigig (Otter) clan. In this exhibit called Mnemonic (Re)Manifestations, Ace contemplates cultural metaphors, visual symbols, media, story and history. Throughout these collected works, Ace summons the mnemonic locked in tradition and releases it in new media re-creating manifestations anew. These symbols are all tied to story and (his)tory.



Barry Ace is a practicing visual artist living in Ottawa, Ontario. His work has been included in numerous group and solo exhibitions, in Canada and internationally including: "m8n-tu'c - little spirits, little powers" Nordamerika Native Museum (2010: Zurich, Switzerland); Changing Hands 3 -Art Without Reservations (2012 -2014: Museum of Art and Design: New York); and the currently touring exhibition Native Fashion Now organized by the Peabody Essex Museum, Salem, Massachusetts. His work can be found in numerous public and private collections in Canada and

internationally, including the Regional Municipality of Ottawa-Carleton (Ottawa); Woodland Cultural Centre (Brantford); Royal Ontario Museum (Toronto); Ottawa Art Gallery (Ottawa); The Canada Council Art Bank, (Ottawa); Aboriginal Affairs and Northern Development Canada (Gatineau); and the Nordamerika Native Museum (Zurich, Switzerland). He is a band member of M'Chigeeng First Nation, Manitoulin Island, (Ontario) and is represented by Kinsman Robinson Galleries in Yorkville (Toronto).

[barryacearts.com](http://barryacearts.com)

## Alan Corbiere

Alan Ojiig Corbiere, Bne doodemid (Ruffed Grouse clan), is an Anishinaabe from M'Chigeeng First Nation on Manitoulin Island. He was educated on the reserve and then attended the University of Toronto for a Bachelor of Science; he then entered York University and earned his Masters of Environmental Studies. During his masters studies he focused on Anishinaabe narrative and Anishinaabe language revitalization. For five years he served as the Executive Director at the Ojibwe Cultural Foundation (OCF) in M'Chigeeng, a position which also encompassed the roles of curator and historian. Currently he is the Anishinaabemowin Revitalization Program Coordinator at Lakeview School, M'Chigeeng First Nation, where he and his team are working on a culturally based second language program that focuses on using Anishinaabe stories to teach language.

## Felicia Gay

Felicia Gay (Swampy Cree, Scot) is from Cumberland House in Northern Saskatchewan. Currently Felicia is Curator at Wanuskewin Galleries at Wanuskewin Heritage Park in Saskatoon, Sk. Felicia is the former Director and co- founder with Joi Arcand of The Red Shift Gallery: a contemporary Aboriginal art Space (2006-2010). In 2006 Felicia was awarded the Canada Council for the Arts- Aboriginal Curatorial Residency with AKA Gallery. Felicia has worked as an independent curator and cultural worker with a number of arts organizations since 2003; she also lectured at the University of Saskatchewan and First Nations University from 2008-2017. Gay has a Masters of Arts in Art History and a Bachelor of Arts (Honors), Art History with a focus on Indigenous contemporary art and curatorial praxis.

Felicia is dedicated to furthering the representation of Indigenous people in the contemporary arts and in contemporary Canadian art history. She is interested in the strategies of counter-memory; dismantling and transforming the cultural controls of colonial discourse, and, how artists and curators are lending "voice" to their own situated Indigenous-centered knowledge(s) across a range of visual media.



# Acknowledgements

**On behalf of Wanuskewin Galleries** we are pleased to present the work of Anishnaabe-Odawa artist Barry Ace entitled Mnemonic (Re)Manifestations.

In what way does memory serve us? How does one retrieve and map memory? In Mnemonic (Re)Manifestations Barry Ace utilizes imagery familiar and relevant to who he is as an Odawa man. When memory is lost we lack certain anchors, we lose particular points of entry. Barry Ace has brilliantly utilized both traditional and contemporary culture as well as traditional strategies to retain memories personal to him but are relatable to most everyone. Mnemonic is an interesting word; It is an aid that helps one remember. These aids can be auditory or in this instance physical/visual. Recalling knowledge visually with memory embedded in the physical is how Barry Ace successfully positions himself within his work in Mnemonic (Re)Manifestations.

Many works were compiled to create this incredibly insightful and thought provoking project. It is Wanuskewin Galleries' vision and mission to support the work of Indigenous artists who engage issues relevant to Indigenous communities.

Wanuskewin Galleries is devoted to the professional presentation of Indigenous contemporary art in all its facets and mediums. Wanuskewin gratefully acknowledges all the hard work Barry Ace has contributed to this project and to the University of Saskatchewan in making this publication possible.

Felicia Gay  
*Curator, Wanuskewin Galleries*

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## Wanuskewin Heritage Park

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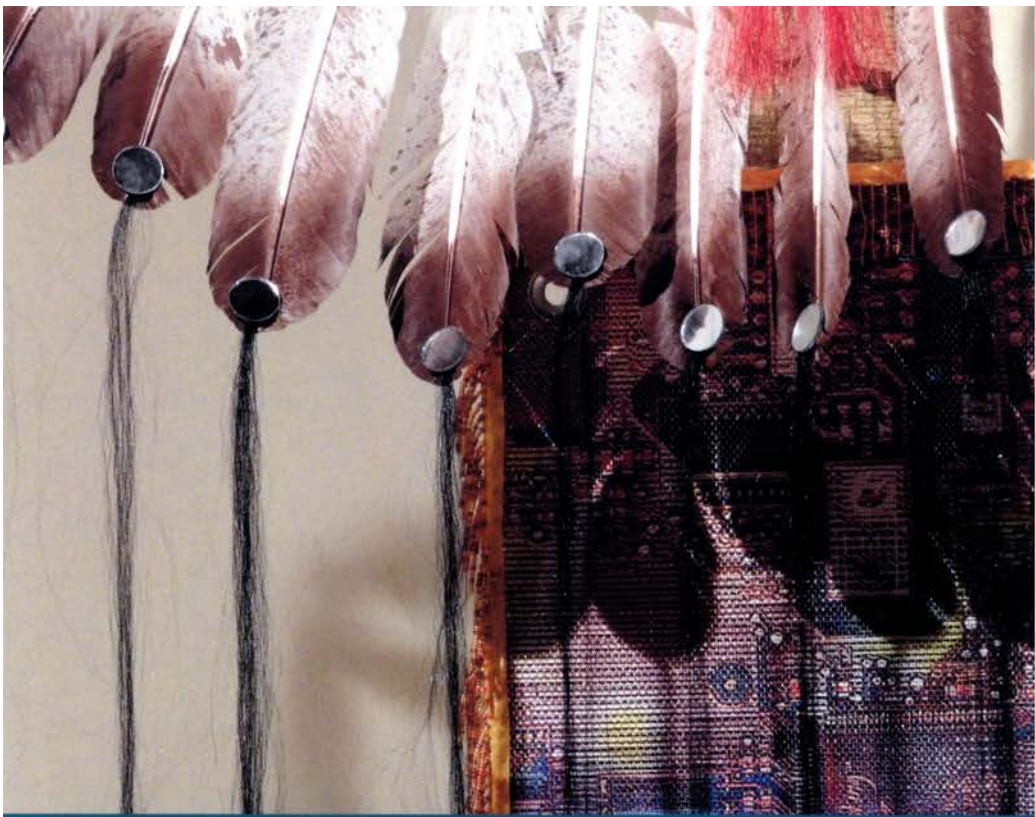
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