



Alterity (2023) Glass-beads, electronic components, mixed media with motion sensor monitor. Includes wall mount plinth. 210 x 35 x 17 cm. Collection of the Artist.

*Alterity* (2023) critiques the impact of anthropology and the social sciences to draw attention to historic settler museum collection practices and removal of cultural arts under a salvage archeology paradigm that is historically fraught with questionable underpinnings and misguided representations of Otherness. Equally poignant, the work is also a critique of “*craft versus fine art*” and “*high versus low art*” and how settler lexicon of terminologies (including the terms alterity/otherness) have been used to control and relegate Indigenous cultural arts to the margins. Ace intentionally juxtaposes and interjects elements of modernity into his work “*altering*” this notion of cultural stasis while drawing attention to the derogatory aspects of Otherness.

Ace asks the viewer to go deeper into the meaning and intent of the work and consider his contemporary bandoliers as a cultural continuum with distinct lines of cultural continuity with the past. This is instilled through an integration of Anishinaabe cultural aesthetics and code including animate/inanimate states as reflected in Anishinaabemowin (spoken language) and the aspect of glass beads as energy “spirit-berries” and its relational simile with the electronic capacitors and their ability to store and release energy. Likewise, the embedded monitor with motion sensor and the digital macro images of historical beadwork speaks to the integration of contemporary media as “*the bead as pixel*”.