

KEVIN MCKENZIE

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AGSM

JULY 14 - SEPTEMBER 10, 2022

INTRODUCTION

Kevin McKenzie is not afraid of the lowbrow. In fact, as you will read in the following interview, he embraces it. Another thing you might notice is how profoundly his art is about his own processes of learning, and how his research methodology is tantamount to time travel. About the Plains Cree war shirt that inspired the title of this exhibition with its tadpole design motif, McKenzie remarked that, "if you can connect with some of these signifiers, then they travel across time ... so they don't die, and they don't fade away." It's this blend of whimsy and import that transforms his art into sites of discourse.

McKenzie's work poses questions, informed by his indigeneity, about masculinity, worship, and the warrior. In each case, it is with introspection and observation that he wonders by what authority and on what terms these forms are given power—is it a person's investment in their hotrod, the church's obfuscation of the Trinity, the spectator's affection for the hockey player? He creates spaces where the spirit might become disassociated from the body in the vague self-illumination of neon lights or the shadow of a monument. A warrior-athlete is reduced to his gear, which is in turn laid out like Theseus' Ship, leaving us to ponder his presence.

Those people who are absent from McKenzie's life are alive in this exhibition, as are those whose presence was transformative to him. Hearing him speak, you understand the reverence he has for these relationships, how he basks in the glow of their possibilities. In the same way that the warrior conceived of the tadpole, the strength of these relationships is always a conceit of the future—their power lies in their potential.

-Lucie Lederhendler
Curator, AGSM

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An interview with Kevin McKenzie

Lucie Lederhendler: You said, in reference to the series *Seventeen*, that you had to start from scratch, that it's more important as a series of work because it's not building on old work, it's something totally new². What is it that you needed to rupture, to start again?

Kevin McKenzie: As a visual artist who's had an art practice for 20, 25 years, I'm always searching and engaging in research. Trying to find some way of continuing my art practice. But when it came to *Seventeen*, it was completely different because I was in a different mode of research that I had never really attempted in the past. Not in the sense of being monitored in a situation, like when you're within an institute like [the University of Regina, where I built the series]. The term "Indigenous arts-based researcher" really hit home, because that's basically what I was practicing in the past but I didn't have a name for it. When I had a name for it it was like, okay now that you're this Indigenous arts-based researcher, now you have to begin this research. That part was the starting over all again, the research part, and just going back to my Indigenous community, which I never did prior to that because I work in solitude, and I hadn't consulted with Indigenous elders, or knowledge keepers, or language keepers. So that was probably one of the biggest changes in terms of how I was going to perform that research³.

OPPOSITE: *Untitled (Hockey Helmet)*, Elk rawhide, sinew, horsehair, 2021. Photo: Doug Derksen.

LL: Is that what sets Indigenous arts-based research apart from other arts-based research, that you go into these communities as a matter of methodology?

KM: Yes, that is a huge part because Indigenous arts-based research is based on intangible cultural heritage. Traditions. And in order to access those types of traditions you need to access people that have oral traditions in performing arts, social art practices, rituals—that's the holy men. This applies to the production of traditional craft, which was not really part of my art practice at all. Accessing that was a huge part of that change and was the starting over part, because I had to consult my cultural art practitioners. The biggest part of that was when I made the transition to Brandon University.

LL: As a teacher.

KM: Yeah, what happened there was that I was right in the middle of my MFA program, finding my way but not quite where I wanted to be, and then I accepted a position at BU. That was the biggest change because once I got to BU, Dr. Cathy Mattes took me under her wing, taught me how to do beading and all these traditional practices that I really needed to know as an instructor at BU. In that sense I was starting over. I was starting from square one because I didn't know how to bead, I didn't know how to do animal hair tuffing, I didn't know how to do many of the traditional art practices that I was supposed to have knowledge in.

LL: You say "supposed to have knowledge," as an educator, not as an Indigenous person?

KM: Well, I didn't have it in either sense. I grew up outside of my traditional community, in the inner city of Regina. Cultural arts practices were very fleeting when

I was growing up, and we dealt with a lot of racism and things like that, that kind of stopped us from attempting to reach out to our culture. Years and years and years later, I already had a 25-year art practice, but I was working in the contemporary art realm. The way that I always approached [working] was combining a lot of different genres and movements and things like that, that were more influenced by Western art. So the only references I had to the Indigenous side were the things that I might have experienced in the past, but I didn't have any vast knowledge of what that would be. So the other thing was that Dr. Cathy Mattes was there, and I had elders. Barb Blind was with me the entire way as well. They really nurtured me.

LL: This time at Brandon University is coincident with the moments when you are forming *Seventeen*?

KM: Yes. I was being mentored by both Cathy and Barb, and also a part of the beading group, the Brandon Beading Babes. I didn't have a choice, things came fast and quickly. The interaction with Barb was just amazing, and it was faster than I could even--the knowledge curve was really reduced by having these kinds of interactions, and being mentored by these two amazing people.

LL: You were really learning something, and then turning around and teaching it?

KM: Yeah! That's how it worked out. It was like the knowledge was coming to me, and I was passing that knowledge on automatically, in real time. And it was amazing because that's how the Indigenous Knowledge does get passed on. When I'm talking about I had to start over--I already had 25 years behind me. More than that. Probably most of my life I've been an artist, but having

the two people that were mentoring me, Cathy and Barb, and being part of the Beading Babes, helped so much. One of the biggest other things that happened was working with the elk rawhide with Barb. That was the big turning point.

LL: Because rawhide is a really particular material?

KM: Rawhide is a very particular material, but it's a material that we've been using as Indigenous people for centuries, and it's a material that has many many uses, and it transforms all the time. There are many different ways to use it, to apply it to different artistic forms and functional forms. During my 25 years of working in contemporary art galleries, I worked with contemporary materials like carbon fiber, polyurethane, castings, and stuff like that. Then at one point I was talking with Barb—we were making drums and rattles, we were cutting it out of the elk rawhide—I mentioned to her that the rawhide reminded me of that material that I was previously working with, which was the high tech material. The statement Barb made to me was, "No, this is the high tech material." A light bulb went off and I said okay, if that's a high tech material, I'll just reverse everything I've been doing. I just threw that notion aside. I can replace



[the carbon fiber and plastic] with the elk rawhide and apply the same industrial techniques and methodology to

it. In other words, apply it like it was a material that's used in industrial design. I started molding it and experimenting. Prior to that, I was using actual paraphernalia from hockey equipment, actually using the real equipment and then trying to indigenize it somehow, by adding other materials that are traditional prairie materials, like horse hair and deer skin. But things changed once Barb opened my eyes to what the material really was. Once I started molding that material, I could eliminate the actual paraphernalia, like the plastic parts. It was deconstructed, then reconstructed with the elk rawhide. And there is this other notion of a simulation.

LL: Right. I've heard you use the term simulacrum before.

KM: Yeah, the idea of that is basically that the actual object that I was referring to is gone, destroyed, doesn't exist, and it's replaced with a completely new object that has a larger meaning.

LL: We've left out a few works from this exhibition that are the object itself, [works] like *Learning to Tie* (2018) or *Intergenerational* (2019). What we've included is almost exclusively things that you've cast, that you've

CLOCKWISE FROM TOP LEFT: *Untitled (Hockey shin pads)*, Elk rawhide, sinew, horsehair, 2021; *Untitled (Hockey leggings)*, Tanned deer hide, sinew, acrylic, 2021; *Untitled (Hockey protective cup)*, Elk rawhide, sinew, horsehair, 2021; *Untitled (Hockey jersey)*, Tanned deer hide, sinew, acrylic, 2021. All photos: Doug Derksen.

recreated. Now, you've been working with bison skulls since at least 2003. Could you talk about the significance of the skull form, and the skull itself, since we are talking about the objects being duplicated?

KM: Well one thing that I was exposed to when I did go to ceremonies, is that the buffalo skull is a central part of my culture within ceremony. It's a really significant object and a motif. It was my intention to not use that skull—the skull itself. So back in 2003 my whole notion was to make a mold of an actual buffalo skull and then I'll recreate it in that hightech material, polyurethane. That way I can distance myself with the simulacrum. But this new version doesn't have that, doesn't carry all that traditional knowledge, and everything else that comes along with it.

LL: So it doesn't have the spirit itself, it just represents the thing with the spirit.

KM: Yes, that was my notion, and not only that, but I was already working in the contemporary art field so I thought that could be my rationale for producing it in that manner. At the same time I was thinking, okay, it's still the motif, but it's not the real object. So what's kind of happening now is it's all sort of reversed. Which is kind of weird.



ABOVE: '63 Bel Air, Cast polyurethane, acrylic, 2022. Photo: Doug Derksen.

LL: You form your rawhide in a way that's opposite of how you cast a mold, right?

KM: Right. Well, it's usually the same design methodology but it's reversing it.

LL: Can you tell me a little bit about the symbolism of the bison, as far as power, as far as dominance? Even though your more recent works use different symbolism—with the tadpole—there is definitely a through line in all the works we have in this exhibition: performances of masculinity, ideas of the warrior, ideas of worship, and those are all braided together in the work that you produce. Let's start with performances of masculinity, from a philosophical and also an aesthetic point of view, as far as these accouterments.

KM: You described it a little bit there, but the buffalo itself is a very dominant creature—a very imposing creature. People from the prairies, the Indigenous people, we revered the Buffalo for that sense of power and freedom, and we relied on the buffalo for everything. Our food, our clothing, tools, everything. That's why, when we had ceremony, the buffalo, or at least the buffalo skull, was the centerpiece of that ceremony. It's such a very significant creature that it's hard to describe, because it was such a part of our everyday culture, but also the spirituality as well.

LL: Right. It's like describing air where it's just there, it's so crucial.

KM: Yeah right. I had this interview with the National Gallery of Canada Magazine, they were asking me the same question, they were saying, "Okay, how do buffalo skulls and hotrods come together?"⁴ So I think that question of performance of masculinity is really a great question. I talked about this in that interview as well, basically I'm

trying to tie in that I was hanging out with a lot of artists that were attributed to the low-brow movement. This is when I lived in Vancouver. These guys were rockabilly guys, they were street artists, they were hot rod guys. So I liked that genre, and I really liked that crowd of people. There were punk rockers as well, and tattoo artists. It was really like the Vancouver underground scene, and I was like, that's where I belong.

That's where those two worlds came together. It is a lowbrow notion of using the motif of the hotrod culture, and then applying that to the motif of the buffalo skull. To me it was very natural, but when other people look at it they're like, "I can see what's going on but I don't understand why it's happened."

LL: Right, right. I think that with a lot of those, say flames, or that particular kind of gothic font that gets used in that culture, tattoo culture especially, there is a reference to the warrior, which is another thing that braids into your work, especially in *Seventeen*. If you look back at the skull as an object, whether or not it's a bison skull, that harkens back to this question. Because "warrior" has "war" in the title but it also implies a huge amount of reverence. So it might be another one of those performances of masculinity that really need to be troubled, right?

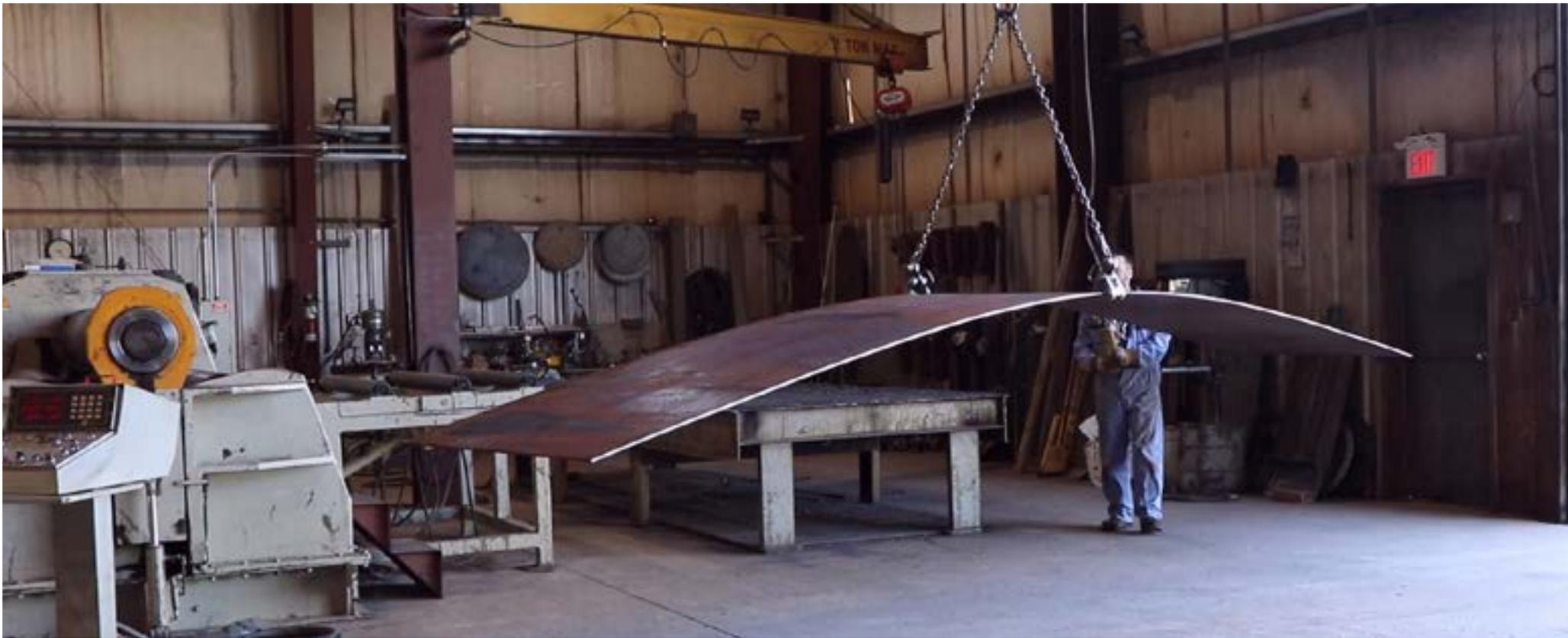
KM: Well, I think that when I was doing that work in the past, and was involved in that lowbrow community, it just seemed like a natural transition for me. Because I think those were the people who I thought were interesting and cool. But when we talk about the performance of masculinity, it really happened. In the last few weeks... talking about the sculpture... I was thinking about that. The masculinity and the performance, just being present in the Kansteel facility. That's a performance



of masculinity right there. It's industrial, a really dark industrial environment. There's heavy machinery that's severely dangerous, and there's all kinds of technicians running around doing things that the average person couldn't do. These are skilled people, with really heavy and dangerous material. The sculpture and [my] hot rod both came together at the same time, which was really uncanny. Working there during the day and then going to Carberry [Manitoba] to work on the '63 Bel Air was amazing, because that's another form of masculine performance. You have to do all this body work, sanding and resanding, and taking tires off and putting them back on, and fixing the front end, you have all these tools and machinery. It really became apparent when I was going back and forth from the industrial shop to the shack where we worked with the hotrod. I think it ties in a lot more, it brings it together more. This whole process that I've gone through in the last few weeks. There's more clarity.

LL: That's such an interesting coming-together, that performance. Because both of these things that you're

ABOVE: McKenzie's '63 Bel Air in its garage with painted skulls displayed on the trunk. Still from video by Broden Halcrow-Ducharme.



working on are also very tender. You're trying to create something beautiful.

KM: Yeah, and when we talked about the sculpture, it's a very very heavy topic. It's dealing with Truth and Reconciliation. I was saying that the proposed project could be a catalyst for social change, cultural empowerment, education—but above all it could be a catalyst for healing. The thing is that it's all there in the concept, and then also when I'm in that industrial environment, it's really apparent there too, because there's danger in that environment. So if you're not careful and you're not watching what you're doing, you know, something bad could happen. [So I think about] what happened to

us, the Indigenous people. The sculpture itself I've often referred to those two planes coming together. I talk about how I see the truth, which I kind of envision as linear and symmetrical. So that's why I had these two planes coming together. But the other part of the sculpture, which is the subtraction—the asymmetrical part—there's a variable there. Then when I drill the holes on either side of the subtraction and bring it together with the lacing—the sinew—then that's performance as well. But also, it's a performance of bringing those two sides together. So that could bring about a healing process.

LL: The space that you were fabricating this in, you've described it as a cathedral. That's the third braid that I

ABOVE: McKenzie's public sculpture was fabricated in the summer of 2022 at Kansteel in Brandon. Still from video by Kevin McKenzie.

wanted to talk about: this idea of worship. [There are] icons and idols that run through a lot of your work. I would say you're a sort of sculptor, but because of the way that you stir up the materiality, all of the literal materials that you work with, it doesn't quite suit. This idea of worship, creating environments, creating space, and creating icons, why is that important to you? What's the interest?

KM: I've always been drawn to this industrial aesthetic, and I've spent a lot of time in Vancouver over the years. I had a studio that overlooked the whole north shore, and the landscape itself was very industrial because it was all warehouses and the harbor. It had all these giant cranes and lifts, and I looked at that everyday. That's a really cool aesthetic to see everyday, and I guess I gravitated towards that. The sense of where I am, and what I'm doing, reflected a lot in my work because of the material and materiality of things that were a way that I could express myself. In the last few years things have changed quite a bit. But I think that's why I really appreciate that analogy comparing the Kansteel facility, because when I was in there, it does have this huge vaulted ceiling, and they are working on these huge projects, and there's huge machinery and everything is at a much larger scale. So I automatically had this feeling that it was like this industrial cathedral. That could go back to when I was a child, going to church all the time, where the church is not just a building—there's a deeper sort of thing that they're trying to impose on you. That's why when I was in the Kansteel facility it all came back to me. I was like, oh okay, this is church, this is the cathedral, and this is where things happen. If it's an industrial cathedral then we can tie that into the actual sculpture.

LL: There is something that's awe-inspiring but also really

distancing about those enormous scales, right? That enormity.

KM: The sculpture itself, there's a lot of really deep emotional things that are going on, cultural things that are going on. You can almost look at it as the way that we were forced, as Indigenous people, to be in residential schools, and how the Catholic nuns and priests who ran them made it very intimidating. Maybe that Kansteel experience was a way for me to experience something that might have been. Maybe I'm trying to look at something in a different way.

LL: I'm seeing a relationship with that line of thinking and the neon [artworks] as well?

KM: The reason I've always used neon is because it has its own light source. I've seen some crosses and crucifixes on churches that are actually neon. When I did my exhibition in New York, at the National Museum of the American Indian, [there was] a really short review [saying] this work is really quite challenging to view, because it can be attributed to something in a honky tonk, or a cathedral. So it can be a really religious experience, or it can be something lowbrow.

LL: We touched on categorization as far as just being a sculptor, but you do seem to really refuse to fit into genre categories, as well. So it's lowbrow but there's intense gravitas to the work. It tempers any kind of play—you don't really get permission to play with your pieces even though they're quite cheeky, right?

KM: Yeah.

LL: There's a very dystopian, punk environment that you create. You know, basked in the neon glow or standing in a huge space created of steel. You mentioned you just



liked the aesthetic in Vancouver, but as far as the story that you are trying to tell, is this the aesthetic that best illustrates the story? Or is the story about that style?

KM: I think the aesthetic helps to illustrate the story. I always gravitate towards that aesthetic, so it has to be part of the narrative, but it's not the entire narrative. Because as an Indigenous arts-based researcher, that's where I'm coming from, that type of research methodology. Coming from a contemporary environment and culture, I still have the privilege of tapping into all of that to express myself.

LL: You just really made me think about something—I said

dystopian and we had talked about this before—the idea that Indigenous people on Turtle Island are actually living in a dystopia, right? The world already ended for them and they're rebuilding.

KM: Yeah, and then we look at this whole Truth and Reconciliation—what does it mean? It's such an abstract thought. We're just finding out things about what happened to our family, so how do we know what Truth and Reconciliation really means? It's still affecting us every day of our lives. I think that's why I wanted to keep this piece a really abstract piece, which is really in contrast to the [other] work that I'm exhibiting at the AGSM.

LL: I have noticed that you are always the most excited for the next thing that you're going to work on, and the last thing you did is the best thing that you've ever done, and the next one is going to be better than that. I think it's a really wonderful trait in an artist. I wanted to ask you how you felt putting this [exhibition] together with me. Surveying older works with works that are literally in the future, like the public art, and trying to tell this meta-story. How has the experience of revisiting old things been for you?

KM: I think it's really great. I really like the notion of bringing together certain things from the past, present, and definitely the future. It really wasn't intentional at the beginning, but the body of work *Seventeen* was such a drastic change, and it took so much out of me to produce it and to go through that whole transformation—going through transformation is hard, it's difficult, and it's painful. I had to look at some of those truths, and the truth was that I was living a life that wasn't truthful, in a sense. Because of what happened to my father, and his experience, and then also what happened to me at 17.

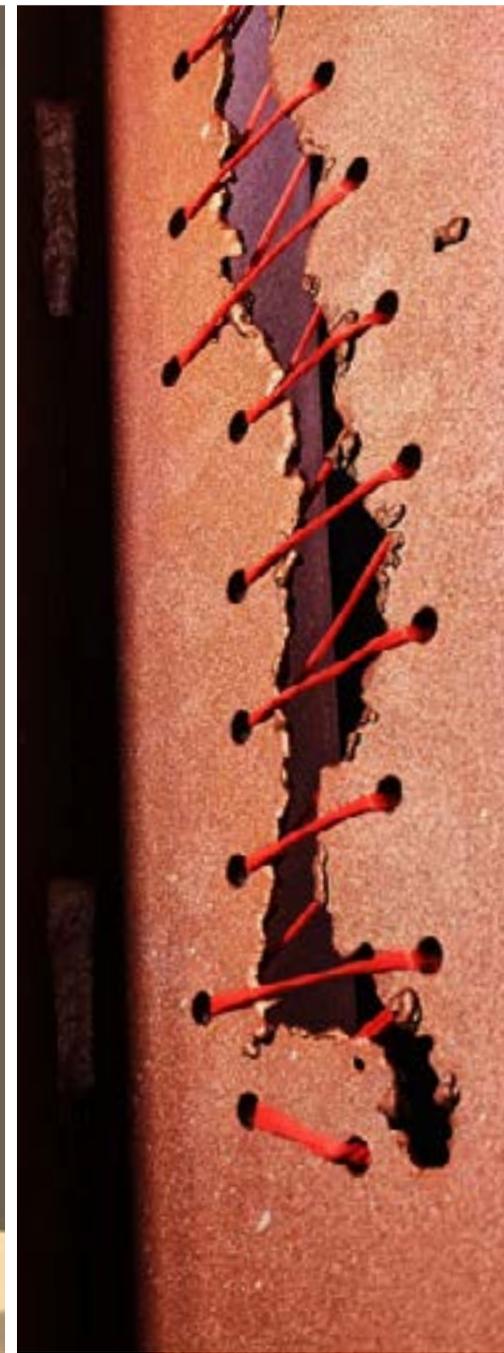
ABOVE: *Resurrection* [detail], Cast polyurethane, acrylic, neon, 2017. Photo : Doug Derksen.

LL: Right.

KM: So I was talking to [my thesis supervisor] Sean Whalley at one point and I said, I've been living my entire life like I was 17, like I never grew up. What I'm saying is that transformation, the MFA exhibition, was my coming of age, almost literally.

LL: As you say, hard enough to do it at any moment, and harder when it's for your master's degree.

KM: Yeah, it's tough! But you know what, it was probably the best thing that's ever happened to me because now I've got a whole new perspective on things. It's something that I chose to do, and it was very worthwhile. Of course, like I was saying, transformation involves a lot of change, and for me it was quite painful, but at the same time things that happened during the transformation, and now I can look back at it. *Seventeen*, I definitely wanted to show that work in its entirety—not exactly like it was shown before, but with all of the elements there. For me that was really really important, because it's really fresh, it hasn't been exhibited anywhere else, other than the Fifth Parallel, where the Covid restrictions were still on, so the public didn't really have the chance to see it. Now they're going to be able to experience it. I think that it's a body of work that's worth experiencing. So, that's only a year old, it still feels pretty fresh to me. Then the space itself that you have there is an opportunity to bring in these other larger icons from my past, that do have a presence, and they do relate to everything that I've been doing. Those will all be part of it. Then there are going to be some of these new pieces that I'll complete, and also there's the



ABOVE: (LEFT) *Maquette For Brandon University Truth and Reconciliation Sculpture*, Steel and sinew, 2021. Collection of the President's Office, Brandon University. Photo: Doug Derksen.
(RIGHT) *Maquette For Brandon University Truth and Reconciliation Sculpture* [detail], Steel and sinew, 2021. Collection of the President's Office, Brandon University. Photo: AGSM.

sculpture, which is something that wasn't in the books, or wasn't planned, until maybe six months ago. But it's still part of my artistic process and my research.

LL: I really find that it makes more sense through *Seventeen* as well, like you were saying if *Seventeen* wasn't there, it would be a huge departure. But with it there, there's that idea of stitching.

KM: One thing when I look at Truth and Reconciliation is that it's opened up all these scars that have been there forever. Now that the scars are there, they're exposed, and people can see them. So when I look at my sculpture and see how it's designed and what it's actually symbolizing, it does symbolize a whole Western notion of what truth is, which is hard for Indigenous people to grasp. But everyone grasps the subtraction, the cut out, the way the sinew is laced, the holes. They understand what it is, and you don't have to be Indigenous at all to understand that. What it is, is an open wound that you're trying to heal. But it could be a lot of other different things [too]. I've had people look at it and say it's a river, it's a constellation—whatever your mind interprets it to be. That's where the conversation really starts revving up. I think that's what the president wanted, something that's going to get a conversation going.

LL: It's like an invitation to reflect, to share your impressions.

KM: Yeah. Plus, when I was talking about the industrial cathedral, it's because the piece itself is going to be larger than life. It's 24 feet high. I haven't experienced it yet

when it's standing up but I actually walked on it and drew on it and things like that. So I know the scale of it—it's quite imposing.

LL: Is there anything we didn't touch on that you want to?

KM: Not really, we touched on quite a few of the things that are part of the exhibition, part of my research, part of the process, and that journey that I've been on and that I'm still on now. When we talk about what's going to be the next big thing, I'm thinking about that all the time. As a visual artist with an art practice, and a researcher, there's always going to be something that I'll be working on. Things have been pretty tough to get to this point and I don't see it getting any easier.

LL: Would you like it to be easier?

KM: No! No, it shouldn't be easy. There has to be something to confront, on a journey. So, I think that we'll just keep it that way.

1 Fifth Parallel Gallery. "Kevin McKenzie 'Seventeen' Interview." YouTube video, 25:03. July 17, 2021.

2 Fifth Parallel Gallery, 2021.

3 For more information on Indigenous arts-based research, see, for example, 1) Hinekura Smith, "Whatuora: Theorizing 'New' Indigenous Methodology from 'Old' Indigenous Weaving Practice," *Art/Research International: A Transdisciplinary Journal*, 4(1), 2019. 2) Cheryl Crazy Bull, Colleen Co Carew, and Bridget Skenadore, "Indigenous Arts and Tribal Universities: Expressions of Collective Native Identity," *International Journal of Human Rights Education*, 3(1). 2019, 9.

4 Sierra Bellows, "Pop Culture and the Sacred: An Interview with Kevin McKenzie." *National Gallery of Canada Magazine*. May 6, 2020.

ARTIST BIOGRAPHY



Kevin McKenzie is a Brandon-based, Cree/Métis artist and a member of the Cowessess First Nation. He has exhibited across Turtle Island and internationally, including the National Gallery of Canada and the National Museum of the American Indian at the Smithsonian Institute. His practice juxtaposes sacred and ceremonial objects from Indigenous cultures with similar objects from settler cultures, building tension between elevation and denigration. Nostalgia, ritual, and performances of masculinity pervade his oeuvre, with bison skulls lit in gaudy neon or painted up like hot rods, office attire rendered in materials indigenous to the Prairies, or, in his latest series, hockey gear built out of deer skin and elk rawhide.

ABOVE: Kevin McKenzie. Photo: Daina Warren, 2019.

OPPOSITE: *Untitled (Hockey shoulder pads)*, Elk rawhide, sinew, horsehair, 2020. Photo: AGSM.



LIST OF WORKS:

Untitled (Hockey helmet)
Elk rawhide, sinew, horsehair
2021

Untitled (Hockey shoulder pad)
Elk rawhide, sinew, horsehair
2020

Untitled (Hockey protective cup)
Elk rawhide, sinew, horsehair
2021

Untitled (Hockey shin pads)
Elk rawhide, sinew, horsehair
2021

Untitled (Hockey jersey)
Tanned deer hide, sinew, acrylic
2021

Untitled (Hockey leggings)
Tanned deer hide, sinew, acrylic
2021

Untitled (Hockey skates)
Tanned deer hide, sinew, skate blade
2021

Untitled (Hockey gloves)
Tanned deer hide, sinew, gloves
2021

Healing Circle
Elk rawhide, horsehair
2021

Maquette for BU Reconciliation Sculpture – Untitled
Steel, sinew
2021

Resurrection
Cast polyurethane, acrylic, neon
2017

Father, Son, Holy Ghost
Cast polyurethane, acrylic, neon
2015

350 CI
Cast polyurethane, acrylic
2022

63 Bel Air
Cast polyurethane, acrylic
2022

CUSTOM
Cast polyurethane, acrylic
2022

Making a Monument
Documentary Video, 2022
DIRECTED BY Kevin McKenzie
and Broden Halcrow-Ducharme

CINEMATOGRAPHY BY Kevin McKenzie
and Broden Halcrow-Ducharme

EDITED BY Broden Halcrow-Ducharme

PRODUCED BY Lucie Lederhendler for the AGSM

UP NEXT:

KATHY LEVANDOSKI
GOSSAMER & GROUND

SEPTEMBER 22 - NOVEMBER 12, 2022

OPENING RECEPTION: SEPTEMBER 22, 7 PM

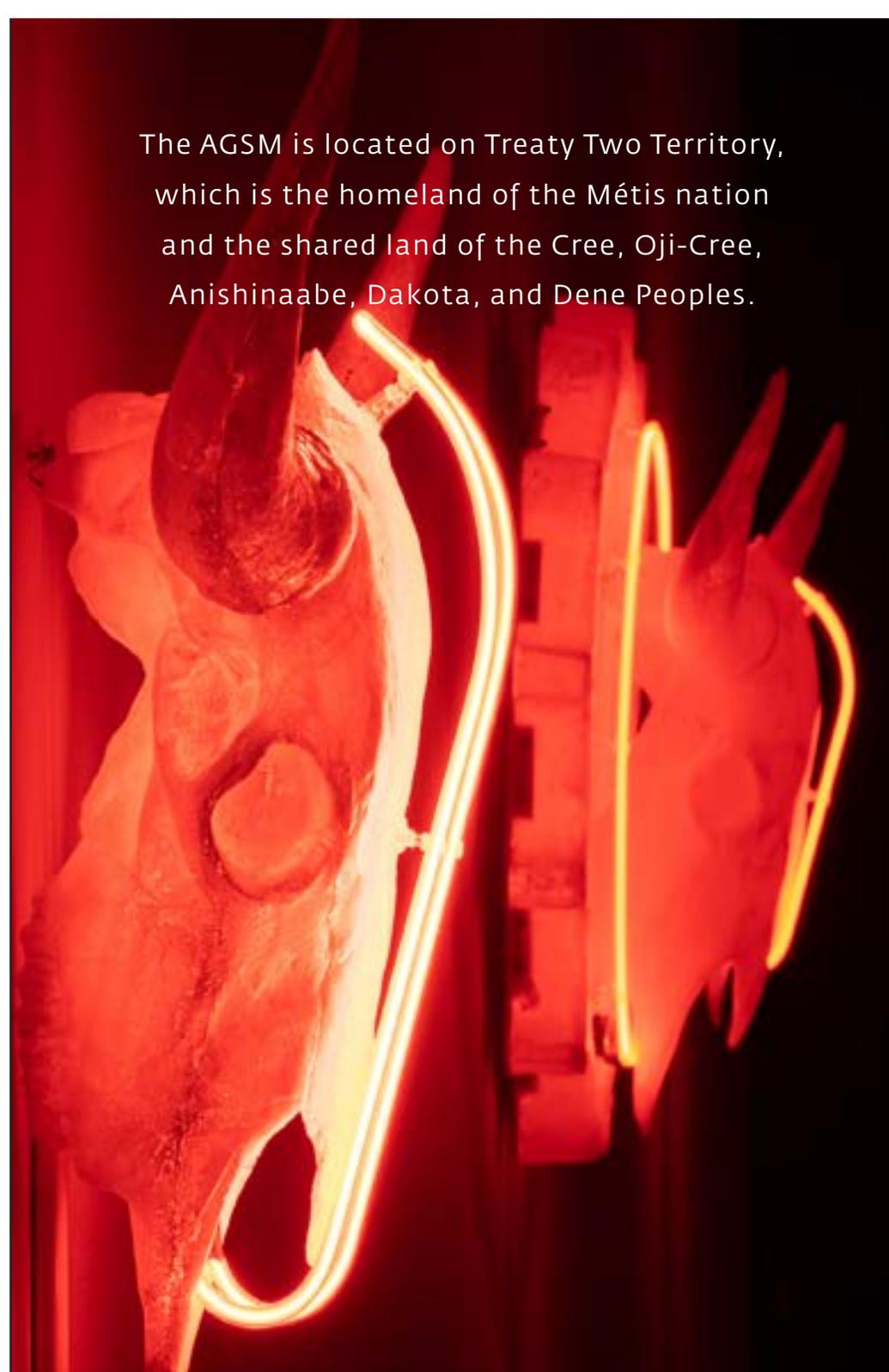
LUNCH & LOOK: SEPTEMBER 23, 1 PM

THE GRAND NATIONAL FIBRE & QUILT EXHIBITION
CROSSROADS

SEPTEMBER 22 - NOVEMBER 12, 2022

OPENING RECEPTION: SEPTEMBER 22, 7 PM

OPPOSITE: *Father, Son, Holy Ghost* (detail), Cast polyurethane, acrylic, neon, 2015. Photo: Doug Derksen.



The AGSM is located on Treaty Two Territory, which is the homeland of the Métis nation and the shared land of the Cree, Oji-Cree, Anishinaabe, Dakota, and Dene Peoples.



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or call (204) 727-1036
before you organize a visit.