



# MATUES REVISITED



Kay Sark



Melissa Peter-Paul



Cheryl Simon

## EXHIBITION

January 21<sup>st</sup> to March 13<sup>th</sup>, 2022

MARY E. BLACK GALLERY

Kjipuktuk/Halifax, Nova Scotia



**Cheryl Simon**  
QUILLER'S BASKET, 2016

Kawi'k, papkukewey  
maskwi, reeds, tnuan

Birch bark, porcupine quills,  
sinew, reed

## CREDITS

DESIGN Grace Laemmler [gracelaemmlerdesign.ca](http://gracelaemmlerdesign.ca)

PHOTOGRAPHY Ian Selig (inside cover, pages 1, 16–19, 22, 23, 27, 28 & back cover)

*All other photographs are courtesy of the artists.*

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# EXHIBITION STATEMENT

BY AIDEN GILLIS, Lead Curator



*Matues Revisited* na kis-mawa'tasik we'kwi-wlamu'k elawika'tasikl kisu'tijl Elawika'taqatijik Wijikitultijik E'pitjik: Melissa Peter-Paul, Kay Sark, and Cheryl Simon. Ula amalitaqatite'wk ika'tu'tijl na'kwekmual, wkamlamunual aqq teli-ntawa'qa'tekemk apaja'tunew ula tel-keknue'k aqq tel-kelu'lkw lukwaqney Mi'kmawe'l Elawika'tasikl Maski-iktuk.

E'tasiw ula amalitaqatite'wk wetnu'kwalsit aji-pilua'tun wtlukwaqn aqq ta'n teltekl ki's sa'q ala'tumkl we'kaw elapskita'sikl, kaqapitkl aqq amalitaqwikasikl. Nemitumk ne'kaw tel-lukwet amaliteket, weja'tekemk mawo'tumk koqoey ewekasik maqmikew-iktuk aqq tel-kiskaja'tumk aqq tel-keknuitasik kisi'taqn. *Matues App Iloqaptasik* etek kisi-l'ta'mk naji-iloqaptasiktn kisi'taqnn ta'n wejiaq kina'masuti wjit Siawa'tumk teli-anko'tmumk mimajuaqney, teli-jiko'tmumk wksitqamuey, kaqmutekemkewey aqq muwi'watekemk, nemitumk elawika'tekemk.



*Matues Revisited* is a gathering of vibrant porcupine quillwork art created by The Quill Sisters: Melissa Peter-Paul, Kay Sark, and Cheryl Simon. These artists have dedicated their time, passion, and creativity to reinvigorating the unique and dynamic tradition of Mi'kmaw quillwork embellishment on birchbark forms.

Each artist works to push their designs beyond traditional utilitarian structures to explore conceptual artistic expression including sculpture, wall pieces, and geometric studies. The artist's hands are present in every step of each element, which requires gathering all materials from the earth and preparing them to be ready for creating designs of fine precision. *Matues Revisited* offers a space to visit with an artform that holds teachings in sustainability, environmental awareness, patience, and gratitude, evident in each step of quillwork creation.

# CURATORIAL STATEMENT

MI'KMAW



*Matues Revisited* na me'sua'taqn wjit Mi'kmawey elawika'tasikl ta'n tel-se'sa'tumk aqq wi'kipatmumk ula sa'qewey teli-amalitekemk ta'n wji-kina'masiten koqoey wiaqtek wjit wejkwataqnik, nike' aqq elmi'knik.

Amalitaqatite'wk Kay Sark, Cheryl Simon, aqq Melissa Peter-Paul, tel-nenujik The Quill Sisters, ela'tu'tis Mary E Black Gallery kisite'taqn *Matues Revisited* aqq kwilutmi'tis L'nu'k nikana'tunew teli-anko'tasik ula me'sua'taqn. Kis kwilutmi'tij wejiaq toq-lukutnew No'pa Sko'siaewey Amalitaqnewo'kuo'm aqq nuji-amalitekete Jordan Bennett kisa'tunew anko'tekemkewey aknutmaq wjit ula teli-apaja'tumk teli-amalitekemk.

Me'sua'taqn teluisik *Matues Revisited* weji-wisik tapu'kl keknue'kl klusuaqnn *matues* (mah-doo-wess) *porcupine* aklasio'w-iktuk. *Revisited* (Iloqaptasik) wesku'tk ta'n elawika'taqatimk teli-apaja'tu'tij amalitaqatijik L'nu'k, mita pekije'k mu telukutimtip.

Mi'kmawey elawika'taqatimk na amalitaqna ta'n amalukwasik maskwi ewe'wujik essawiatasijik kawi'k, welima'qewey msiku, tnuan aqq jipiske'l lipkiteknapa. Ula koqoey wejiaq maqamikew-iktuk The Quill Sisters aqq wikmawaq mawo'tu'tij kiswa weja'tu'tij sa'se'wimk, ekinua'tekek tetuji-keknue'k mawlukutimk wjit msit koqoey Mi'kmaq tela'taqati'tij. Sa'se'wimk keknue'k wjit ula amaltaqatijik wikultijik wutanmual Epekwitk (PEI) mita mu eymu'ti'k matuesk ula miniku. Ta'n tujiw Kay Sark wesku'tk elawika'tekemk teluet ta'n koqoey mawi-kesatk na maw-lukuti'tiji wunaqapeml aqq wunijink ketantu'tij koqoey ewe'wk. Ula koqoey

keknue'k wjit ta'n tel-lukwet Kay Sark, ula wesku'tkip ta'n teli-ksatk tel-lukwet wejiaq *Epekwitk Quill Sisters* podcast:

*"Ta'n tujiw ankite'tm, msit koqoey tel-lukwey kesatm. Ta'n tujiw kwilm aqq menipko'tu Maskwi, welsitm. Ta'n tujiw meno'taq kawi'k matues, maw-wlamkik teli-istuikultijik aqq istu'kilultijik. Ta'n tujiw ketantu welima'qewey msiku, mu pasik pesselu msiku pesselu elt apaqt."*

— Kay Sark, (Sark aqq Simon 1:00:30)

Ne'kaw koqoey kisitoq Kay Sark we'kaw *If You Believe*, 2022 (image on back cover), aqq *Pink Lemonade*, 2018, ta'n tel-kepmite'tk maskwi nemitumk wksite'te'taqnmk. Wtlukwaqna ewe'wkl kesamu'kl tujiw kiwto'qiw iko'toql maqtewe'kl kawi'l kulaman aji-ne'taptmumkl kesamu'kewe'l maskwi-iktuk.

*Matues Revisited* toqwa'toql kinu'tmaqna aqq tel-mil-lukutimk eltumk elawika'taq kulaman wenik peji-ankaptmi'tij tlo'taq wiaqa'lujik. Ula tela'tekemk amujpa menaqaj eltewistu'timkik amalitaqatijik kulaman pasik ika'ten kinua'taqna ta'n ketu' ika'tu'tij aqq koqoey kina'matnewey ketu-iknmua'tij pasik L'hue'kati'l. Ula telita'simk istue'k aqq ta'n tel-kinamuemk se'k, ta'n msit koqoey ta'n pasik wen kis-we'wtew, mu tela'sinuk na L'u'k telo'lti'tij. Etek koqoey kis-kina'muaten wenik pejita'jik,

## CURATORIAL STATEMENT continued

kutey wesku'tasik menaqaj teli-anko'tmumk mimajuaqney, teli-jiko'tmumk wksitqamuey, kaqmutekemkewey aqq muwi'watekemk, nemitumk elawika'tekemk. Ula me'sua'taqn wiaqtek etek teluisik Etl-kina'masimk, ta'n pejita'jik wenik kis-kina'masultitaq tel-kiskaja'tumk keknuikk kisite'taqnn, aqq nmitunew koqoey ewe'wasik eltumkl ula kisitaqnn.

Ankita'suaqn wjit Mi'kmawe'l elawika'taqne'l aqq telo'ltimkewey kisitaqn wejiaq ta'n telqamikek aqq tel-keknuikk maqamikew Mi'kma'kik (Mi'kmaq Wmitkiwow). Te's amalikk kiswa napuikaqn keknu'e'k tel-we'wasik elawika'taqne'l. Piluikl amalikk ewe'wasikl mlkiknewa'tun kawik, amalamu'kl tel-wije'tultik aqq aknutmaq n wije'ti'tij kisitaqn.

Kaqi'sk elawika'taqney telaptmumk mesanqek, pelaptmumk te'sik lukwaqn eliaq eltumk. Kutey nike', kisi-naso'luj kawik maskwi-iktuk, kinikwekl temta'sikl kulaman ma' pase'nukl, aqq ma' pessaptosik wen etl-lukwey. Cheryl Simon wtlukwaqn *Indian Point, 2022* (image on page 17) nemitumk setamk maskwi mna'q temta'sik kawik. Ula ne'wt, sasqe'k etek setamk aqq kinikwekl nastekl nikantuk, kulaman nmitten ta'n teltek lame'k. Weji-wisik me'su'tuk nemiu'jik kinikweyik kawik, aqq elt wjit kaqi'sk tami kmitkinaq (Turtle Island -North America) telu'tasik Indian Point.

Mi'kmawey elawika'taqney na kitk amalitaqn aqq lukwaqney, toqa'toql telita'simk aqq telitekemk milesk aknutmaqney wije'wmumk. Wejkwa'taqnik, L'nu'k eltu'tisnn kutputie'l tu'kwe'smun aqq pkijoqiknn kawio'qlaqne'l ntui'skmanew pejita'te'wk. Ke'sk mna'q ntui'skewe'l sawiaqnn

poqji-we'wasinukek Mi'kma'kik 1856ek, elawika'taqatijik Mi'kmaq ewe'wmi'tis sawiaqnn weja'tu'tij maqamikew-iktuk l'tunew we'kwi-wlamu'kl elawika'taqne'l, ewe'wmi'tij mekwe'k wejiaq maskwe'smann aqq stoqnamu'k wejiaq msi'ku'l. Ntui'skewe'l sawiaqnn kaqi-pilua'tu'tij tel-lukutimk aqq iknmuap amalitaqatilik kis-we'wmnew milamu'k koqoey. Amskwes keknu'e'kip Mi'kmawey kisitaqnn tlamu'ktn kutey koqoey wejiaq wsitqamu'k.

Mi'kmawey elawika'taqney mu na pasik weltek amalitaqn ankaptmumk aqq ewe'wmumk. Wejiaq ekinua'lsimk ta'n wenimk aqq aknutmaqney — iloqaptmumk kisa'lisk piluita'sin. Wjit Melissa Peter-Paul, wije'wk sa'qewey lukwaqney, mu newti-lukwek wen elawika'teket. Iknmask kisi-tkweywan nikanitapni'k, kutey tel-aknutmuapn Jordan Bennetta:

*"Msit koqoey ta'n tela'tekemk mu telo'tmu nkutey lukwaqn. Naqalo'tm. Ta'n tujiw klapis pemkopa'si aqq poqji-lukwatm napuikaqnn, telo'tm nkutey wetlikai tapuiskekel km. aqq klapis pekisinn nukmi'j wpatautimk, aqq eskmalik kisi-ika'tuit weli-eppetek pitewey. Nutqweyin ankite'tmn, tal-lukwetes kisikweyan, tali-apaji-apankituates msit no'kmaq, aqq ula ta'n tel-lukwey na nekmowey wjit ni'n."*

— Melissa Peter Paul (Bennett and Peter-Paul, 228)

2020ek Peter-Paul mawi-amskwes kisitoqsip kawio'qlaqn, wejikina'masip iloqaptik sa'qewey kisitaqn, wet-napukwatki ta'n telitasik katu nemitut wtlukwaqn ta'n telikk aqq telamkwa'toq (image on page 26).

*Matues Revisited* na me'sua'taqn ta'n teli-ankaptasik elawika'taqney kutey ajelk etek jel mu pasik teli-ntawa'qa'tekemk telukutimk, mawkiljaqn aqq tel-we'wmumk amalamu'kl. Ta'n Mi'kmaq teli-ktlamsitasultijik, elawika'taqney mjijaqamijuik. Elawika'taqney aqq maskwi mimaju'ntikl pemi-aji-ksamu'kl, kawi'k paquikita'jik, wapoqsitjik aqq pemawsijik — amiw kutey kinu telo'liti'k — ke'sk mu apaja'sinuk maqamikewiktuk ta'n wejiaq. Wije'wmumk ula telita'simk, keknue'kip tli-wsua'tasin kutey mawa'tumk mu pasik me'sua'tasinuk elawika'taqney, aqq etekl me'su'tuk etekl wenik nmitunew mu elmi'kasik pitenukl.

Mi'kmawey elawika'taqney pilua'toq ta'n telo'liti'k, aji-wli-nsitmumk ta'n wenulti'k, aqq tel-kinua'lsulti'k teli-L'nuwulti'k ula wksitqamu'k. Simon teluet, "ktu' apoqntmumk aqq siawa'tumk teli elawika'tekemk amujpa nike' apoqnmujik amalitaqatijik eltu'tij piley amalitaqn, aqq kepmite'lmujik telukutisnik wejkwataqnik." Ktu' nsitmumk ta'n wenik L'nuimk, amujpa nestmumk mimajik aqq mjijaqamijuik msit koqoey tlia' mu me'tenuk. Mu kisi-jikla'tumntl ta'n weni'k aqq wetnu'kwalsulti'k mawlukutnew aqq miwatmnew maqamikew, samqwan aqq wju'sn.

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## REFERENCES

Bennett, Jordan and Peter-Paul, Melissa. "Bridget Anne Sack." *Uninvited: Canadian Women Artists in the Modern Moment*. Edited by Sarah Milroy, McMichael Canadian Art Collection. Figure 1 Publishing, 2021, pp. 227–228. ISBN 9781773271194

Sark, Kay and Simon, Cheryl, hosts. "Chatting with a Pro." *Epekwitk Quill Sisters*, Apple Podcasts, episode 13 (6 September 2021). <[podcasts.apple.com/ca/podcast/chatting-with-a-pro/id1567885864?i=1000534436138](https://podcasts.apple.com/ca/podcast/chatting-with-a-pro/id1567885864?i=1000534436138)>

# CURATORIAL STATEMENT

ENGLISH



*Matues Revisited* is an exhibition of Mi'kmaw quillwork that is eager to share and celebrate what this millennia-old artform can teach us and what it embodies in the past, present, and future.

Artists Kay Sark, Cheryl Simon, and Melissa Peter-Paul, also known as The Quill Sisters, proposed *Matues Revisited* to the Mary E Black Gallery along with a desire to have an Indigenous-led curatorial direction for the show. Their request led to a partnership with the Art Gallery of Nova Scotia and artist Jordan Bennett to draw a curatorial narrative between the dynamic forms of this revisited artistic practice.

The exhibition title *Matues Revisited* comes from two main branches: *matues* (mah-doo-wess) means *porcupine* in the Mi'kmaw language. *Revisited* directly references current efforts of quillwork revitalisation by Mi'kmaw artists, as this practice was dormant for generations.

Mi'kmaw quillwork is an artform that involves embellishing birchbark surfaces with dyed porcupine quills, sweet grass, sinew, and spruce root strips. These elements are collected directly from the earth by The Quill Sisters, their families, and acquired through trade, which emphasizes that community involvement has a place at the core of everything we do as Mi'kmaw people. Trade is especially important for the artists who live in their home communities on Epekwitk (Prince Edward Island), as there are no porcupines on the island. When Kay Sark speaks about her favourite part of creating quillwork, she talks about gathering

resources with her partner and children. These materials have a special place in Sark's relationship to her practice, as she explains during an episode of the *Epekwitk Quill Sisters* podcast:

*"When I think about it, I have a favourite thing about everything (involved with quillwork). When we're harvesting the bark, my favourite part is the sound. When I'm getting the quills off the porcupine, my favourite thing is seeing all the different kinds and sizes. When I'm harvesting sweet grass, it's the smell of not just the grass but the salt from the ocean."*

— Kay Sark (Sark and Simon 1:00:30)

Throughout various pieces created by Sark including *If You Believe*, 2022 (image on back cover), and *Pink Lemonade*, 2018, her respect for the bark is highlighted by its involvement in her designs. Her work features bright colours outlined by black quills to enhance their vibrancy against the natural tones of the birchbark.

*Matues Revisited* incorporates educational insight into the behind-the-scenes process of creating quillwork as an invitation for visitors to be part of the journey. This goal required sensitive consultations with the artists to determine what information may be shared, and what must remain within Mi'kmaw communities. This consideration challenges Western notions of consumer culture that everything is meant to be consumed freely



by everyone, which does not align with Indigenous cultural practices. We are inviting visitors into what may be shared, including conversations about the sustainability, environmental awareness, patience, and gratitude, that goes behind each piece. Accompanying the exhibition is a space called *The Learning Room* where visitors have the opportunity to learn about how to create precise symmetrical designs, and to see the materials before they are transformed into finished work.

Mi'kmaw quillwork designs and cultural iconography take inspiration from the natural forms and symmetry found on the land of Mi'kma'ki (Mi'kmaq Territory). Each shape or motif has a strategic purpose within quillwork compositions. Different shapes contribute to the physical stability of the quills, colour theory, and stories within the work.

Often quillwork is created to be seamless, disguising evidence of all the work that goes on behind the scenes. For example, after quills are inserted into the bark, the pointed ends are usually clipped to remove bulk between layers and to decrease the chances of getting injured while working. Cheryl Simon's piece *Indian Point*, 2022 (image on page 17) features the reverse side of the bark with uncut quills. For once, the smooth side is the back of the piece and the pointed side is the front, to show what is often concealed. The title draws reference to the exposed quills, while simultaneously referencing that there are multiple areas named Indian Point across Turtle Island (North America).

Mi'kmaw quillwork as a practice walks the line of both art and craft, while connecting minds and hands to rich histories. Historically, familiar utilitarian forms such as chair seat covers and baskets with lids have been made to appeal to the trade market between Indigenous communities and settlers. Before the introduction of commercial dyes to the trade market on Mi'kma'ki in 1856, Mi'kmaw quillwork artists used natural pigments from the land to create stunning designs, including the colour red from chokecherries, and green from grass. Commercial dyes were game changers and inspired artists to use all that had become available to them. Long ago, it was important for Mi'kmaw material culture to have natural tones of camouflaging qualities to blend into the landscape.

A piece of quillwork art is more than a stunning object to consume and utilise. It animates personality and a story — the opportunity to visit with one may change a person's life. For Melissa Peter-Paul, who works closely with historical pieces dating back centuries, quillwork is far from a lonely practice. It provides an opportunity to spend time with those who came before us, as she explained during an interview with Jordan Bennett:

*"The whole process doesn't feel like work. It feels like home. When I finally sit down and start drawing out my designs, it's like I've walked twenty kilometres and I finally got to my grandmother's table and she has hot tea waiting for me. You spend your whole young life wondering, what do I want to be when I grow up, how am I going to give back to my people, and this is it for me."*

— Melissa Peter-Paul (Bennett and Peter-Paul, 228)

## CURATORIAL STATEMENT continued

In 2020, Peter-Paul created her first quilled box through observing an ancestral piece, retracing the steps of how it was made while adding her own character to the design and colour pallet (image on page 26).

*Matues Revisited* is an exhibition that understands the breath of quillwork beyond polished results of fine-tuned dexterity in application, mathematics, and colour combinations. From the perspective of Mi'kmaw worldview, quillwork pieces have spirits. Quillwork exists to live a life with bark that deepens in hue; quills warping, fading, and living — much like our own features — before returning to the earth where it came. With this value in mind, it was important to acknowledge this as a gathering of quillwork rather than a display, and various pieces are exhibited out in the open without glass separating the work from the visitor.

Mi'kmaw quillwork changes lives through cultural land-based connection, allowing us to understand ourselves and share who we are as Mi'kmaw people with the world. As Simon exclaims, “to support and preserve quillwork is to get behind the artists of today as we create new work, with respect to all who came before us.” Understanding our humanity as Mi'kmaw people, is understanding that we see humanity and spirit within forms that can not speak for themselves. We see them as inseparable from ourselves and strive to work with the land, water, and air in reciprocity and gratitude.

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## REFERENCES

Bennett, Jordan and Peter-Paul, Melissa. “Bridget Anne Sack.” *Uninvited: Canadian Women Artists in the Modern Moment*. Edited by Sarah Milroy, McMichael Canadian Art Collection. Figure 1 Publishing, 2021, pp. 227–228. ISBN 9781773271194

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**AIDEN GILLIS**  
LEAD CURATOR



AIDEN GILLIS na amaliteket ta'n eyk Kjipuktuk Mi'kma'ki etek No'pa Sko'sia.

Wetapeksit Mi'kmaq aqq Wenujk aqq tleyawit Tkisnuke'l Ktaqmkuk, Gillis etlikwep Wulastukewe'katik, Sikniktikewa'ki. Nekom ta'n tel-lukwet na amaljaqawet, amal-wi'kiket aqq eli'sawet, toqo ewe'wk wsitqamuey, aqq ta'n tel-nmiuj ji'nmuk aqq e'pijik, apaja'tumk telo'timk aqq wutann melkiknewa'tumkl.

Gillis kaqi-kisa'toqsip 2017-ek Espi-kina'masimkewey Amalitekemk (BFA) ta'n meski'k ekina'masip Amalitekemk tujiw apje'jk ekina'masip Amalitaqney Aknutmaq n wejiaq NSCAD Espi-kina'masimkewey Kina'matewo'kuom, Kjipuktuk, NS. Kiskuk etl-lukwet amalitekemkewey kina'masuti aqq nujo'tk Etli-anko'tasikl Amalitaqnn, aqq naspit Mawio'mi Naspultijik Nikanusk wjit Mi'kmaw Native Friendship centre aqq ma'w naspit Espe'k Mawikwamk Canadian Art Gallery Educators.



AIDEN GILLIS is a visual artist based in Kjipuktuk (Halifax) on Mi'kma'ki (Mi'kmaq Territory) in Nova Scotia.

Of Mi'kmaw and French roots from Western Ktaqmkuk (Newfoundland), Gillis grew up primarily on Wolastokuk (Wolastoqiyik / Maliseet Territory) in New Brunswick. His art practice often takes the route of painting, drawing, and sewing, while exploring an interest in wildlife subject matter and representational themes of gender, cultural revitalization, and community empowerment.

Gillis completed a 2017 BFA majoring in Fine Art with a minor in Art History at NSCAD University in Halifax, NS. Currently working in arts education and curation at the Art Gallery of Nova Scotia, he also serves on the Board of Directors for the Mi'kmaw Native Friendship centre and an Executive Committee Member of the Canadian Art Gallery Educators.

## PRONUNCIATIONS

### **Kjipuktuk**

jee·book·took  
Halifax "great harbour"

### **Ktaqamkuk**

uk·da·hum·gook  
Newfoundland, "over the waves"

### **Mi'kma'ki**

mii·g·maa·gi  
"Mi'kmaq Territory"

### **Mi'kmaq**

mii·g·maa  
"Mi'kmaq (plural) Nation"

### **Mi'kmaw**

mii·g·maw  
"Mi'kmaw (singular) being"

### **Wolastokuk**

wool·lus·tuh·guk  
"Wolastoqiyik / Maliseet Territory"

### **Wolastoqiyik**

wool·lus·took·we·ugg  
Maliseet, "people of the beautiful river"



## JORDAN BENNETT

SUPPORTING CURATOR



JORDAN BENNETT na Mi'kmaw amaliteket tleyawit Stephenville Crossing, Ktaqamkuk (Newfoundland). Wikit aqq etl-lukwet ta'n wetapeksit Mi'kma'ki teluisik Terence Bay, No'pa Sko'sia tekweyati'titl aqq ma'w toqi-lukwe'titl wsisipeml teluisitl Amy Malbeuf. Jordon wktlukwaqn ewe'wk amaljaqwemk, elapskite'kemk, amalapimkewey, wiaqa'tasik meteta'q teli-ankaptmumk wksitqamu, tli'suti, emittukwemk, ta'n wetapeksimk, aqq metu'taqne'wasikl ta'n aklasie'w teli-ankaptik ta'n L'nu wetapeksit toqo e'we'wkl teli-iloqaptik Mi'kmawey aqq Pi'tawkewey nemitasik telo'timkip Ktaqamkuk. Metla'sipunqekl atel kisi-pmiaql na Jordan naspipn 75 me'sua'taqnn ta'n iloqaptasik wtlukwaqn nekm aqq ma'w pilue'k wktlukwaqnuew etliaqipn Smithsonian-National Museum of the American Indian, NYC; MAC-VAL, Paris; The Museum of Art and Design, NYC, NY; Museum of Contemporary Native Arts, Santa Fe, NM; Project Space Gallery, RMIT, Melbourne, AUS; The Art Gallery of Nova Scotia, The Winnipeg Art Gallery, The Power Plant, Toronto, ON; Musée d'art contemporain de Montréal, Montreal, QC; Institut du Monde Arabe, Paris, France aqq nekm newte'jit ta'n tapusijik amalitekejik weji-mknusnik Ktaqamkuk 2015ek Venice Biennial at Galleria Ca'Rezzonico, Venice, Italy wiaqpinew keknue'k telu'tasik Collateral Events.

Jordan wiaqpin ta'n amaliteket etlqatk etliaqipn NSCAD Lithography Workshop: Contemporary Editions, Halifax, NS 2019ek, With Secrecy and Despatch, Campbelltown Art Centre, Campbelltown, Australia aqq Santa Fe Art Institute, Santa Fe, NM 2015ek RMIT University international Artist in Residence Program, Melbourne, Australia 2014ek, Shared Lands- Centre D'artistes Vaste et Vague, Carleton-sur-Mer, Quebec aqq Woodland School, What Color is the Present, Visual Arts, The Banff Centre, Alberta 2013ek.

Jordan wette'kipn kepmite'taqnn aqq nekm newte'jit mekenup wjit 2018ek Sobey Amalitaqney Kepmite'taqn, aqq elt ewi'tus wjit weja'ltimk 2016ek aqq 2015ek Sobey Art Award. Aqq wette'ksip Hnatyshan Foundation REVEAL award aqq iknmus 2014ek Newfoundland and Labrador Arts Councils Artist of the Year. Bennett wesko'tk Espi-kina'masimkewey Amalitekemk (BFA) wejiaq Sir Wilfred Grenfell College, Memorial University aqq wesko'tk Me' Aji-espi-kina'masimkewey Amalitekemk (BFA) wejiaq The University of British Columbia, Okanagan.

Headshot credit: Richie Perez



JORDAN BENNETT is a Mi'kmaq visual from Stephenville Crossing, Ktaqamkuk (Newfoundland). He lives and works on his ancestral territory of Mi'kma'ki in Terence Bay, Nova Scotia with his partner in life and art Amy Malbeuf. Jordan's ongoing practice utilizes painting, sculpture, video, installation and sound to explore land, language, the act of visiting, familial histories and challenging colonial perceptions of indigenous histories and presence with a focus on exploring Mi'kmaq and Beothuk visual culture of Ktaqamkuk. In the past 10 years Jordan has participated in over 75 group and solo exhibitions nationally and internationally in venues such as the Smithsonian-National Museum of the American Indian, NYC; MAC-VAL, Paris; The Museum of Art and Design, NYC, NY; Museum of Contemporary Native Arts, Santa Fe, NM; Project Space Gallery, RMIT, Melbourne, AUS; The Art Gallery of Nova Scotia, The Winnipeg Art Gallery, The Power Plant, Toronto, ON; Musée d'art contemporain de Montréal, Montreal, QC; Institut du Monde Arabe, Paris, France and was one of two artists to represent Newfoundland and Labrador in the 2015 Venice Biennial at Galleria Ca'Rezzonico, Venice, Italy as part of the official Collateral Events.

Jordan has taken part in several artist in residency programs including NSCAD Lithography Workshop: Contemporary Editions, Halifax, NS in 2019, With Secrecy and Despatch, Campbelltown Art Centre, Campbelltown, Australia and Santa Fe Art Institute, Santa Fe, NM in 2015 RMIT University international Artist in Residence Program, Melbourne, Australia in 2014, Shared Lands- Centre D'artistes Vaste et Vague, Carleton-sur-Mer, Quebec and Woodland School, What Color is the Present, Visual Arts, The Banff Centre, Alberta in 2013.

He has been the recipient of several awards and honours most notably short listed for the 2018 Sobey Art Award, long listed for the 2016 and 2015 Sobey Art Award, a Hnatyshin Foundation REVEAL award and presented with the 2014 Newfoundland and Labrador Arts Councils Artist of the Year. Bennett holds a BFA from Sir Wilfred Grenfell College, Memorial University and an MFA from The University of British Columbia, Okanagan







## ARTISTS

Cheryl Simon

Kay Sark

Melissa Peter-Paul



## CHERYL SIMON



CHERYL SIMON na L’nu’skw tleyawit Epekwitk, wikit Punamu’kwati’jk (Dartmouth), No’pa Sko’sia. Poqji-wlkasip Mi’kmawey Elawika’tasik e’pite’ji’juijek nemito’q elawika’tasikl ta’n wkwijl kisi-mawte’mlij. Apajiwsijek Mi’kma’kik 2007ek, pojjikina’masis welteskuajek aqq etlewistu’tijek wenik pema’tu’tij L’nuikjijitaqn, aqq elp ekina’masis tel-naso’luj kawi’k aqq teli-amalitekemk weja’toq ekitkl wi’katiknn, elietl etli-anko’tasik sa’qewey koqoey aqq naji-iloqaptikl elawika’tasikl elakwekl kmitkinaq.

Cheryl panta’toqsiq wtmotaqney, Mi’kmaq Quill Art 2011ek aqq mawi-amskwesewe’l ketu’kina’masitl wesua’lasnl 2015ek. Mu pasik ekina’muaqsiq teli-elawika’tetekemk, katu we’kaw ekina’muasnl wjit matuesk, maskwi, jipiskl aqq welima’qewey msiku aqq ta’n teli-ktantumk aqq kiskaja’tumk. Cheryl melkuktik tel-kina’muaj wenik teli-elawika’tetekemk aqq ki’s ekina’muet teli-elawika’tetekemk piamiw newtiskekipunqekl jel na’n. Ekina’muaji ta’n pasik wenik, ta’n pasik tewijo’ltiliji kina’matnewo’kuo’m, aqq elp kaplno’lewe’l mtmo’taqe’l Kanata aqq Saqmawewa’ki’l. Panta’toqsiq etl-lukwemk aqq etl-kina’muemk Epekwitk 2016ek kulaman kis-kina’muata ne’siliji ketu’ kina’masultiliji. Cheryl aqq ula amalitaqatite’wk me’ pem-mawo’ltijik aqq wejiaq Epekwitk Elawika’taqatijik Wijikikultijik E’pitjik.

Elawika’taqatijik Wijikikultijik E’pitjik ika’tu’tis Jiksitmumk Etqoljuiku’s, 2021ek, wesku’tasik ta’n tel-mil-lukutimk elawika’tetekemk, aqq elt wikuma’tiji kisiku’k, pilue’k teli-elawika’taqatiliji aqq wunijanua. Cheryl poqji-kina’muaji wunijink elawika’tetekemk aqq nenaqite’tk kis-kina’muan tel-mil-lukutimk wije’wmumkl sa’qewe’l kisite’taqnn. Etlite’tk teli-elawika’tetekemk

nuta’q melki-mawikwamk aqq welte’tk ta’n elawika’taqatijik teli-wiaqo’la’tij nutqo’ltiliji. Mekite’tk wunijink wtlukwaqnew wiaqtek ula me’sua’taqn.

Tia’j na Cheryl pikwel-we’wk sa’qewey elawika’tetekemk aqq ta’n tel-napukwatmumk, kisite’tkis ta’n tl-napukwattal elapskita’sikl kun’tew-iktuk nemitoqipn elakwekl No’pa Sko’sia. Ki’s tapuipunqekl toqwa’toql elawika’tetekemkl aqq napuikaqnn elapskita’sikl kun’tew-iktuk koqoey eltoq. Ula tel-lukwet nemitumk tel-keknuak milki’kl kawi’l ankua’tu’tij elawika’tetekemk. Kiskukewey Mi’kmawey amalitaqn weja’toq kina’masuti piama’sin elawika’tetekemkl pkijoqiknn sa’q eltoql, toqo pqoji-naskwa’tun kisitaqnn, kulaman naji-wlamu’kl kisitoql kisitaqnn.

Msit Cheryl wtlukwaqn etek *Matues Revisited* kisitasik wjit ula me’sua’taqn. Puktaqi-lukwatkl kisite’taqnn ne’saptmumkl wskitqamue’l kulaman nemitumk ta’n tl-wiaqa’tasis sa’qewe’l kisite’taqnn elawika’tetekemk kiskuk. Cheryl welqatk kis-maw-lukuti’tiji Elawika’taqatijik Wijikikultijik E’pitjik eltu’tij kawio’qlaqa, na’tkoqoey ta’n mna’q tela’taqatikisnik.



CHERYL SIMON is a Mi'kmaq woman from Epekwitk, currently residing in Dartmouth, Nova Scotia. She fell in love with Mi'kmaw quillwork as a little girl studying her mother's collection of quill boxes. Upon moving back to Mi'kma'ki in 2007, she spent years meeting and learning from Mi'kmaw knowledge keepers, as well as studying the insertion technique and design through available publications, museums and accessing quillwork collections across the country.

Cheryl launched her business, Mi'kmaq Quill Art in 2011 and took on her first apprentice in 2015. The focus of the apprenticeship was not merely Mi'kmaw porcupine quillwork, but also learning the natural cycles of porcupines, birchbark, spruce root and sweetgrass and how to process the raw materials. Cheryl is committed to community education of the artform and has been teaching quillwork workshops for over fifteen years. She has taught workshops for the general public, in schools at all levels, as well as both federal and provincial government departments. She opened a short-term studio in Epekwitk in 2016 to begin a program of instruction for three more apprentices. The relationship between Cheryl and these other artists has continued beyond their training and helped give rise to the establishment of The Quill Sisters.

The Quill Sisters launched a podcast in May of 2021, which covers all facets of quillwork, in addition to having guests such as Elders, other quill artists and the artist's children. Cheryl has begun to teach her children to quill and is excited to begin the process of teaching them the intricacies of designing in the traditional style. She feels that quillwork requires strong connections and is proud that the community of quillers is expanding to

include the younger generations. She is incredibly proud to have work created by her children featured in this exhibit.

While Cheryl focuses on traditional quillwork and construction, she also developed a process for accurately depicting the petroglyphs (rock carvings) after visiting the petroglyph sites in Nova Scotia. Over the past two years, she decided to incorporate both traditional designs and the petroglyph technique into the same quillwork pieces. This blending of styles lets her showcase the importance quill size can make in enhancing the detail of the design. She was recently inspired by contemporary Mi'kmaw art to move beyond the quill box lids which influenced her early work, to split the design into separate pieces, which adds a vibrancy to the designs.

Cheryl's pieces in *Matues Revisited* are all original designs for the show. She focused her work on pieces that were three dimensional in nature to highlight how adaptable traditional Mi'kmaw quill art techniques can be in the modern context. Cheryl is extremely excited to have worked on a collaborative piece with the Quill Sisters, which is something they have not done before.

CHERYL SIMON ARTWORK



KLOQWEJ, 2021

Kawi'k, papkukewey maskwi,  
welima'qewey msiku, tnuan

Porcupine quills, summer  
birchbark, sweet grass, sinew





INDIAN POINT, 2022

| Kawi'k, papkukewey maskwi,  
| tupi, tnuan

| Porcupine quills, summer  
| birchbark, spruce root, sinew



BEDFORD PETROGLYPH REVISITED, 2022

Kawi'k, papkukewey maskwi,  
tupi, tnuan

Porcupine quills, summer  
birchbark, spruce root, sinew





INDIAN ACT, 2020

Kawi'k, papkukewey maskwi,  
welima'qewey msiku, tnuan

Porcupine quills, summer  
birchbark, sweet grass, sinew



KAY SARK



KAY SARK na L’nu’skw tleyawit Lennox Island, Epekwitk. Kay poqji-nenkis Mi’kmawey Elawika’tasik etl-kina’masijek Mi’kmaq Quill Art 2016ek. Ekina’masis teli-naso’lujik kawi’k aqq telitumkl keknuikk kisite’taqn. Aqq elt, ekina’masis teli-ktantumkl koqoe’l ewe’wasik elawika’tekemk: maskwi, welima’qewey msiku, jipiskl aqq kawi’k.

Kay wtlukwaqn keknuikk mita mu wije’wmuk telitasikl sa’qewe’l kawio’qlaqqn awnaqa weja’toq kisite’taqn wije’wk koqoey ewe’wasik elawika’tekemk, na kesi-wlamu’k wtlukwaqn. Wisqi-kina’masis tel-lukwemk aqq mu pekije’nukek tepaskmat pqoji-kina’muen tel-lukwemk. Tmk ekina’muasni wunijink, tujiw poqji-kina’muet wutanmuag aqq msit tami se’k, ki’s ekina’muet piamiw nanipunqekl.

Mawi-amskwes koqoey kisitoq Kay etlankuas kikjiw wikit, katu nike’ ala’toq mtmo’taqney kisankuan ta’n pasik tami Epekwitk. Pikwelkl Amalitaqne’l me’sua’taqn eykism aqq nike’ kisa’toq wel-nenuksin kompu’tl-iktuk. Atel poqjia’q 2021, Kay wtlukwaqn wiaqa’tus me’sua’taqn teluisikl Eptek Art & Cultural Centre ika’tasikip Summerside, Epekwitk/PEI aqq Ice House Gallery Taqamikujk/ Tatamagouche, No’pa Sko’sia/NS.

Kay wuniskamijewiliji wetqatmlisni Etlqatmumk Kina’matnewo’kuo’m, tetuji-mtue’k weja’timk jel entu’tis teli-lnuo’ltimk wikmaq. Elawika’tekemk weja’toq me’ kis-nenmn L’nuey, aqq iknmaj kisi-tlweywan kisiku’k aqq wenik pema’tu’tij L’nui-kjijitaqn aqq wji-kina’masin. Na wjit Kay mekite’tk nekm wunijink kis-siawa’tunew elawika’tekemk aqq teli-ktantumk koqoey ewe’wasik elawika’tekemk. Teli-amaliteket weji-kina’masultijik wunijink nqalo’tmnew

L’nuey telo’ltimk. Nekom aqq wunaqapeml apoqmatijik ketantu’tij kawi’k, welima’qewey msiku, aqq maskwi, mawuktmi’tij ewlawika’tekemk kulaman nekm aqq wikmaq kisi-mawi-kina’masultitaq L’nuey telo’ltimk. Wkwisl kisitulij elawika’taqn etekip me’sua’taqn etlia’q Summerside, Epekwitk/PEI aqq kitk wkwisl aqq wtusl etek wtlukwaqnuew ula me’sua’taqn.

Kay naspit Jiksitmumk Epekwitk Elawika’taqatijik Wijikikultijik E’pitjik, poqjiaqip Etquljuiku’s 2021ek. Te’s wesku’tmi’tij na’tkoqoey wjit tel-lukutimk elawika’tekemk aqq iknmaj kis-kina’muen wjit teli-l’nuo’ltimk aqq koqoey wejita’jik L’nu’k.

Ankita’suaqn ta’n tlitatal amalitaqn wjit *Matues App Iloqaptasit* Kay weja’toq ta’n tel-wije’tultikl amalamu’kl. Poqji-lukwat elawika’tekemk eliatl kloqoejl, tujiw iko’toql wije’tultikl amalamu’kl kulaman tetpaqtetew aqq keknuiktitew. Kay kesamatl kakwetl aqq telo’tk wettaqne’wasit ula kisite’taqn mita kaqamik wjit Mi’kma’ki aqq Mi’kmaq. E’tasiw wtlukwaqn etek ula me’sua’taqn ekinua’tetek tel-keknuiteket aqq kisitoq wjit ula me’suataqn.

Kay kisite’tk ula maw-lukwasik amalitaqn wjit ula me’sua’tasik, aqq welqatk tel-kinua’tetek teli-ntawa’qa’taqati’tij e’tasiw Elawika’taqatijik Wijikikultijik E’pitjik.



KAY SARK is a Mi'kmaw woman from Lennox Island, Epekwit. Kay was introduced to Mi'kmaw porcupine quill work when she was accepted as an apprentice with Mi'kmaq Quill Art in 2016. Her apprenticeship was grounded in traditional quill insertion techniques and design work. In addition, she learned traditional harvesting protocols and practices the all the materials used: birch bark, sweet grass, spruce root and porcupine quills.

Kay's work is unique in that her inspiration is not drawn from historic pieces but rather the raw materials she works with, which lends a vibrancy to her work. She quickly excelled at the art form and developed the necessary skills to teach workshops. Her instructional experience began with her young children and then moved to community and public workshops, which she has been instructing for the past five years.

Kay's art was initially produced for a localized market, but in recent years she launched a business which expanded her sales across Epekwitk. She has participated in numerous craft shows and has succeeded in building an extensive online presence. In early 2021, Kay's work was featured in group exhibits at the Eptek Art & Cultural Centre in Summerside, PEI and the Ice House Gallery in Tatamagouche, Nova Scotia.

Kay is the granddaughter of a residential school survivor, a traumatic experience which created a cultural void in her family. Quillwork has been an avenue of cultural exploration, enabling her to create connections with knowledge keepers and Elders and providing her with a Mi'kmaw educational experience in a traditional manner. It is for this reason that Kay is extremely proud that her children are the second generation of quillers and harvesters in her family. Her art has allowed her children to view

cultural practices as a normal part of life. She and her partner share in harvesting porcupine quills, sweet grass and birch bark, making her quill art a launching point for a shared cultural experience for her family. Her son had a piece of quillwork in a gallery exhibit in Summerside, PEI and both he and her daughter have work featured in this exhibit.

Kay is co-host of Epekwitk Quill Sisters podcast, which launched in May 2021. Each episode explores a facet of the quillwork experience and allows Kay to share Mi'kmaw teachings and experiences with the general public.

Kay's creative process for the pieces featured in *Matues Revisited* start with her being inspired by different colour combinations. She begins each piece by quilling a foundational star, then incorporates the colour combinations to bring balance to the work and provide unique detail. Kay has gravitated to the eight-pointed star and feels a connection to that particular design, as it has become such a symbolic representation of the Mi'kmaw nation. Each piece in this exhibit highlights her unique style and were designed especially for the show.

Kay designed the collaborative piece for this exhibit, and was excited by the challenge of showcasing the skill set of each Quill Sister.





SNOWSTORM OF MY LIFE, 2022

| Kawi'k, papkukewey maskwi,  
| welima'qewey msiku, tnuan

| Porcupine quills, summer  
| birchbark, sweet grass, sinew

*This project is a collaboration between Kay Sark and Aiden Gillis*



UNTITLED, 2022

Kawi'k, papkukewey maskwi,  
welima'qewey msiku, tnuan,  
waiop'skw, qasawo'q, wi'katikniktuk

Porcupine quills, summer birchbark,  
sweet grass, sinew, beads,  
metal, paper



## MELISSA PETER-PAUL



MELISSA na L’nu’skw tleyawit L’nue’kati teluisik Abegweit, etek Epekwitk. Melissa wejkwikwet L’nu’-kina’matnewey aqq nemiaji aqq tekweywaji wikmaq msit pa’skite’ka’tiliji. Poqji-amalitekep nutqwe’kek, eltoql L’nuwuktamkl aqq elapska’tekemk, aqq natawa’qa’toql kitk sa’qewey aqq kiskukewey telitumkl. Melissa pikwelk Mi’kmawey amalitaqn ekina’masis mi’soqo klapis ika’t teli-elawika’tekemk, sa’qewey lukwaqn wniskamijl aqq nekm wniskamijki’k natawa’qa’tu’tip.

Melisa wesua’lup tl-kina’masin Mi’kmaq Quill Art 2015ek, kina’matnewey ta’n wejiaq L’nuita’simk. Ta’n koqoey ekina’masip kina’masuti wjit kawi’k wejiaq maqamikewiktuk aqq ekina’makwi’tiji wenik pema’tu’tij L’nui-kjijitaqn. Ekina’masis teli-naso’luj kawi’k aqq ekina’masisn kitk l’nu-kina’masuti aqq koqoey weji-kina’masimk wi’katiknn kis-wikasikl aqq ta’n etli-anko’tmumk sa’qewey koqoey. Elawika’tekemk eltumk naso’lujik kawi’k, essawiasijik kiswa musike’kik, maskwi-iktuk. Tujiw elaqpa’tasik ewe’wujik kawi’k, welima’qewey msiku kiswa jipiskl.

Ke’sk pem-kina’masijek, Melissa kis-kina’masit tel-lukwemk aqq ta’n teli-ktantumk koqoey ewe’wmumk, aqq telitumkl keknuikkl kisite’taqnn. Tujiw kaqi-kina’masijek, Melissa kisa’toqsp ika’tasiktn ta’n tel-mawlukti’tij wenik natawa’qa’tu’tij elawika’tekemk. Ula maw-lukutimk wetnu’kwalsultijik siawa’tunew teli-elawika’tekemk aqq poqji-mawitu’tij koqoey. Mu pasik Epekwitk etl-lukwek, Melisa kaqi-peykwi-kina’muet Mi’kma’kik.

Melissa weji-pqotamkiaq tel-lukwet Elawika’tekemk ika’to’q me’sua’taqn teluisik Ula Kjikan Apje’jk (This Town is Small) Puksa’q (Charlottetown) 2019ek. Melissa wtlukwaqn ika’tasikip wi’katikn

weskumujik L’nu’k ta’n natawitaqatijik aqq wiaqpsin pilue’l mesua’taqnn Epekwitk, No’pa Sko’sia aqq Maine.

Pikwel-lita’suatk kina’masuti weja’toq Mi’kmawey Elawika’tekemk Tapuiska’qewey Kaskimtlinaqnipunqekl aqq apoqnmaji wikmaq ketantoq koqoey ewe’wk elawika’tekemk. Melissa mekite’tk tel-kina’muaj Elawika’tekemk tapusilijik wkwisk aqq pilue’k wenik. Naji-kisikuite’wl wkwisl wtlukwaqn wiaqtek ula me’sua’taqn aqq Cheryl mekit’tk amskwes kitk wtlukwaqnuew toqi-me’sua’tasik.

Melissa welqatk wiaqpit *Matues App Iloqaptasit* me’sua’tasik. Kejikaw poqji-ankua’toq tel-lukwet elawika’tekemk wiaqa’tu’n milamu’k teli-amal-lukwemk me’ aji-pilua’tun sa’qewey lukwaqney aqq kisa’tun piluite’tasiktn L’nuey Amalitaqn. Wjit ula me’sua’taqn weja’toq kisite’taqn amalapaqteskl staqa chevron, maw-sa’qewey kisite’taqn ewe’wasik L’nue’l amalitaqnn, apaja’sik pituimtlinaqnipunqekl.

Ula mawitasik lukwaqney etek me’sua’taqn-iktuk, amskwesewey mawitu’tij koqoey Elawika’taqatijik Wijikikultijik E’pitjik.



MELISSA is a Mi'kmaw woman from Abegweit First Nation, located on Epekwitk. Growing up, Melissa was immersed in cultural teachings and was surrounded by a family of basket makers. She began her artistic expression at a young age, making regalia and beadwork, and is skilled in both traditional and contemporary styles. Melissa's exposure to other Mi'kmaq artforms led her to quillwork, a traditional skill in which the ancestors of her maternal grandfather excelled.

Melissa was accepted into an apprenticeship with Mi'kmaq Quill Art in 2015, which was centered on Mi'kmaw pedagogies. This required her quill education to be land-based with knowledge keepers teaching in a hands-on manner. Her education was grounded in the traditional insertion technique and utilized the study of both cultural teachings and formal material culture resources available through historic publications and museums. Quillwork is created by inserting porcupine quills, either dyed or kept natural, into birchbark. The pieces are then edged with quills, sweetgrass or spruce root.

Over the course of her apprenticeship, Melissa learned techniques and protocols related to harvesting raw materials, as well as the complex geometry of traditional design work. Upon completion of her apprenticeship, Melissa has been one of the founders in establishing a community of skilled quill workers. This community seeks to expand awareness of the artform and recently began working on collaborative projects. In addition to this work on Epekwitk, Melissa has been instructing public workshops across the Maritimes.

Melissa launched her professional career as a Mi'kmaq quill artist with her first solo exhibit presented by This Town is Small in Charlottetown in 2019. Melissa's work has been featured in various publications highlighting prominent Indigenous artists and she has participated in various group exhibits in Prince Edward Island, Nova Scotia and Maine.

She is heavily influenced by 20th century Mi'kmaw quillwork and she is supported in her harvesting efforts by her family. Melissa is honoured to be passing the art on to her two sons and the broader community. Her oldest son has a piece featured in this exhibit and she is proud to have his work included alongside hers for the first time.

Melissa is excited to be part of the *Matues Revisted* exhibit. She recently expanded her approach to quillwork to include multimedia projections as a mechanism to modernize traditional work and challenge assumptions of Indigenous art. The primary inspiration for her pieces in this show is the chevron, which is the oldest known design in Mi'kmaw material culture, dating back thousands of years.

The collaborative work featured in the show, is the first time the Quill Sisters have worked together on a piece.





EPEKWITKEWAQ, 2020

| Kawi'k, papkukewey maskwi,  
welima'qewey msiku, tnuan

| Porcupine quills, summer  
birchbark, sweet grass, sinew



THE BLUE HAT, 2021

| Kawi'k, papkukewey maskwi,  
welima'qewey msiku, tnuan

| Porcupine quills, summer birchbark,  
sweet grass, sineww





SWEETGRASS, 2022

| Kawi'k, papkukewey maskwi,  
| welima'qewey msiku, tnuan

| Porcupine quills, summer  
| birchbark, sweet grass, sinew



View of *Matues Revisited* exhibition installed in the Mary E. Black Gallery in Kijipuktuk/Halifax 2022.





CENTRE FOR  
**CRAFT**  
NOVA SCOTIA

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*centre.admin@craftnovascotia.ca*



@centreforcrafft

GALLERY HOURS  
Wednesday to Sunday  
11 am to 4 pm

FREE ADMISSION

**CRAFT**  
NOVA SCOTIA

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Halifax, Nova Scotia

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**Kay Sark** IF YOU BELIEVE, 2022


Kawi'k, papkukewey maskwi,  
welima'qewey msiku, tnuan

Porcupine quills, summer birchbark,  
winter birchbark, sweet grass, sinew



The Centre for Craft Nova Scotia is funded by the province of Nova Scotia, and is a program of Craft Nova Scotia.

**HALIFAX**

 Art Gallery of Nova Scotia