

# Black Gold - A conversation with Tsēmā Igharas and Whess Harman

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Artist: Tsēmā Igharas and Whess Harman

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Whess Harman 0:22

Hi, welcome to grunt gallery. We are here today with Tsēmā Igharas for her new show Black Gold. My name is Whess Harman and I'm Carrier Wit'at from the Lake Babine Nation. I'll let Tsēmā introduce herself.

Tsēmā Igharas 0:39

Hello. Chachōlone hoti'e, Tsēmā Igharas ushyē. My name is Tsēmā and I come from the Tāltān First Nation.

Good morning. We're talking today in the grunt gallery space. And I just want to acknowledge that this space, in this gallery, is located on the unceded territories of the Squamish, Tsleil Waututh and the Musqueam people. And I just want to say a big Mēduh, for allowing us to be on this land.

Whess Harman 1:18

So Tsēmā, this show originally was held at Untitled in Calgary, and I know some of the pieces have changed. And I was wondering if you could speak towards that, but also maybe about some of the reasons for the changes, if different kind of conversations have come up between each of the different iterations of the show?

Tsēmā Igharas 1:38

Yeah, for sure. So like you were saying, Whess, the show started out at Untitled Art Society. Natasha Chaykowski contacted me a couple of years before the show, to offer me a solo show. And what I wanted to do was propose a – or what I did do is I proposed a expansion of some of the work that I was doing in an Ore Body series. And what I wanted to do was be a bit more inclusive of some of the mining politics that were existing in Alberta. And what we had done is organized a small - well I would say it's turned into a road trip, but it was also a residency - so residency in Calgary. And then I partnered with two collaborators, Janice Makokis, and she's Cree from Saddle Creek. And I also partnered with my dear friend, Lacy Gielen, and she works as a geologist in the oil sands. And we took a road trip to the oil sands, the work really developed because of that inspiration and being in those territories. And it became a lot more

about oil, I felt like I needed to like it was a bit of my work to respond or a bit of my job to respond. And, again, I didn't think that it would be so blatant, like this is very blatantly you know, much of the work is to do with oil, or having a dialogue with some of the politics around oil.

So how the artwork has changed - moving to Vancouver is absolutely responding to this site. So speaking to - a little bit more about protest, about a unhealthy relationship between two colonial provinces, speaking to and questioning value, which is something that I do with a lot of my work to, to also nodding a little bit about or nodding to - and maybe this is very subtle - to our own connection to those places.

I just want to talk just slightly about this piece in front of us here - the smoke pattern.

So behind the bitumen pattern, or sorry, mixed in with the bitumen pattern is this smoke pattern. And while I was in Fort McMurray, we had like a thick smoke from the forest fires that were that were happening currently in British Columbia and specifically in Tāltān territory, and there was this weather connection that was happening. Another connection that we want to nod to - Natasha and I in our conversations - is creating this artistic or conceptual pipeline between the galleries trying to connect the themes, but also our bodies. The use of the material, how we're involved in a, you know, a colonial politic, how we resist a colonial politic, but how we're all also related through consumption of this material.

Whess Harman 5:24

Mm hmm. Yeah, I - there's so many things that are like really interesting about this show, in terms of, like you said, it was very blatant. But like, to me looking at this work, like it's very polished. It's very conceptual. But there's also kind of like this veneer to it. And there's always something kind of lurking underneath that. And we grew up in the same territory. So we grew up very enmeshed in like forestry and mining, and like it was such a normal part of just growing up there. And I guess my question towards that is like, what was it that kind of initially started pushing you along this conversation through your artwork, just because like when you're so enmeshed in it, it's not usually like one thing that you're like, "Oh, right, we need to save the environment", it's kind of like this gradual stepping out, because you're just like, so steeped in the culture of it.

Tsēmā Igharas 6:21

Yeah, and I would say even more so a few years earlier, Whess and I are a few years apart, and the way that I grew up with the influences at the school, and then that kind of change over time, I think our community has gotten more progressive over time, as well as some of the influences at the school. And I would say there wasn't much of a push, or even an option to be an artist, we saw like a couple of different ways to be an artist, and it wasn't promoted. So a couple of ways to be an artist was to be an art teacher, or to be an artisan at the farmers market. And so those were what we were shown, or, you know, in a special situation to be like a commercial artist who sells their paintings. And so this kind of discourse was not happening when we were students in high school. And something that really inspires me, as you know, is also working with youth, and trying to provide that example of what does a conceptually based artist, what does an artist who

works with politics do and responds in ways or has conversation in ways that may not be happening outside of the art world. I just feel like because of the subtleties, or at least in a lot of my work, I don't necessarily use direct text - and so the artwork, the- and then if it is text, the poetry is speaking in ways that other forms of communication are not and so this is what really pushed me to work in this medium.

Another way that I was pushed is, because like many others, I worked in industry. I was for several years, while I was attending Emily Carr University, in the summertime, I would travel home, and I would work in the mines in the environmental field as a scientist field assistant.

Whess Harman 8:49

Yeah, yeah, that was like one of the most common careers that I felt like we were pushed into as teenagers - was like, you can either be like doing the grunt work of the mines, or if you're more left leaning, it's, like, you can go to the environmental route -

Tsēmā Igharas 9:04

[Laughs] You can take some water samples!

Whess Harman 9:06

- Yah, you can go scout out this next road and be the last person to see this area like this. It's like, I don't know, I don't know if I felt kind of this heart wrenching feeling growing up around that, but not really having ways to articulate it...

Tsēmā Igharas 9:24

Oh, my goodness. For me, it was the most I'd seen of my territory, working in the mines. And so I had this dilemma, because I also realized that I wasn't really helping, except for the mines. I was helping corporate industry, because [the federal] government requires an environmental permit in order to open and we need these baseline studies. And it's true, like, I feel so fortunate to see some of these places as a kind of pristine environment. But I also know what's at stake, and so do so many other Indigenous people working in this industry, being able to point out places that they'd hunted, or point out places that were sacred – were our, I should say, our sacred – that will also become a tailings pond or a mining road. And they are working for, in many ways, helping or perpetuating this industry. And at the same time, this industry is putting food on our table.

Whess Harman 10:34

Yeah, yeah, I think a lot of the work especially through like submissions processes that we see at grunt is very preoccupied right now with climate disaster, with the Anthropocene. And it's really hard to like pick which projects of those are addressing those questions in a more in depth way. And then it's also like, the expectations are different depending on who's submitting work. So I think why yours stood out to us was because like you have this experience in industry. You know, kind of like, the motif of it. Like when we saw the, or when I saw the core sample box, yeah, so I know, coming from a fishing culture, like what the value of that much canned salmon is, and I get very excited, just like looking at it. But at the same time, you've dropped it into this

core sample box, which was just such a, like, heartbreaking, but also like very subtle way to kind of like merge these two ideas of wealth together. And like a lot of your pieces kind of play with that. And I think like as an artist, like you're very playful, and how you work, but like working on such a devastating topic. Yeah, maybe talk a little bit about kind of handling that dichotomy of things.

Tsēmā Igharas 12:00

So I wanted to talk a little bit about the core sample box. And it's funny that you recognized it right away. And I think that really speaks to our shared location that we grew up in and a little bit of our experience as artists growing up in a real industry, industry-heavy area of the world. I find that not as many people get this work right off the bat. I mean, I have a cousin in Calgary, who saw this work when it was installed there, and come into the gallery and she goes "Oh, I love the salmon core box!" Where some of the artists community would come in and go, "Can you speak a little bit about this work? I really don't get it". Because I had somehow flipped the narrative or I'd flipped the demographic with this work so that it was more inclusive to folks who understood or grew up in industry than it was to the artist community. And or people maybe who aren't necessarily art goers could appreciate this, because they instantly get it because they go, "What's usually in a core box?" And then they understand why this, you know, like why this prized core box, for instance, made a little bit better. But maybe with some of the same materials is speaking to a way to question value. This work was inspired by a Tene Mehodihi trip that I was leading in 2018. Tene Mehodihi is a land-based education program that was started by my brother who's a mining engineer, and I provide a bit of an artistic angle to the trip. And we and we do some art and performances while we're out on the land. As part of the tour, the manager of the mine had shown the students a prized core box. And so inside this core box that was made out of mahogany, and lined with velvet are these tubes of rock, know these rock cylinders, and they're sparkling. They're sparkling with gold. And we pointed out, this is a line of copper, and this is the gold and this is where this comes from. And this is what we show our investors to open up this mine, to put money into this mine. And it was really in this moment of extravagance for these pieces of rock that I leaned over to Ocean, one of our youth and go, "Okay, this is what I wanted to see," you know, "This is the kind of aesthetic that can be reproduced in a gallery, and I'll tell you how". Because of the material because of what this material means and how it represents wealth. And this can be questioned in a gallery setting or a way we can do it with art in ways that can create kind of an irony, or can ask somebody, what is the reason that we are developing this place? And what is there to sacrifice?

Whess Harman 15:59

Yeah, I think one of my first trips, like with school was a week long forestry trip, which we also stopped that line. And they also had the core box, and it is very like, like you're being presented with the crown jewels. It's very overwhelming as a kid, and you're like, Okay, this is what wealth is, this is what like, a good career is gonna be. I think it's really beautiful that you're able to do this with your brother, where you can bring in this artist perspective. And in like, a really critical and thoughtful way, not just like, "Oh, look at the beauty of nature and things!" It's like, "No, we are talking about like, working with like codes and aesthetics and like - "

Tsēmā Igharas 16:45

Yeah, in so many ways. But also something that we are a part of even just beyond a field trip, I think what's really important in my work is visiting these sites, but also trying to communicate in the gallery setting or with my artwork that gets translated or brought to other online spaces is that even if we don't get a chance to visit these places, that through consumption, we still have a connection to those places, to those physical spaces. And in a physical way. You know, when I speak about ancestral foods or salmon, when I eat salmon, I am connected to my place, I'm connected to the hands that cut the meat, I'm connected to my grandfather who pulled the net. And I know that it is two to three weeks of my wages that I could have been making quite a bit of money in the mines to take that out, and then put that energy into this work that I get to enjoy for the rest of the year.

Whess Harman 18:02

A lot of the pieces that you've been working with, like there's this interconnectedness between spaces like especially moving the show, from Calgary to BC, and we have this map of the wind patterns that move smoke around. And it's very much about like trying to make something tangible that we don't always get to see, especially in urban spaces, like day to day. So like this piece really stands out to me, because even though like we grew up in this mining industry kind of area. I didn't know what this was at first, but it's actual bitumen. And I was wondering if you could tell us a little bit about that and what it is and like how it has become the stomach shape form in the show now.

Tsēmā Igharas 18:48

Yes, yes, this work was a real experiment. I first was working in a school and trying to imagine what the show could look like. So I treated this time as a way to survey the students that – I was working at this one school – just to try and see what they also thought of this material, which is really interesting. There's really nothing like it. I mean, you think, of course it's oil and sand, but it's so sticky. And it's also hard like a rock when it's cold, and then melts into, you know, into a soup when it's warm. And so what I had done is passed around a bowl to these students and ask them, "What is this?", first of all. And I did it at the same time as I passed around a piece of obsidian and one of these copper sculptures as well. So the pieces I've named What is left? And we started to have a dialogue, these students really did a lot of my work. So when I say, you know, I say what is this, a lot of students wouldn't know, just like us not having grown up around the oil sands, and they would eventually get there, with a few hints, or somebody would really know. And then I also asked them, "What do you think of? Like, how are we connected to this material?" And then we had a conversation, about consumption, about how the paint on our walls could be made from oil sands about the fuel in our vehicles could be made from oil sands, and I go, "What is made from this material?" And the conversation was very dynamic, one of the students, "Pollution!" You know, so there is really an association in Vancouver. But maybe if I asked some students in Edmonton, it would be a different conversation, it would be livelihood, it would be economy, it would be about the wealth of that province, or the former wealth of that province. So one of the things that just kept on coming up from speaking with the students was consumption. And so I mean this consumption, and then also speaking about ore

bodies and our bodies and how we're really related and also to kind of think about that kind of like gut reaction or what would it look like if we had literally consumed this substance? And so this is where this piece came about. And it was a little tricky working with this material. I didn't really know anybody else who had been making sculptures out of bitumen. And so I had been able to – like I had made it into a mold. And I shaped it with heat and come up with this shape.

Whess Harman 22:25

Is it fairly stable as it is right now? Or is it like, if we touched, it would start to kind of respond?

Tsēmā Igharas 22:31

It has slowly melted over time.

Whess Harman 22:34

Okay, yeah.

Tsēmā Igharas 22:35

And a bit of it was left on the plinth from the last show as well, so it kind of slumps, and it will eventually be like a pile of bitumen.

Whess Harman 22:46

Right. Cool.

And then the plinths, obviously, that's been specially made. Is it meant to like reflect obsidian?

Tsēmā Igharas 22:56

It is because, in the last show, and in this show, I'm very intentional to use plastic.

Whess Harman 23:04

Right.

Tsēmā Igharas 23:05

To bring it back to Plexi, especially now as an everyday material.

Whess Harman 23:12

Yeah.

Tsēmā Igharas 23:13

And also because I think that there's this really interesting dichotomy between the aesthetic of oil and the pollution of oil. Like what we think of the raw material and how dirty it is and refining process and what it really does. And then what it actually gets made into could be really beautiful. Like the paints that artists use, you know, being made from oil byproducts, or this Plexiglass that is gorgeous, as a material, being an oil byproduct. Or the curtain, for instance, that I made like this symbol of domesticity, which was also a theme that I got from working with those youth, you know, is that we need it, it's comfortable. It's something that we've had forever. We

can't live without it. And so I was thinking about the comfort of oil, when I was making, for the last show, a quilt and then for this show, a curtain. And it's made out of polyester, which is an oil byproduct.

Whess Harman 24:29

Right.

So one of the questions I wanted to posit towards you a little bit is you work a lot with these types of aesthetics that are very, like conceptual in nature. And I think there's a lot of pressure, especially on Indigenous artists or any artists like working with identity, to both explain everything about what they're thinking about but also a lot of pressure to like represent and like, you know, bring respect to your community in some way. And I guess I just wonder about because Smithers where we grew up doesn't have, you know, there's no gallery hopping night that we go to - we don't grow up in this gallery culture. And I guess I just wonder like how you feel, some of this work kind of, has entry points for different communities, especially home community, and like, how does this get received by family or people back home? And or would it really be even able to move there in the same way?

Tsēmā Igharas 25:36

I think going to art school in Vancouver, even when I was first working on themes of ancestral art, I believe that when we came into art school at Emily Carr, we're also introduced to the celebration of Northwest Coast formline and design. And when I was first existing in this new space, in this new city, there was a lot of pressure, but there was also so much community within that art making practice as well. So I definitely come in with a bit of resentment that I would be boxed into a certain aesthetic, and rebelled for a couple of years. But then what ended up happening is about 10 years after I went to carving school, I was at the time in OCAD, I realized that rather than this baggage of being a Native artist that I felt like I was carrying as far as aesthetic goes or expectations, or even making my community proud- rather, I could rely on the philosophy that I learned at Native art school. And then also the other references to my culture that would still be relatable to my community. For instance, the jar fish, or in another show, working with moose horns, for instance, that come from Tāltān territory. And then something that I've been working on for a few years is building up a repertoire of health anesthetic. Part of the reason that I started to move away from formline and design after I went to school for it was also because I started to be exposed to what a Tāltān art style would be. And there is a mix of formline design coming from the coast. But there's also this rich history of moose hide and sewing and quilt work, and curvilinear abstract design. And what I wanted to glean from working in my territory is some other themes. So for instance, the mining is not only a contemporary theme in my work, but it's also an ancestral theme in my work. So when I'm speaking about mining and a Tahltan perspective on mining, and why I think it's a very rich perspective on mining is because my ancestors had been mining material, for instance, obsidian since time immemorial. And so we speak about the ways that Tāltān [people] mined differently, or my ancestors mined differently in the ways they produced arrowheads and blades as design and art objects. Or speaking about this kind of conceptual design or conceptual art that I think is embedded in many First Nations cultures. For instance, looking at formline and design and

seeing it as conceptual design. So seeing it as having a structure, having a set of rules, having a set of protocols for who's able to produce it, and having a meaning like a deep rooted meaning and story that you can then translate. So in my work, I really tried to have entry points. So some of the entry points into my work are these associations, so cultural associations sometimes. But I also find that Indigenous associations aren't always got by non-Indigenous people, except for with assumptions that the work is then being made about the person's identity. And so in that case, I feel like it's exclusive, because then the non-Indigenous viewer is limiting the reading of the work to be about identity. My work is about, of course, my own platform of speaking and the agency that I feel like I have to talk about these politics, but it is to do with showing the viewer that they're also part of these issues. So they're also part of what is happening to do with corporate mining in my territory, or in other Indigenous territories, including the oil sands. So the other ways that I feel like I try to have the viewer enter the work is by using materials that are relatable. So, for instance, the penny, and melted down into these copper nuggets. So talking about the penny having so many associations as an everyday object, but also as a melted object, a colonial face being melted down, or even something that represents value or money. And the destruction of that or even what that becomes and how much more valuable that penny is as a copper material than it was as a one cent coin. I think that people are able to associate that, because they know what a penny is. Maybe are our future generations won't know what a penny is. [Laughing together] But currently, we know what a penny is. We know what money symbolizes. We know what copper symbolizes right now in our digital age. And for an Indigenous person, they know how valuable that material is for them.

Whess Harman 25:36

Yeah. Yeah, I think there's a lot of like, I don't know if I want to call it subtle, because, like you're not trying to trick anyone. [Laughing together] But like, a lot of Indigenous art is often kind of like posited as this way of explaining one culture to another culture and like very much like Indigenous to non-Indigenous. But like what you just explained to me about, like, the Tāitān history of mining was something I didn't know even though I grew up in the territory, and like, I really love that your work can have this kind of nation-to-nation exchange, and as well. But then also again, there's like this humour to a lot of the ways that you approach things. Like as you're describing the penny, and just like the melting face of colonialism [Laughing] It's beautiful.

But yeah, there's, I don't know, I'm just very fond of your work. That's why I'm like, just gushing [Laughs] -

Tsēmā Igharas 32:27

Aww. I really like your work too Whess. I just want to say that... [Indiscernible]

Whess Harman 32:56

Yeah, I'm trying to find a cool question to ask you. But like, the way you talk about your work is just so inviting in so many different ways, and I think also addresses this idea that mining and modern mining is a part of Indigenous culture and not just in the way of going out to protests and being very anti-industry. The reality is a lot of our nations especially up North like we have

worked in industry or we have family that still works in industry. We have band councils that are brokering deals with different companies. Like it is omnipresent.

Tsēmā Igharas 33:35

That's right.

Whess Harman 33:36

And like in a very modern and sinister way.

Tsēmā Igharas 33:39

Yeah, I always tell this story of the protest for Red Chris mine. And - the grandson asking the grandmother who's protesting to step aside so he can go to work. You know, there's this real paradigm of mining and industry and it's really not black and white. I guess there was a couple of things that I wanted to talk about from and respond to what you're saying is the inclusivity is a really important foundation or motivation for me to make work, especially from where we grew up. And this not being the normal discourse about art, trying to introduce this conversation. And it being important to recognize this work as, well, one as a job but also important work. So the humor is really important. I think humor is really important for dealing with our intergenerational colonial trauma. But I also think it makes the work so that it's speaking about a really serious issue in a way that opens up a dialogue. If there is this moment of humor, of being like, "Oh, I know what that is, that's a core box!" Or "Yeah, the melting face of the monarch..." Thinking about these little moments. Yeah, it makes me really happy to see people engage. I think, if all else fails, I do try to make my work aesthetically pleasing, so that if somebody enters the gallery and goes, "I really don't get it, but I really like the look of this piece", I still feel good about the work.

Whess Harman 35:55

I mean, that's an entry point as well, right? It is like something you are going to instinctively ask about it. And you do want to understand. I think like such an important part of art, especially as Indigenous artists is like we are able to take and look at these things and kind of ingest all this information, and then kind of spew it back out and be like, "So this is what I thought".

Tsēmā Igharas 36:20

[Laughs]

Whess Harman 36:21

Which is such a privilege, but like such an important way of like having conversations, especially difficult conversations that are hard to start in families. I don't know how much my family looks at my work, really. But I'd be really curious to have those conversations with them.

Tsēmā Igharas 36:40

Yeah.

Whess Harman 36:41

And then that kind of like levels the playing field a little bit.

Tsēmā Igharas 36:44

Yeah.

Whess Harman 36:46

So something that you wanted to talk a little bit about with this exhibition is the different collaborative elements. So one of the things you can see with this one that we we have the wall painted black, and then there's this black vinyl that kind of reflects off of it. And it's a poem that Natasha wrote. Yeah, if you would like to expound some details on that.

Tsēmā Igharas 37:10

Yeah, collaboration is really key in the show, because I traveled to a territory that was [not] my own, and was going to be responding to a material that I didn't feel comfortable speaking about. When I first thought that I would be speaking about oil in some way, I thought it would be a bit more nuanced, because I knew I would just generalize speaking about industry by speaking about material from my own territory. And then generalizing mining, as a way of relating to territory through consumption. But what ended up happening with this work is that I had to travel with people who either knew the industry, or both, you know, an Indigenous person who knows industry and politic. And so that person, I met through a research project that I'm a part of, it's a five year research project called Speculative Energy Futures. And there I met Janice Makokis, who's from Cree Indigenous background and she works in the university (of Alberta) teaching about Indigenous law. And so she invited me to come to her territory to first participate in ceremony. And then so that I could have these conversations with some of her family members, which was so generous of her. And while we were there, we also took a trip to the Frog Lake community and she had scouted out this location that she thought would be very interesting, which was an abandoned powwow circle. And so this powwow circle was in a field. And what had happened is they had paid – they being the oil companies had – paid for a brand new powwow circle, and infrastructure in a different location so that they could use the location that the old powwow ring was on to put oil silos. It's another way of collecting oil from the ground in a way that they pump like hot liquid in and then the oil melts up through and collects in the silo. And I mean, what an inspiring view to go to this abandoned powwow circle. Of course, there is no way to convey that this First Nation was benefiting in many ways from that relationship to be able to install a new cultural infrastructure. But of course, there was that assumption when you see a film like this, that one culture is replacing the other. And so, you know, we made this film in this location, I didn't want to narrate it in any way, what I have actually is Foley-ed some of the sounds in there, gotten some of the sounds from from the location and brought them back into the film. Of cars that were driving by, bugs that were making an appearance. And, ever-present cicadas or grasshoppers that were there. And so there's this buildup of this really subtle sound. But I do want the viewer to make that assumption that there's one culture replacing the other. But at the same time, you and I now know that it's more complicated than that. And I hope by seeing the other works in context, that it will also be known that there is not just two sides to the story, maybe protest on one side. But also, you know, symbols of Indigenous industry in the space as well.

Whess Harman 41:41

The last piece that you wanted to talk about was this flag with your arm.

Tsēmā Igharas 41:48

[Laughs] Yes.

Whess Harman 41:50

And you were just telling me a little bit about how you made it, but I think it's a good story, you should share.

Tsēmā Igharas 41:54

I should share it? It was really difficult. So it's made out of urethane, which has about a - like a five minute working time, so you have to mix it really well. And then you have to pour it into the mold, right off the bat. So I got about halfway through and it froze, which could be a sculpture on its own, like the bucket, I could have just left it there - and it was a bucket was like ... coming in... but of course I was very worried about that. I also knew that I could make quickly another batch and top it up. But yes, so this was not a entirely easy product to make, but what I was envisioning for the project was to use my arm. Again, a lot of the times I feature my own body in a performance or in other ways in my work. And that's, again, because I know that I have agency to use my own body to talk about this. And so this is a flagpole. So my arm is a flagpole in protest. This is the flag. This is the water, who is resisting, in protest. And I just want to say that this work comes from a year of lockdown, a year of protest, and also a couple of years now of living between Canada and the United States. And while I'm in the United States during the recent election, one thing that I was really drawn to is making a flag or a set of flags. Because of how I saw the iconography - the iconography of the flag is so ever-present in the United States, but also because of the election, and how the national flag had been appropriated by one [political] party, and then also being in North Carolina for part of the pandemic. And during the election, just seeing how divisive these symbols could be. And so, needing to make this one flag that represents or is the land in protest or the water to also speak about the stereotype of a Vancouverite or somebody who's in opposition of some of these other powers. And then so my other flag is a portrait of bitumen. And that will be installed outside and I didn't finish the edges - it's also made out of silk. So this is made out of silk, it's very delicate and beautiful of a material. And so this bitumen flag, which is also made out of silk, will eventually disintegrate over the period of the exhibition. And what made me think of that was also the undoing of culture and what we're witnessing right now with an industry. And so feeling like that was like a powerful symbol for us to face our own reality.

Whess Harman 45:32

So thank you for joining us for this exhibition walkthrough and artists talk with our artist, Tsēmā. And thank you so much for making all the effort to make it here and bring all your art here from all different parts of the country. Yeah, it's been such an honour to be able to like, see your work come up and to be your friend and have it hosted here. Black Gold will be up from January 22 to

April 16. If you're interested in coming to the gallery, we're open Tuesday through Saturday, from 12 to 5pm. Sanitize when you come in and wear a mask.

Tsēmā Igharas 46:13

So just in closing, I want to thank you, Whess, for your amazing work and energy and dialogue that you've initiated here. And I'm just so happy to be back in this territory and be able to install this work here. It means a lot. And I also just want to thank the staff here at grunt for being amazing hosts as well. And a special Mēduh, thank you to my collaborators on this project. To the curator Natasha Chaykowski, who's also a dear friend and amazing person to work with. And also to Lacy Gielen and Janice Makokis. Thank you. Mēduh.