

1. *Lockport Wave* by Kristina Banera, described by SOA Gallery staff:

Lockport Wave by Kristina Banera is an ongoing project featuring a video and text work which is installed above a long light-coloured shelf. The installation is in the foyer of the gallery and is lit by natural light. The video has no audio and is played on a loop, displayed on a TV monitor. The text is typed in dark green ink onto a letter-sized white paper.

The video consists of YouTube clips taken at close-range that track pelicans bobbing in churned water cascading from the Lockport dam. This found footage brings with it a grainy quality which abstracts the images at close viewing distances.

The text included in this piece is observational and reflecting both personal and “official” histories. Banera’s remixed video clips create a mesmerizing loop of pelicans gaming the river’s engineered flow, gulping down prey channelled through the dam’s fish ladder. Relatedly, by providing fragments that viewers can weave into narratives of their own in its accompanying text, *Lockport Wave* leaves room to reassess history.

2. *Indian Treaty No. 1, left*, from the series *Bear Portraits* by Jeff Thomas, described by SOA Gallery staff:

Indian Treaty No. 1, left, from the series *Bear Portraits* is a black and white photograph by Jeff Thomas. The image has a black frame and is the first visible artwork in this exhibition. The *Bear Portraits* are closely cropped images of the artist’s son, Bear, two of which are in the *Moving Matter* exhibition.

Placed directly inside the gallery entrance and installed on a freestanding black wall, the work depicts the back of Bear’s head and torso as he faces a plaque commemorating Treaty One on a rough Tyndall Stone wall of Lower Fort Garry. In this image, Bear is wearing a black baseball cap and a plain mid-tone t-shirt, with a hole in the back of the collar where a tag might have once been.

Bear’s silhouette, as a visitor to the site where the Stone Fort Treaty One was signed, becomes a guide to visitors entering the gallery. Bear’s gaze passes through the floating wall, directly into *Indian Treaty No. 1, right*, which hangs on the opposite side of the wall. This stare fuses the diptych as one.

The *Bear Portraits* began in Toronto in 1984, marking a shift from Thomas’ search for stereotypical Indigenous figures toward capturing glimpses of contemporary Indigenous life and presence in urban environments. This series sometimes took on revolutionary action by making Indigenous presence visible where it wasn’t obvious or had been overwritten.

3. *Indian Treaty No. 1, right*, from the series *Bear Portraits* by Jeff Thomas, described by SOA Gallery staff:

Indian Treaty No. 1, right, from the series *Bear Portraits* is a black and white photograph by Jeff Thomas. The image has a black frame and is one of two *Bear Portraits* works in the *Moving Matter* exhibition. These portraits are closely cropped images of the artist's son, Bear.

In previous exhibitions, *Indian Treaty No. 1, right*, and its partner have been installed as a horizontal diptych, however in *Moving Matter* the pieces are hung recto verso on a floating black wall blocking a direct path into the gallery. *Indian Treaty No. 1, right*, is located on the opposite side of this wall, facing the back of the gallery. This work shows Bear's head and torso looking out with a direct stare at the viewer, with a plaque commemorating Treaty One on a rough Tyndall Stone wall of Lower Fort Garry situated behind him. In this image, Bear is wearing a black baseball cap and a plain mid-tone t-shirt with a hole near the shirt collar.

Indian Treaty No. 1, right, serves as the exit point for Bear's gaze, which continues to help guide us further into the gallery and directs our attention to another portrait in *Moving Matter*. This portrait, *The Queen in Winnipeg* by Christopher Wahl, stands completely opposite of Thomas' work and this placement creates a dialogue between the two pieces. In Thomas' work, Bear stares straight out at the Queen in Wahl's piece, but she has averted her eyes. She is smiling with her eyes closed and doesn't meet Bear's gaze.

Bear was visiting his dad when the *Treaty No. 1* photographs were taken in 1989. Photography outings such as these became a valued father-son ritual where the artist had important conversations with his son, and Bear eventually became an artist himself.

4. *Prairie Epic*, described by the artist, Evin Collis:

Prairie Epic is large format charcoal and chalk drawing on white paper by Evin Collis. It measures 59 inches tall and 140 inches in length and is created in tones of black and white. Reminiscent of a classic illustrated pictorial map, maps that were more known for their artistry than technical detail. The drawing depicts the various functions and uses of Tyndall stone throughout the Canadian Prairies and the western path of the transcontinental railroad.

The drawing is divided into 2 design elements and feels gritty and grotesque in tone and aesthetic. In the lower foreground a linear train map exposes the connecting destinations along the train route as a line with connecting circles. Each destination is represented by a circle that features the original symbolic coat of arms of the Prairie community, wrapped around is a banner with the community's name. The communities featured begin with Winnipeg on the far right and extending west with a communities depicted such as Portage la Prairie, Brandon, Regina, Saskatoon, Lethbridge, and more, finally Edmonton is on the far left.

Above and beyond the train map element is a somewhat fantastical winter prairie landscape that is bursting with diverse detailed imagery. The sprawling horizontal prairie landscape is bald, flat, and carpeted in snow and reflects a giant swath of the prairies comprising of Manitoba, Saskatchewan and Alberta. The busy imagery of the drawing depicts a brief narrative of the journey of Tyndall stone throughout the Prairies and the colonial expansion of Canada

accompanying the construction of the transcontinental railway. On the right side of the composition is an early 20th century stone hotel in Winnipeg with various characters visible in the windows, besides the hotel is a quarry with a crane extracting a comical boulder from a large pit. Debris, trash, and rubble are scattered throughout the whole composition and glimpses of the Tyndall stone fossils appear. To the left of the pit, a wolf like dog peers out and a Bison approximately centered in the lower foreground vomits blood. In the distance a train cuts across the horizon moving west- towards the left of the picture. Oil rigs appear in the background pumping in full effect while in the distance a lonely grain elevator breaks the horizon. To the far left we view the demolition of Edmonton's Post Office, a magnificent Tyndall stone building constructed in 1910 and destroyed in 1972 after a modern post office was favoured. The clocktower of the post office is collapsing in a cloud of smoke from the wrecking ball. Juxtaposing the detailed imagery is a pale empty winter sky that extends all across.

Ultimately this drawing reveals a complex, tumultuous and enduring narrative of the Canadian Prairies and its relations to natural resource extraction and the seminal role of the transcontinental railroad in Western Canada.

5. *Winnipeg Union Station*, described by the artist, Evin Collis:

Winnipeg Union Station is a large format drawing by Evin Collis. It is a black and white charcoal and chalk drawing on white paper measuring 59 inches in height and 76.5 inches in length.

The drawing depicts a nocturnal urban scene of Winnipeg's downtown train station. It is a blustery cold night, and the train station prominently extends across the centre of the drawing. The viewer is facing the main entrance of the station and from the perspective of perhaps someone across the street or in the midst of crossing the street. Characters dressed in varying winter attire shuffle about- coming and going. The train station is a strong, imposing stone building that has 4 floors. The night sky above is eerie with haunting pale streaks of light sweeping diagonally across that resemble aurora borealis.

The train station has a majestic entrance with a semi circular opening. Nestled high up, between the windows of the entrance is an old clock. Thick, ornate columns frame the entrance. Written above is a sober text with the name Union Station. At the top of the historical facade the modern VIA Rail logo is visible. The dark windows of the station are filled with streaky ambiguous shapes and dusty forms.

A medley of solitary characters shuffle along in the snow, together but alone. Some are waiting under the entrance's canopy, people seem to be departing and arriving, others seems to be going nowhere in particular. In the foreground on the far left is a middle aged man in a puffy jacket wearing a dark toque with a cigarette held tightly between his lips. His head is turned to the side as he looks towards a manhole across the composition that is bursting with a cloud of steam that is enveloping a ghostly pale figure to the far right. There is a taxi idling, a woman in sunglasses and a man with a walking stick crossing the snowy street with a black dog elsewhere in the composition.

The overall mood is largely sombre and melancholic. The picture aims to evoke a sense of isolation, transience, and alienation in the cold winter night outside the tired stone train station.

6. *The Queen in Winnipeg* by Christopher Wahl, described by SOA Gallery staff:

The Queen in Winnipeg by Toronto-based Christopher Wahl is a colour photograph 2 by 2 feet in size encased in a white frame. The image is lit from above, creating a small shadow under the frame and reflecting a small rectangle of light onto the floor in front of the photograph. The photograph hangs on its own in the center of a white wall, which faces the entrance of the gallery and is parallel to Thomas' portrait of his son, entitled *Treaty No. 1, right*, 1989 from the series *Bear Portraits*.

The image depicts a portrait of Queen Elizabeth of England from the knees up with her hands clasped together. She is grinning widely, with her eyes pressed shut. The Queen is wearing a pastel floral brocade skirt-suit that nearly camouflages her against the mottled backdrop of a Tyndall Stone wall which fills the image around her. Her hands are covered by black dinner gloves which match the handbag that hangs off her left forearm. There is a highly contrasted black shadow that falls behind the Queen onto the Tyndall Stone wall, indicating a high placement of a strobe light source in the original photo. The overall feeling that this photograph exudes is one of spontaneity—a sense which is created through the light colours and textures within the image and its heavily patterned visual rhythm.

Some Winnipeggers may recognize this wall as being located at the Legislative Building, which is where Wahl had the good fortune to run into her and take the portrait before you. This fleeting moment was captured while Wahl was following the 2002 Royal Tour across Canada.

In its physical relation to Thomas' work and the broader context of the exhibition overall, the Queen's closed eyes can take on new meaning. What does the monarch's averted gaze symbolize? Is the wide grin affected by the absence of eye contact? Wahl is quick to state that this image is simply a rare candid moment with an exceedingly photographed person. However, human as she may be, no image of the Queen stands alone from all that the monarch's image and legacy embodies.

7. *Scouting for Indians, Fallen Icon (torso detail)* by Jeff Thomas, described by SOA Gallery staff:

Fallen Icon (torso detail) is a black and white photograph by Jeff Thomas. Surrounded by a thin black frame, the image hangs on a white wall immediately to the right of another of Thomas' works, called *Fallen Icon (head detail)*. These two works are the same size. *Fallen Icon (torso detail)* is in landscape orientation and is located on a wall which sits in the centre of the gallery space, perpendicular to the gallery entrance and facing the south wall of the room.

In *Fallen Icon (torso detail)* we see a Tyndall Stone relief carving of a lower body, including a cropped image of a torso, two legs, and a hand gripping an axe. These pieces sit on a wooden palette on the ground, which the artist has photographed from a bird's eye view. These stone carvings once sat on the façade of an old Toronto-Dominion Bank, which was beginning to be demolished when Thomas happened across it.

This work, which draws critical attention to the unspoken history behind the iconography of many Canadian institutions, is part of a larger series, called *Scouting for Indians*. This series represents Thomas' journey to find Indigenous presence in Canadian cities while exploring the implications of this depiction of Indigenous people in the public eye.

8. *Scouting for Indians, Fallen Icon (head detail)* by Jeff Thomas, described by SOA Gallery staff:

Fallen Icon (head detail) is a black and white photograph by Jeff Thomas. With a thin black frame, the image hangs on a white wall immediately to the left of another of Thomas' work, called *Fallen Icon (torso detail)*. These two works are the same size. *Fallen Icon (head detail)* is in portrait orientation and is located on a wall which sits in the centre of the gallery space, perpendicular to the gallery entrance and facing the south wall of the room.

Fallen Icon (head detail) looks down at pieces of a demolished crest as they lay on a wooden palette on the ground—the crest pieces are Tyndall Stone relief carvings of the head of an Indigenous man with a headdress of feathers around his face and a detached arm laying horizontally below it. In the bottom lefthand corner of the image, a small portion of Thomas' shoe is visible. The pieces of this crest once sat on the façade of a Toronto-Dominion Bank.

While observing and photographing the demolition of this bank, Thomas hoped to catch a photograph of an Indigenous worker taking down this bust. Although his was absent for this moment, Thomas spoke with this worker, who gave him the opportunity to capture the demolished pieces of the bust, which had been bought to be placed in a wealthy person's backyard.

This work, which draws critical attention to the unspoken history behind the iconography of many Canadian institutions, is part of a larger series, called *Scouting for Indians*, which represents Thomas' journeys to find Indigenous presence in the city that he resided in.

9. *Quarry, Garson, Manitoba*, described by the artist, Patrick Dunford:

The name of this drawing is *Quarry at Garson, Manitoba*. It is an 11 x 14 inch coloured pencil drawing. It depicts a slightly overhead view of an abandoned limestone quarry and the plants and trees growing in it. I based the drawing on visits I made to the spot last summer, so the quarry was pretty lush with leaves and grasses at the time.

In the drawing it is overcast and just a small sliver of the sky is visible through the tree-line at the top of the image. The quarry is located in a clearing in the forest. In the center of the image is a shallow rectangular hole dug to remove Tyndall stone during quarrying which is now filled in with tall green and brown grasses. Outside the hole the quarry is pretty flat and has a lot of grey weathered limestone slabs scattered around and a bunch of these differently shaped slabs are piled up in the top third of the image behind the hole. They form a variety of different jagged grey rock shapes.

The main colours in the drawing are the various grey's of the weathered rocks and the green and brown of the trees and foliage. Small cartoony coniferous trees and shrubs pop out from the space in-between stones. Grasses and shrubs dot the other areas of the quarry which has become a hotbed of foliage.

The shrubs and trees are depicted in a sketched in and scratchy way. A path leads from the quarry and into the trees at the top left of the picture.

10. *Quarry Swimmers*, described by the artist, Patrick Dunford:

This drawing is called *Quarry Swimmers*. It is a 21 x 18 inch coloured pencil drawing that is based on a scene I came across while visiting the former Tyndall quarry sites around Garson, Manitoba last summer and was made from memory. It depicts five people at the abandoned quarry who have come to hangout and swim in the water that has filled the rectangular quarry hole left behind after quarrying stopped at this particular spot.

In the picture we see a birds-eye view of the quarry pool and a ground level slab of Limestone next to it that most of the swimmers stand and sit on. Some have put out blankets while one woman sits on a folding chair and others stand.

I like to use an elevated view not to create a realistic depiction of space from above but in order to include more information and a larger surface area of the land. The figures are rendered as just one part of the landscape and are not large. Two white people who are possibly a couple stare out at the water while a BIPOC woman looks at her BIPOC child or grandchild who is walking towards her. The people have brightly coloured blankets and towels spread out and coolers. One white figure with a receding hairline is swimming.

The bottom half of the drawing depicts the luminous blue-green pool in the quarry depression. It is in the shape of a vertical rectangle. The walls surrounding the quarry pool are made of grey weathered limestone. Around the quarry pool are large slabs of Tyndall Limestone, and green leafy trees, shrubs, and grass. The plants and trees are depicted in a scratchy, sketched in way by the coloured pencil.

At the very top of the picture you can see the beginning of a green leafy tree line and a path leaving the site recedes into it in the top left corner. Each individual tree, rock, and person is depicted in the drawing as its own entity, which then combine together into the landscape.

I like to think of my drawings less as realistic depictions with proper perspective and more as a diagram that records all the different elements that make up a particular landscape.

11. *Figure at the Site of No.2 Western Stone Quarry, Garson, Manitoba*, described by the artist, Patrick Dunford:

This drawing is called *Figure at the site of No. 2 Western Stone Quarry* in Garson, Manitoba. It is a coloured pencil drawing that is 14 x 11 inches. This drawing is based on my experience visiting the abandoned Limestone quarries around Garson. It depicts a figure looking at a quarry pool. The pools are created after the quarry is abandoned and fills with water over time. In the drawing the viewer has a birds-eye view looking down on the abandoned quarry and vicinity. The entire view is of land and there is no sky pictured. The drawing is of a large area, so each individual object is drawn relatively small.

The one exception is the large quarry pool in the center that takes up two thirds of the image and is filled with luminous blue green water. Pale yellow and grey limestone make up the walls of the quarry. At the top of the image and behind the quarry pool we see a forest of trees with white bark and rich deep green leaves. In the foreground is a ledge that overlooks the quarry pool. The ledge is made of cream coloured and grey limestone that is dotted with small yellowish green and blue green bushes and grasses.

On the ledge is a recently created fire ring as well as left over bolts and debris from the days when the quarry was active. A male human figure, which is me wearing a backpack, has his back turned to us and looks out at the quarry pool.

Because the view comes from overhead and is of a large area the figure is small relative to the landscape and seems like just another element of this landscape. There are piles of limestone slabs and rocks scattered surrounding the quarry pool.

A path leads out of the quarry and through the grass next to the forest in the top right.

12. *millions & millions*, described by the artist, Tricia Wasney:

The title of this work is *millions & millions* created by Tricia Wasney.

A six foot by 40 inch map printed on cotton fabric hangs over a plinth about two feet high. The map is an air photograph of the Gillis Quarry in Garson Manitoba. On the map lay 2 pieces of irregular shaped Tyndall stone slabs that represent the working quarry and the old quarry. The quarry administration buildings and yard are visible on the map to the left of the larger slab and below the smaller slab but not represented in stone. The quarry site is centred on the plinth and on the front and back the fabric hangs to the floor showing green tree cover.

The Tyndall stone itself is a mottled grey and white stone and in the stone are several pieces of jewellery that represent landforms of the quarry. The jewellery includes earrings, pendants, brooches, and rings and are made from Tyndall stone and or other materials found on the site including wood and rusted steel from discarded bands that are used to wrap the stone for transport. Sterling silver and brass is also used in the jewellery as pendants brooch and ring bases and earring wires. Each jewellery piece is slightly recessed into the stone slab.

Starting at the right bottom corner of the larger Tyndall stone slab I will move in a clockwise fashion to describe each piece. This stone slab is about 15 inches by about 10 inches and is one inch thick.

The first piece is a ring that would fit a person's middle finger. A 1/2 square piece of Tyndall stone is set in sterling silver with a tiny chip of ruby set just slightly off centre in the stone.

To the left of this ring is another ring. A large rectangular silver bezel that measures 1 and half by 1 and one quarter inches and is one quarter inch high. It holds a fossil that is irregularly shaped on top and contains tiny crystallized and grey slightly circular shapes. The sides of the silver bezel have a hammered texture.

The next piece are two earrings made from wood and capped at one end by sterling silver. The wood is a reddish brown and white mottled pattern. The earrings are laying flat together with the silver caps at either end and reference a neat pile of Tyndall stone seen on the map. It looks like one piece as they fit tightly together.

Next is a pin shaped like a triangle but the corners are rounded. The pin is made from one cm square pieces of rusted steel with holes punched in the middle. These squares are threaded onto silver wire and separated by silver beads on two sides of the triangle. The top of the pin is wire with a clasp on the left side made from a tiny tube of silver.

The next piece is a pin made from a rusted bottle cap found on the site. On the backside is attached a vintage tie pin with a small chain that hangs down. On top are nine sterling silver wires with balls on the ends that stand up and are curved irregularly. The top of the cap and the silver wires are covered with resin that gives it a wet look and represents a spray of water.

Next is a pendant that is about 2 cm by one and a half cms. It consists of tiny jagged pieces of Tyndall stone set into a silver bezel. A small loop at the top is threaded through with a 28 inch length of teal coloured thin nylon cord which is knotted at the end and the end of each cord has a sterling silver tube that has been patinated to a slightly teal colour. The cord is slightly coiled and extends off the slab at the bottom.

Next is a ring that is quite large. A piece of flat silver one and a quarter inches by one and a half inches holds a Tyndall stone fossil with four silver claws made from wire. The fossil itself is approximately one inch square and about 3/4 of an inch high but the top is an irregular shape with a deeply dark grey wave pattern at the bottom.

Moving upwards now on the slab is a half-moon shaped pendant made from sterling silver and stacked with jagged pieces of Tyndall stone. At the straight edge of the wedge are silver loops at both ends. Brass wire is threaded through the loops and turn up from the loops where at about two inches are connected to round brass caps. A 20 inch length of baler twine is glued into each cap to form the "chain" of the pendant. The baler twine extends off the slab to the map and on the left.

At the top of the slab are five small rectangular earrings made from rusted steel that are about 3/4 inch long and 1/8 wide. Through small holes at the top are inserted sterling silver pin shaped wires that are secured on the back with butterfly closures.

Next is a piece of Tyndall stone roughly looking like a step. It is about two inches long and about two inches wide at the bottom but juts in like two steps on the right side. The stone is held in place by a kind of silver cage whose wires keep the stone in place. A handmade silver chain with teardrop shaped links is attached at the back and is about 26 inches long and extends off the slab and onto the map.

Next is an L shaped piece of stone that is 2 inches by 1 1/2 inches. This piece is much thicker - about 1/2 inch. Each end is capped with sterling silver and attached to the caps is a handmade chain made from oval shaped links which is about 28 inches long and extends onto the slab where a road would appear on the map.

Next piece is a brooch that resembles a dragon's head and neck. The stone is very thin and is about 3/12 inches by about one inch. It's "nose" points to the left. Inset into a hole in the stone just about exactly where an eye would go is a turquoise coloured stone called aquamarine. On the back is a handmade brooch pin device.

Now moving onto the second piece which is to the left and up from the larger slab is a smaller piece that represents the old quarry that is no longer mined. It is about 9 inches in length and 5 inches in height. Here there are only two pieces of jewellery. On the bottom is a pendant made from rusted steel that is 7 1/2 inches long and one inch wide. About two thirds along the way another piece of steel is riveted to the upper part of the long piece so at this point is two inches high. This piece represents the lake that now dominates the old quarry site. The top ends of the steel hold silver loops that are attached to a 30 inch handmade chain whose links are various sizes of rectangles and squares. The chain extends off the slab and onto the fabric map.

Finally on the very left upper corner of the smaller piece is stick pin with a tiny fossil chiseled out from a larger piece of stone that is about an inch long and about 3/4 of an inch high. Attached to the back is a circle of silver to which a silver wire has been soldered and bent with the end sharpened in order to pin through fabric. The pin extends slightly from the stone slab.

A book accompanies the jewellery sculpture that contains photographs of me wearing the jewellery and close ups of each piece as well as a story I wrote about the quarry entitled The

Load. It links the relationship of the quarry to my father who once worked there and me. I wanted to show the jewellery being worn to animate it, to show it is an artwork but also meant to be worn on the body. Wearing the landscape.

13. *Garson (emergency)*, described by the artist, Lisa Stinner-Kun:

This piece is called *Garson (emergency)* and it is a large printed colour photograph in a white frame, covered with glass. The image is from my photographic series called *New Material*, of which there are four images shown in this exhibition. The photograph is rectangular in shape, positioned vertically. The size of the image is approximately 1 1/4 arm lengths high, and 1 arm length wide. Similar to my image called *Garson (green concrete)*, this piece depicts a scene in an interior industrial space. However in this picture, there is no direct evidence of any Tyndall stone being sawn or refined. Instead, the focus of the image is on a small grouping of primarily everyday objects that have been pushed off into a pile to collect limestone dust. In fact, the dust in this image is an object in itself - it heavily coats the floor and the metal wall where the objects are pushed up against. Placed centrally in the image, all huddled together like an abstract sculpture, there is a 1970's metal chair, behind it a shovel, to the right of the shovel a broom, to the right of the broom an old upright fan, and then a few scattered miscellaneous pieces of wood and an unusual metal object on wheels. To contrast the serene calm of this impromptu still life, there is an emergency sign placed just to the right and slightly above the object that states "IN CASE OF FIRE OR EMERGENCY SOUND 5 LONG BLASTS ON HORN and EVACUATE BUILDING". Below the sign is a horn dangling on a string, also collecting dust.

I photographed this image at a mill at Gillis Quarries, in Garson, Manitoba. The specific mill in this photograph is one of two on the premises that focuses on the sawing of newly quarried Tyndall stone. In 2016, Abi, the curator for this exhibition *Moving Matter*, commissioned me to get my photographic perspective on the site at Gillis Quarries. The making of this series of images (and there are 15 altogether) has given way to new ideas and projects for me. My experience photographing at Gillis Quarries has inspired me to start a new project called *New Material*. In this new series, I'm photographing on manufacturing sites, which produce basic building materials like limestone, ore, concrete, lumber, paper and granite. It will be a compendium project to a more established project of mine called *Construct*. Both series' represent the human desire to control and refine the raw elements of nature. *New Material* also highlights the effort involved in the transformation of natural elements into new, more human-scale, manageable materials.

14. *Garson (hanging wire)*, described by the artist, Lisa Stinner-Kun:

This piece is called *Garson (hanging wire)* and it is a large printed colour photograph in a white frame, covered with glass. The image is from my photographic series called *New Material*, of which there are four images shown in this exhibition. The photograph is rectangular in shape, positioned horizontally. The size of the image is approximately 1 arm length high, and almost

1.5 arm lengths wide. Similar to my other photograph *Garson (blade on wheels)*, the image depicts a scene of an outdoor industrial landscape, only in this picture, there is no evidence of any machinery. However there is no mistaking the fact that this landscape has been molded and shaped by machines. The image is dominated by different sizes and colours of quarried limestone, all surrounding an iridescent turquoise body of water. The variety of cut limestone forms is very surprising:

For example: firstly, off to the left of the image are chunks of Tyndall stone each in the shape of a book, all piled on top of one another with the purpose of supporting an electrical pole. Then secondly, there are larger, more freshly quarried chunks of limestone - rough and cut into shapes like tofu - all lined up neatly in a line, far in the distance. Then, on the right hand side of the image, there are large pieces of Tyndall stone that have again, been stacked like books, but more neatly this time, and have been categorized using a number system with numbers like "2562, 2574, 2547", being written right on the blocks.

In contrast to these heavy-looking, static blocks of ancient Tyndall stone, a fine, light electrical wire is depicted being suspended very precariously, and very close to the water, coming from the electrical pole off to the left, then dipping down and over to the right where the wire touches a level of quarried Tyndall stone. Because the quarry in this photograph is reminiscent of an ancient ruin - which is emphasized by the lack of visible machines - the man-made electrical wire feels truly out-of-place.

15. *Garson (blade on wheels)*, described by the artist, Lisa Stinner-Kun:

This piece is called *Garson (blade on wheels)* and it is a large printed colour photograph in a white frame, covered with glass. The image is from my photographic series called *New Material*, of which there are four images shown in this exhibition. The photograph is square in shape, and the size of the image is approximately one arm length for both the height and width. The photograph depicts an outdoor industrial landscape, shot late in the day, with the sun out of frame on the lower left, illuminating the scene with a warm glowing light. In the foreground there are countless limestone rocks haphazardly sitting at the bottom of what looks like a limestone quarry. In contrast, moving upwards from the pile, are four very long, very smooth, limestone levels that look sculpted into the ground. On one of these levels, placed directly in the centre of the photograph, sits an unusual machine. Aesthetically, it blends into the limestone surroundings, with its muted beige and white colours. The machine has a very large rusty blade on its front, and then in the back, a little boxy cab for the operator to sit in. Two sets of wheels hold up the weight of the blade. The machine exudes a real personality. It seems to stand proudly, although maybe a little bit exhausted, amongst its limestone surrounds.

16. *Garson (green concrete)*, described by the artist, Lisa Stinner-Kun:

This piece is called *Garson (green concrete)* and it is a large printed colour photograph in a white frame, covered with glass. The image is from my photographic series called *New Material*, of which there are four images shown in this exhibition. The photograph is

rectangular in shape, positioned horizontally. The size of the image is approximately 1 1/2 arm lengths wide and 1 1/4 arm-lengths high. The photograph depicts a scene of an interior industrial space, shot on an angle with the foreground pushing towards the left side of the image. The colours and tones in the photograph are very muted with greys and greens, and the scene has an overall dusty appearance to it. Even though the image is very realistic-looking - and everything is in sharp focus - the objects in the space seem ambiguous as to what industrial function they might have. On the lower left we see 4 distinct slabs of Tyndall stone, elevated on two wooden plinths. Moving towards the centre of the image is the beginning of a long, stand-alone, concrete wall that is separate from the actual wall of the building, which is parallel, right behind it. Like a monolith, this concrete wall stands strong with its patina of white dust and its otherworldly green moss-like colour.

17. *Notes on Harvesting*, described by the artist, Katherine Boyer:

The piece *Notes on Harvesting* is a series of palettes, lightly stained bright blue, assembled in a rectangular grid on the floor. Two of the pallets are stacked on top at perpendicular angles to each other. On top of the pallets are small piles of jagged and irregularly shaped Tyndall stone. The piles are wrapped and draped in a handmade paper made from harvested plant at the Gillis quarries. The paper is a textured dark brown colour and flecks of plant material can be seen in the surface.

Leaning against the wall, near the central work, is another blue pallet. Next to it is a nail in the wall with a stack of the same handmade paper hanging from it.

The artist offers you these extra sheets of handmade paper, harvested from the Gillis Quarries.

18. *Curtain Wall III*, described by the artist, Kara Hamilton:

Hi, I'm Kara Hamilton and this is a new iteration of my project titled *Curtain Wall*. The first version of this piece was built for a public art exhibition at Plug In ICA in Winnipeg, in 2017. It was a 15-foot-long wall made of Tyndall Stone, with two opening in the shape of eyes. Each opening was big enough for an average height adult to stand in front of or put their head into, choosing to view either the river or the city. Though it seemed permanent and almost historical, this wall only existed for a few months.

When Abi approached me about a show she was curating about Tyndall Stone, called *Moving Matter*, we decided it would be relevant to recreate an image of the wall. This piece at the University of Manitoba School of Art Gallery is a 15-foot-long image of the original wall, printed on a translucent scrim material held up by two posts. A curtain wall in architectural terms is a non-structural façade of a building. The original *Curtain Wall* project was potentially structural, yet it held nothing up. This piece holds only the image of a wall.

The wall itself was inspired by Jennifer Kraskin's one line play, titled *Curtain*, which goes, "When in doubt, she wrote, blame the window for the view." This proposition made me

think about how we choose what we see and how what we see is sometimes chosen for us. *Curtain Wall* questions the notion of transparency, seeing, being seen, and realizing what is unseen.

19. *Free and Easy Wanderer (Red River)*, described by the artist, Jason de Haan:

The title of this work is *Free and Easy Wanderer (Red River)*. It consists of two vertical sculptures. Each of these is comprised of three components: a concrete base, upon which stands a humidifier, on top of which a found fossil is perched. The total height of each arrangement is about 5 feet.

The dimension of each base is approximately 7 by 7 inches and 18 inches tall. Each block is made from solid concrete that has been cast in several horizontal layers, alternating between solid, smooth sections and others that are more rugged and rough, giving the impression of an exposed and eroded geological surface.

A commercially available ultrasonic humidifier stands on each of these concrete plinths; each is nearly as wide as the plinth at its base, but tapers upward toward a narrow spout. Their white plastic forms remind of elongated vases; the base of each is bulbous and onion-like, with a series of undulated, wake-like vertical ridges aiding in this association. Each of these bulbs tapers quickly, resulting in a long and elegant neck, which recalls a classical pillar. Each machine is plugged into the wall and when turned on emits a foggy, cool steam. A small fossil rests precariously on the top of each spout and is caressed by this vapour.

One of these fossils is a horn coral, about the length of a finger, its shape is a slightly curved cone. This fossil is various shades of grey and its surface is ridged in a way that is similar to the humidifiers. As a result of the quarrying process the coral is cut flush at its base, revealing a cross-section of its interior. This fossil was found in a piece of Tyndall stone, it is approximately 450 million years old.

The second fossil is that of a small grey brachiopod, a clam-like bi-valve, that once populated sea-beds around the world. It is about the size of a walnut and is grey and worn, its surface lacks definition. The source and age of this fossil are unknown.

These works exist in a subtle state of continual change and flux. Through assisted erosion each version carries invisible mineral particles of once-living forms into the exhibition space. A new atmosphere is generated in which fossil particles are inhaled and carried away in the lungs, a body within the body. At the same time each work establishes a unique and unpredictable time signature and a kind temporal distortion. Given time, one may observe the fossil slowly (and even completely) vanish. Consequently, *Free and Easy Wanderer (Red River)* can also be imagined as complex mechanizations of a larger clock, counting down to the eventual disappearance of even the most stubborn of vestiges.

20-21. *A volar entre rocas* and *mapping elsewhere*, described by the artist, Mariana Muñoz Gomez:

This is Mariana Muñoz Gomez, describing my artwork in the exhibition *Moving Matter*. I'll briefly describe each of these three artworks: *A volar entre rocas*, the installation, made in 2021; an untitled video piece that I sometimes show as part of *A volar entre rocas*, made between 2021 and 2022; and *mapping elsewhere*, published in 2022.

The installation portion of *A volar entre rocas* varies each time I have exhibited it. It's a bit site responsive, in terms of the amount and type of space each exhibition allows. *A volar entre rocas* is made up of walls that are painted to a burnt orange or terracotta orange colour; vinyl text scattered across the walls, also orange; imagery printed on washi paper, which is a type of thin Japanese paper; and pieces of Tyndall stone.

The imagery on almost all of the sheets of washi are digitally composited photographs, and they are installed flat on the walls. Some are installed individually, and some imagery is made up of four or more sheets of washi tiled together on the wall. The sheets of washi are each about the size of a standard size pillow.

The images are photographs of the same one or two walls at my grandparents' house in Mexico. Their surface is a mosaic of large rocks with smaller rocks interspersed between them. The stones are all set in a dusty white-ish grey mortar. Most of the rocks are dark grey and very porous and rough looking -- these are volcanic rocks, likely from the Popocatepetl volcano. Among this imagery of the walls are other architectural or natural elements, such as: a window feature, consisting of black wrought iron and decorative brick; a leafy dark green plant with yellow veins; or a pink hibiscus flower. Because they are composite images, made up of multiple photographs taken at different angles, these images can trick the eye.

So far, I have always installed this work with an individual sheet of washi that contains a photograph of the sky at sunrise. It is light pink with some soft blue clouds.

The orange text on the walls is a matte vinyl. It is almost the same colour as the wall, making it difficult to perceive. As you move throughout the gallery, the light may catch parts of the text and it may reveal itself to you. It is in Spanish and English.

The Tyndall stone slabs are irregular in size, shape, and weight. They vary from the size of a brick or smaller, to maybe the length of a microwave. They are placed on the floor near the walls of my installation. The stones here have a creamy, dusty, white-ish colour with light grey streaks interspersed.

Now I will describe the visual parts of the video work that is sometimes presented as part of *A volar entre rocas*. This is an approximately 20 minute long video. It starts and ends with a screen recording of my computer while I was making the composite photographs previously

noted. The content in between is cell phone footage that I took many years ago during visits to family in Mexico. Some of what is shown is: a few minutes of watching turtles swim and sunbathe in a garden pool; the view from the top of a pyramid site, which shows the city below it and a sixteenth-century church at the top; there is footage from a tour bus in downtown Mexico City; there is footage of the street taken from inside a taxi.

Mapping elsewhere is a 68 page, softcover artist book. It is about the size of a tube of toothpaste in height and width. It contains an introduction, narrative, acknowledgements, and bibliographical information, and pencil illustrations. The illustrations evoke a work in progress, or a memory: not all details are rendered fully in each image, scuffs from the graphite are evident throughout all the pages, and only fragments here and there are hand-coloured with coloured pencils. Each copy of the book is unique: the hand-coloured fragments vary from book to book. Information about the author is at the end of the book.

22. *Jagged World Views* by KC Adams, described by SOA Gallery staff:

Jagged World Views by KC Adams is sculptural artwork made from Tyndall Stone, a clay vessel, and loose dry clay. The artwork sits on top of a white pedestal approximately three and a half feet tall and the sculpture itself is approximately one and a half feet tall. The work can be found on your immediate left side of the main gallery in a corner as you enter.

The clay vessel in this piece is round with a short and wide neck and is reddish-brown in colour. The rim of the pot has diagonal textures pressed in around it. Beneath this textured rim are four thin lines carved around its neck, which have small holes carved between the top two lines. On the front of the pot in the centre are seven raised flower designs, which follow modern beadwork patterns. They consist of six small flowers, arranged in a triangle on either side of the seventh, larger flower in the centre. On top of this vessel is a cubed Tyndall stone, which has one of its corners buried into the dirt inside the clay pot. Its faces are smooth, although it is chipped around some of its edges. This clay vessel and its perched Tyndall Stone sits on the pedestal surrounded by a neat pile of loose dry clay.

Regarding her work, Adams states:

“This piece is about two contrasting worldviews and their philosophies toward the natural world: The Indigenous and Settler’s perspectives. The clay vessel is inspired by pottery sherds found at Lockport, MB area, a former village of my ancestors...The clay pot represents Indigenous epistemologies; we are all connected, and our relatives are the natural world for all of us to care for and cherish. The unnatural altering of the cubed Tyndall Stone speaks of the colonial point of view that nature is there for humans to extract, exploit, alter, and own. Placing the heavy cube onto the top of the vessel, if it stays intact, speaks about my ancestors’ knowledge, strength, and extraordinary technology and how it flows through me. If the block does break the vessel, the evidence of the vessel is still there, just like the sherds found at the Lockport site. The vessel may be broken, but those knowledge systems are still there, and we are still here.”

23. *mîkisak ikwa asiniyak II | Beads and Stone II | Lii rasaad aykwa lii rosh II*, described by the artist Vanessa Hyggen:

Beads and Stone unframed is a 30 x 30" square with mixed materials of Tyndall stone, glass seed beads, and resin. A 20 x 20" slab of Tyndall stone was broken then assembled with spaces like waterways. These spaces are filled with clear glass-like resin, with circular and long organic shaped beadwork suspended within. From a zoomed out view, the whole piece reads like an aerial landscape, with grey stone and waterways with sparkling blue and copper beadwork.

Tyndall stone is a highly fossiliferous light grey or cream stone, with dark grey-brown mottling. The mottling is actually burrow fossils created from burrowing marine creatures during the Ordovician. Tyndall stone is a foundational stone to the University of Manitoba, as well as many other universities and government buildings across Canada. The significance of this stone representing institutions of this stature is integral to *Beads and Stone*.

By breaking the stone, the artist is symbolically dismantling the foundation of the institution to make space for Indigenous ways of knowing. The beading therefore represents Indigenous cultures and knowledges, and the resin and the collaboration during the beading workshops – represents the work of Indigenization and conciliation.

The beadwork was created over the span of a week, with an invitation for everyone and anyone to sit with the artist and learn to bead. All of the beadwork that was created in this week was added to the final piece, an important element signifying that we all have a role in conciliation. The artist chose bead colours to represent water. Water being a patient and most powerful force, which creates paths in even the hardest of stone. A variety of blues are used, from dark cobalt to light glassy sky blue, and deep jewel like teals. There are bright, medium, and dark copper beads as well. Copper is significant as it purifies water, and copper pots are used in water walks, and water ceremonies. Copper patinaed roofs are also iconic in historical buildings across Canada, such as the buildings on parliament hill. So, the colours of beads can be seen as signifying both western and Indigenous traditions.

There are strings of beads, some with little loops, and some with patterns of colour and/or shape. There are also many circles or mandalas beaded. The beaded mandalas are created with a stitch called peyote stitch, which is a way of weaving the beads together without using a fabric to stitch the beads to. They are placed within the clear resin, like floating organisms in the water.

Beads and Stone is the second piece of its kind. The first was created at the University of Saskatchewan. The artist wanted to create a visual for the discussions that were happening regularly on that campus, the discussion of Indigenization, what it is, and how it should be done. Hyggen shows the importance of first dismantling the foundation so that a new one, a stronger more beautiful one can be built.