

MOVING MATTER *between rock and stone*

By Abigail Auld

What happens when rock becomes stone? *Moving Matter* explores this question, tracing how the bedrock ridge of a specific place became a recognizable, mottled building material that faces the surfaces of cities across Canada.

Tyndall Stone®, a trademarked building product, and the Red River Formation, the rock from which the stone is excavated, are the focus of this exhibition. Rocks and stones are made of the same mineral matter and are compositionally equivalent. Yet precise language can be clarifying, pointing here toward the conceptual shift that occurs when rock below ground is harvested for construction. Rock is hard mineral, “raw material, in-situ,” whereas stone is the same but detached. Stones are larger than pebbles or cobbles but smaller than boulders and are often the result of human intervention, though rock can also fragment naturally.¹

In this exhibition, artists contemplate the difference between rock and stone—considering both the implications of this transformation and the resonance imbued through human-rock relations. In *Moving Matter*, artists lead a reorientation toward the bedrock that grounds life and is the foundation for an understanding of Tyndall Stone, the material.

To know Tyndall limestone then, is to know where it comes from: not just the name of the town, Garson, Manitoba; nor the name of the fourth-generation company, Gillis Quarries Ltd., who own all quarry holdings (yes, all of them!) and the right to market the product. To know this stone requires learning about the rock.

Tyndall Stone is cut from the Selkirk Member of the Red River Formation, a vast body that undercurrents land in Williston, North Dakota, up through southwestern Manitoba, curving into Saskatchewan’s Yeoman Formation around Grand Rapids. This bedrock nears the surface in a few places in southern Manitoba: in the Beausejour-Tyndall-Garson region, and along the Red River where the communities of Selkirk, Lockport, and St. Andrews are now established—a place once known as The Rapids or Sault à la Biche.²

Artists Kristina Banera and KC Adams introduce viewers to The Rapids, an anchor point of human-rock relations for millennia. Long before the Selkirk Member of the Red River Formation was named, the rock outcropped naturally along the riverbanks and across the river, breaking its flow into rushing rapids. Kristina Banera contends with this past in *Lockport Wave*, a video and text work exploring the layering loss of histories in her hometown. The title is an ode to a strip mall hair salon of the same name, itself an homage to shuttered waterslides, once a famed attraction. In studying Lockport's decay and perceived totter toward becoming a ghost town, Banera does not look back with blind nostalgia, but instead considers how "the absence or removal of physical history opens the opportunity to rewrite it."³

Lockport Wave came into being once Banera realized that the Kenosewun Visitor Centre and Museum she visited in her youth had closed due to flooding and disrepair. Kenosewun, which is Cree for "there are many fishes", housed interpretive displays about animal life and human settlements, including pre-contact agricultural communities, that spread out from the former Red River rapids.⁴ The abandoned interpretive centre now looks out over a grassy picnic area to a section of the river that remains a popular fishing site for people and animals. At grainy close-range, Banera's video stitches together YouTube clips that track pelicans bobbing in churned water cascading from the Lockport dam. This 1910 structure inundated the shallow rapids to make the river navigable by large shipping vessels. Banera's remixed clips create a mesmerizing loop of pelicans gaming the river's engineered flow, gulping down prey channelled through the dam's fish ladder. The accompanying text is observational, oscillating between personal recollection and "official" histories. By providing fragments that viewers can weave into narratives of their own, *Lockport Wave* leaves room to reassess history. The waves memorialized here may well reference kitschy local attractions, but also recall the phantom swells of inundated rapids and ripples of overlooked histories.

KC Adams brings another perspective to this place. *Jagged World Views* builds on Adams's engagement with sherds, or fragments, of pottery made by her Indigenous ancestors, including some found at the Lockport archeological site that the Kenosewun Centre was built to interpret. This work began with the 2017 exhibition *SHARDS: Contemporary artists in conversation with the ceramics of our forebearers*, held at the University of Winnipeg's Gallery 1C03 and curated by Jenny Western. Adams worked with experimental archaeologist Grant Goltz and engaged with archaeological sherds housed at the Manitoba Museum and University of Winnipeg.

Adams grew up in Selkirk and has family ties throughout this area.⁵ This ongoing intergenerational heritage is animated through her work.

Jagged Worldviews Colliding, written by Blackfoot scholar Dr. Leroy Little Bear, informs Adams's sculpture. Dr. Little Bear's 2009 text outlines differences between Aboriginal and European worldviews, describing how fundamentally opposing ways of interpreting the world are apparent in distinct cultural values and social structures.⁶ Adams's sculpture creates a visual metaphor for this clash. It consists of a hand-built clay vessel decorated with modern beadwork patterns and a solid cube of Tyndall Stone placed on top of the vessel. Adams explains:

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.⁷

Other works in the exhibition address different parts of the Red River Formation. Tricia Wasney's sculptural work, *millions & millions*, considers the place where commercial quarries were dug just over 120 years ago. Following the Dominion Lands Act of 1872, the area where quarries eventually established became legally defined as Sections 3, 9, and 10 of Township 13 in the Range 6 East of the Principal Meridian.

The Canadian government's initial attempts to parcel the region into property were curtailed by the Red River Resistance. The 1870 Manitoba Act, negotiated by the Métis-majority Legislative Assembly of Assiniboia, allowed Canadian surveying to proceed and the region to enter the Confederation as a province, with four seats in the federal Parliament, dual language rights, and 1.4 million acres of land set aside for Métis people—then 87% of the population.⁸ Only 15% of the land Métis people were legally entitled to retain was distributed.⁹ Despite this, the first Dominion title holders to parts of these sections were Red River people who redeemed scrip for land.¹⁰ In 1879, Mary Morwick was granted title to parts of Section 10 and 3, where the Garson, Gunn, and Gillis Quarries would be established decades later. In 1877, Angus McLeod

was granted title to part of Section 9, where Western Stone Quarry #2 would be excavated nearly a half century later.

Red River was soon engulfed by waves of immigration that poured into the region following Confederation. In tandem with the Dominion Survey, the transcontinental railway's 1880s push westward facilitated a foreign rush on land, redefining the landscape into a grid of parcelled property, with towns strung along the new rail-line. The Canadian Pacific Railway linked the Red River rapids area—by then concentrated into the twinned towns of Selkirk and East Selkirk—to Rat Portage (Kenora), Ontario, and the rest of Eastern Canada. On the CPR line in between, the newly minted village of Tyndall incorporated in 1893.

It was to this remapped landscape that Tricia Wasney's paternal grandparents arrived in the early 1900s, leaving behind an impoverished life in Poland.¹¹ They established a small farm a few miles west of Tyndall, in a region largely settled by Eastern European homesteaders. When Wasney's grandfather died suddenly, her father, then thirteen and the eldest son, began working to support the large family, including by labouring at the Garson quarries.

Wasney's *millions & millions* memorializes this history. The work consists of a 40-inch-wide piece of cotton draped over a knee-height plinth with two irregular shaped slabs inset with jewellery placed on top. The fabric is printed with an aerial photograph of Garson. From the junction of two section roads, a carpet of saturated green tree canopy spills over the plinth, interrupted by a few roofs and the extent of quarry operations. Two one-inch-thick pieces of Tyndall Stone are placed over the active quarries and on the abandoned pit first operated by Garson Quarry Co. These abstractions become islands resting above the surface, rather than the expansive bedrock depressions they represent.

Wasney turns this landscape into an array of jewellery made of stone and industrial detritus collected from the quarry site. Wood, rusted steel straps, bottle caps, and twine are paired with sterling silver and brass and shaped into brooches, a necklace, rings, earrings, and a tie pin—each made to mark a detail of the aerial view over the quarries.

The term *narrative jewellery* conveys how, while often dismissed as frivolous adornment, jewellery is a medium with a message. As Wasney writes, jewellery

“communicates who we are, reflecting our desires, histories, who we love and what or where we call home.”¹² In *millions & millions*, industrial discards are turned into precious tokens, imbuing the material with value while honouring difficult landscape legacies. Wasney is photographed wearing the jewellery in an accompanying artist book. Her images give tangible expression to a common desire—to hold and carry with oneself the significant places that define our own senses of being.

Like Wasney, Mariana Muñoz Gomez examines relations to place. They describe the making of their artwork as “an intimate processing of self, relation to place, and migration,” where “aspects of memory and home are brought up...alongside questions about land, place, and power.”¹³ *A volar entre rocas* (translated as “to fly between rocks”) consists of three components: an installation of rough stone, composite photographs, paint, and wall text; a 20-minute video; and an artist book, *mapping elsewhere*. The installation incorporates rock from either end of Turtle Island to signify the places Muñoz Gomez calls home.

Images made up of several photos taken at different angles create a distorted perspective of the volcanic stone walls of the artist’s grandparents’ home in México. The images are applied directly to the gallery walls, several of which are painted a saturated burnt orange. Lines of text intersperse the photographs with contemplations about the social and political histories that these stones have witnessed. This text is written in English and Spanish and is rendered in nearly the same colour of the walls, making it difficult to decipher at first glance.

The video begins and ends with a screen recording of Muñoz Gomez’s computer as they make the installation’s composite images, while the middle section runs through cellphone footage of the artist’s many returns to México. The book, *mapping elsewhere*, approaches similar subject matter from the vantage point of a walk around Winnipeg. Delicate pencil drawings illustrate a reflective narrative about the ways familiarity with one place mediates an understanding of another. Muñoz Gomez traces how learning about the differences in colonialism and resistance in Canada and México prompts new orientations and room for questioning assumed narratives.

By sharing their processing of relations to place—through image-making, video, and language—Muñoz Gomez provides a framework for mapping the unending ways places can be redefined or understood depending on one’s turn toward the histories embodied in space and objects, or that one carries with them. *A volar entre rocas*

demonstrates that while the Tyndall Stone belongs to a specific rock anchoring a particular place, it is one among many rock bodies connected by layering histories of movement and relation.

While Muñoz Gomez's work touches on Spanish colonial erasure through reconstruction, Evin Collis contends with Canadian colonial expansion in his charcoal drawings, *Prairie Epic* and *Winnipeg Union Station*, which stretch over eleven and six feet wide respectively. In *Prairie Epic*, municipal crests are strung along the base of the drawing, visually referencing early transcontinental railway route maps. Replacing the romantic vignettes of Canadiana that often accompanied these maps, Collis depicts a frightening horizon of destruction. On the right, a nameless neoclassical hotel with a rusticated stone base, quoined corners, and parapeted windows plays stage to shadowy silhouettes inside. On the far left, another building is being razed by the swing of a wrecking ball, toppling its Beaux-Arts domed clocktower into a heap of debris that spills into the rocky mess of peeled-back earth in the foreground.

The scene progresses linearly from right to left, east to west, as implied by the route markers, the train chugging along the horizon, and the wholeness of the righthand building and blocks of stone verses the demolition on the left. Is this a straightforward historical telling, linking the hotel haunts of 20th Century stone prospectors to the disregard for all that has been built with the spoils of their quarry excavations? Other elements complicate this narrative. What are we to make of the vomiting bison? Of the churning oil rigs and grain elevators in the distance? Or of the scuttle of animals and ancient fossils that populate the drawing, seemingly in a state of death and reincarnation, amid barren land?

Here and elsewhere within his wider practice, Collis twists historical allegory, condensing scenes of an imagined past with contemporary analysis. Collis's lived experience colours these views. For several years, the artist worked as a VIA passenger rail porter, criss-crossing the country, steeping in Canadian mythology and gaining firsthand experience of the realities of rural train travel.¹⁴ *Prairie Epic* visualizes a blurring of past and present, conveying the instability and ongoing nature of history-making.

Collis's drawing, *Winnipeg Union Station* plays on the ubiquity of Union Stations across North America, including three which are made with Tyndall Stone. The replication of Tyndall Stone institutional infrastructure extends widely: in hotels,

museums, theatres, department stores, strip malls, banks, post offices, jails, schools, and places of worship and governance. Propelled by railway connection, Tyndall Stone became entangled in the expansion of the Canadian Dominion. New commercial quarries grew production capacity which fuelled Dominion construction, effectively naturalizing Western European architectural aesthetics and governance within the region, in part through use of this local material.

Jeff Thomas's *Fallen Icon* draws critical attention to the iconography many Canadian institutions employed to legitimize their presence. Like the crumbling post office seen in Collis's drawings, Thomas's two photographs capture scenes of demolition. A Toronto-Dominion Bank building stood on the edge of Winnipeg's Portage and Main for 38 years until its demolition, which Thomas captured in the fall and winter of 1989. At the time, Thomas, who self-identifies as an urban-based Iroquois, had been living in Winnipeg for a few years, having left Toronto to re-energize his artistic practice in a new place. Thomas sees the TD bank photographs as a turning point and the beginning of his series, *Scouting for Indians*, which developed over proceeding decades.¹⁵

Scouting for Indians represents Thomas's "journey to find traces of Indigenous presence in the city."¹⁶ The series records stereotypical depictions of Indigenous figures in cigar store windows, in Canadian and American colonial monuments, and in architectural details—like the carved stone coat of arms that graced the TD bank building entrance and those of many more buildings across Canada. Many early Canadian institutions incorporated Indigenous figures in their visual iconography, often in a similar manner to the TD bank insignia, which centred a crest supported by the representation of an Indigenous scout and that of "Britannia", a personification of Britain as a Roman-helmeted female warrior. Like the use of regional stone as building material, appropriative historical representations of Indigenous peoples within colonial architectural language entrenched and naturalized foreign powers in the territory.

Thomas's *Fallen Icon* makes uncomfortably clear the horrors of these mythologies. The photographs look downward at pieces of the scout figure, their arm, head, hand, and leg laying dismembered on a wooden shipping pallet. The Saulteaux construction worker who enabled Thomas to create this work explained that the bank insignia was being saved for someone who had bought it for their garden.¹⁷

Thomas's other photographs take centre stage as the first visible artwork in the exhibition. *Indian Treaty No. 1, right* and *Indian Treaty No. 1, left*, from the series, *Bear Portraits* are a pair of close-cropped photographs of the artist's son, Bear. Normally installed as a horizontal diptych, here the photographs are hung recto verso on a floating wall blocking a direct path into the gallery. *Indian Treaty No. 1, left* greets visitors, drawing them into the space. The photograph captures 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. *Indian Treaty No. 1, right* is hung on the other side of the gallery wall and shows Bear standing in front of the same background, facing the viewer.

The *Bear Portraits* began in Toronto in 1984, marking a shift from Thomas's 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. Bear was visiting his dad when the *Treaty No. 1* photographs were taken in 1989. Photography outings became a valued father-son ritual where the artist had important conversations with his son, as he grew up, eventually becoming an artist himself.¹⁸

The significance of this familial ritual is not necessarily apparent to viewers in the gallery. Instead, 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.¹⁹ Bear's gaze passes through the gallery's floating wall, fusing the diptych as one, and focuses attention toward another portrait in the exhibition.

The Queen in Winnipeg is a portrait by Toronto-based photographer Christopher Wahl. The two-foot square print captures the British monarch from her knees up, hands clasped, grinning wide with eyes pressed shut. The Queen's pastel floral brocade skirt-suit nearly camouflages against the mottled backdrop of a Tyndall Stone wall. Strikingly candid, the composition is further sharpened by the black of the Queen's dinner gloves, her patent-leather purse, and the visible frame of the chromogenic negative. Wahl is a seasoned portrait photographer and photojournalist who captured this fleeting moment while following the 2002 Royal Tour across Canada. Working without assignment enabled Wahl to make the kind of images he wanted, and to shoot with a cumbersome Hasselblad camera.²⁰

In this exhibition context, the Queen's closed eyes can take on new connotation. 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. It captures the Queen on her way to dinner, eyes momentarily closed in laughter to something said out of frame.²¹ Human as she may be, no image of the Queen stands in isolation from all that the monarch's image and legacy embodies.

In its own way, Tyndall Stone is similarly weighted with laden connotations. Whenever used, in architecture and art, the stone carries the evocation of its past use and value. Toronto-based Kara Hamilton was drawn to the omnipresence and inherent decorative quality of Tyndall Stone when she first came to Winnipeg, invited to create a temporary artwork for Plug In ICA's inaugural STAGES biennale in 2017. Hamilton has since reinterpreted this sculpture, *Curtain Wall*, for this exhibition. Like Wahl's *Queen*, Hamilton's *Curtain Wall* focuses attention on eyes, with each iteration playing with the tension of looking at and being seen.

Curtain Wall began in reference to a line from Jennifer Krasinski's play *Prop Tragedies*: "Curtain. But when in doubt, blame the window for the view."²² A Tyndall Stone wall with two eye-like cut-outs was set within a sunken amphitheatre in Bonnycastle Park along the Assiniboine River. There it acted like a device mediating the surrounding environment. Masonry blocked views of the river except through the eye apertures which focused attention on the muddy water's flow. Bobbles of passersby on the riverwalk below would intermittently fill the cut-outs, turning disembodied heads into pupils scanning the scene. When *Curtain Wall* was demolished, the eye cut-outs were saved and later built into *Curtain Wall II* in Milwaukee, Wisconsin. Combined with local brick, this sculpture frames an otherwise unobstructed view of Lake Michigan, becoming another mediating device that obscures and reveals with delicate precision.

Curtain Wall III is the most ephemeral iteration of this work. A photograph of the Assiniboine River installation is printed on semi-transparent fabric, hung between metal posts set in concrete within the gallery. This packable reincarnation will, ironically, likely outlast its far more materially enduring stone counterparts. The accompanying AR projection furthers a sense of eternal transience. Through a QR code, viewers gain access to a *Curtain Wall* virtually projected through the line of sight of their phones' exterior cameras, turning personal mediating devices into *Wall*

projectors—casting the work anywhere, endlessly. The evolution of this series, from lasting yet demolished stone masonry to eternal mirage, can be understood to reflect both Tyndall Stone’s journey, as well as wider questions of material use, value, and consumption.

Alberta-based artist Jason de Haan offers visitors yet another way to carry and consume stone. *Free and Easy Wanderer (Red River)* are two sculptures consisting of domestic humidifiers placed on cast concrete plinths, on top of which ancient fossils balance over each humidifiers’ diffusing outlet. De Haan draws from a collection of humidifiers and fossils to create this varied series. In this iteration, vaporized water swirls around small fossils atop slender plastic humidifiers that look like elongated vases, evoking a surreal Neoclassical composition.

The durational component of de Haan’s work transforms the fossils over time, actively altering the process of rock formation and decay. Water mists the fossils, infusing seemingly inert matter with moisture that accelerates diffusion. Through this “assisted erosion” mineral particles are dispersed into the gallery and “a new atmosphere is generated in which fossil particles can be inhaled and carried away in the lungs; a body within the body.”²³

Like Kara Hamilton’s *Curtain Wall III*, de Haan’s *Free and Easy Wanderer (Red River)* may leave the gallery. While Hamilton equips visitors to carry a virtual projection of her artwork, de Haan compels visitors to breathe in his molecular dissolution of fossilized remains. De Haan’s assemblies are active, working to override the cyclical disaggregation of making and un-making. Or rather, are these statuesque figures metaphors for human interventions that disperse fossils and rock bodies on far grander scales?

Like de Haan’s sculptural diffusion of stone particles, Lisa Stinner-Kun’s work examines how matter is transformed, focusing on the quarry environment. Stinner-Kun’s immersive, large-scale photographs present stilled vistas of landscapes undergoing constant incremental change. *Garson (hanging wire)* and *Garson (blade on wheels)*, show the quarries and machinery used to extract stone. The 8-foot diameter diamond-tipped blade is one of two styles of saws that cut the first set of parallel lines in the process to dislodge massive quarry blocks. *Garson (green concrete)* and *Garson (emergency)* reveal the processing plant’s interior. The two images each read like still life, framing compositions that Stinner-Kun happened upon. *Garson (emergency)*

shows an artful balance of ordinary objects: brooms, oscillating fan, metal dolly, wood shims, and a vinyl chair, all caked in fine dust. Telltale bits of mottled stone are visible in *Garson (green concrete)*.

In Stinner-Kun's interior photographs, transformation is studied through the ephemera of stone processing. Collected dust, sludge, and equipment indicates processing while the absence of human beings heightens curiosity about those involved in the labour of production. While de Haan's *Free and Easy Wanderer (Red River)* brings metaphorical processing into the gallery space, Stinner-Kun's photographs turn real life into stilled dioramas of production.

Patrick Dunford's three drawings offer a different diagrammatic perspective. In the summer of 2021, Dunford visited inactive quarry pits around Garson, Manitoba, sketching observed scenes which he later transposed in pencil crayon. *Quarry, Garson, Manitoba* depicts the remains of a limestone pit initially excavated by Garson Quarry Company (~1895-1911), then Northwest Quarries/Wallace Sandstone (1912-17), and later, Garson Limestone Co. Ltd. (1944-69).²⁴ *Figure at the Site of No. 2 Western Stone Quarry, Garson, Manitoba* shows Dunford looking out over a water-filled pit that was actively quarried between 1926-31.²⁵ *Quarry Swimmers* portrays sunbathers on the edge of an expansive rectilinear quarry pond, with lush foliage encroaching from the perimeter. Trees, grasses, stone, and people are rendered with an energetic sketchy hand in vibrant colour. Each drawing presents a bird's eye view, encompassing wide surface areas with many small details splayed across the page. Dunford describes these images "...less as realistic depictions with proper perspective and more as a diagram that records all the different elements that make up a particular landscape."²⁶

Dunford's focus falls within the scope of his broader interest in places where human activity bumps up against natural environments. Interested in sites ranging from clearcut forests, mines, railways, and markers of private property, Dunford considers the use and alteration of landscapes over time. In the Garson drawings, picnic and bush party trash hints at the quarries' reclaimed use as local swimming holes—despite this being an illegal and somewhat risky pastime. Lush surfaces and aquatic plants abound, suggesting a rich "wild" life hidden in the density of penciled bush. Dunford's drawings present these places simultaneously as-is and as-seen through his interpretive lens. Though the scenes depicted are documentary, the drawing's skewed perspective and stylistic hand alert viewers to these being constructed

images. Dunford's style and critical attention to constructed or construction landscapes may remind viewers that perception is constructed, complex, and ever-changing.

In *Notes on Harvesting*, Katherine Boyer, focuses attention on the active quarry pits operated by Gillis Quarries Ltd. Like Dunford, Boyer is interested in the effects quarrying impresses upon the surrounding ecosystem.

After visiting the quarry in September 2021, Boyer was struck by the diverse plant life sprouting from the crevasses of quarry walls and the surrounding site.²⁷ She later returned to harvest both plant matter and off-cut surplus stone from the quarry's rubble pile. The collected plant material included native and invasive species, which Boyer combined with flax fibre and water to create paper.

In the gallery, Boyer's sculptural installation consists of a four by eight foot wooden pallet, stained pale blue; a stacked pile of Tyndall rubblestone; and the plants-turned-paper, now a tan surface tightly wrapped around each stone block. Each stone is heavy but no bigger than a forearm in length and moveable by hand. They are stacked roughly in a hill or mound on top of the shipping pallet platform. The characteristic mottling of Tyndall Stone remains out-of-sight, obscured by paper enveloping the loose stone pile.

In reassembling the constituent parts of a landscape that produces building stone, Boyer gestures toward another way of caring for and harvesting material. The blue pallet suggests this stone pile—a cairn maybe—is headed somewhere, while the delicate overlay of paper and hand-stacked stone reveal a human presence that grounds the marker, contradicting the effervescing effect of transglobal shipping trajectories. While *Notes on Harvesting* may not be a marker per se, it does provide a point from which to reorient oneself toward the quarry landscape and the histories of human relation to this rock turned stone.

Analysis of Tyndall Stone's use is often limited to the time after commercial quarries opened in the 1880s. Most building material excavation happened since then. But there is far more history between commercial use and the period 5000 to 6000 years ago, when people began congregating near the rock that broke the Red River into rapids. Red River Formation limestone has been used across eras and ways of living here. It shows up in historic masonry but also in heavy-timber Red River frame

buildings, where stones were gathered for foundations and burned to produce powdered lime for walls, mortar, and fireplaces. The powdery dust in Lisa Stinner-Kun's photographs and the handheld blocks of stone in Mariana Muñoz Gomez and Katherine Boyer's work unknowingly point toward past uses and offer ways to reconsider this rocky matter in all its forms.

As the last view when leaving the gallery, Vanessa Hyggen's *Beads and Stone II* provides a point of reorientation toward the very environment within which this gallery exists. Hyggen's participatory artwork engaged University of Manitoba and wider community members in a process of artmaking to contend with the campus' institutional legacies. In April 2021, Hyggen came to Winnipeg from Saskatoon to begin making this work. Beading sessions were held at University Centre, Art City, and MAWA-Mentoring Artists for Women's Art. The process and resulting artwork are based on *mîkisak ikwa asiniyak | Beads and Stone | Lii rasaad aykwa lii rosh*, Hyggen's 2019 collaboration with Ruth Cuthand at the University of Saskatchewan.

Both Universities are home to many Tyndall Stone buildings—a material Hyggen employs to signify institutional structures. A 30-inch square slab of stone was broken into pieces, then fused back together with resin and the beadwork made during the public beading sessions. As Hyggen explains, “the beading represents Indigenous cultures and knowledges, the Tyndall stone—the institution, and the resin—the work of Indigenization.”²⁸ Hyggen sees both *Beads and Stone* iterations as reminders of the ongoing need to decolonize and make space for Indigenous traditions, languages, and systems of knowledge within educational institutions.²⁹

Bringing this project to Manitoba shifted the dynamics of the work. This iteration brought Hyggen to a new place, absent the longstanding relations she maintains at USask, with Elders, and in her home community of nemepith sipihk (Sucker River, Northern Saskatchewan). The School of Art Gallery's facilitation of this work and my hand, as a visiting curator and white settler, lent shape to how the project unfolded. UM Elder-in-Residence Wanda Joy Murdock joined in the stone breaking and beginning of *Beads and Stone II* on campus. Hyggen was assisted by UM student Alicia Kubrakovich, UM alumna Cassandra Kaysaywaysemat, and Laelia LeFeuvre of Saskatoon, as well as many students and community members who learned and contributed beading labour to this work. Hyggen led us into a process that we all must continue to uphold.

The works in this exhibition are united not only by their use of Tyndall Stone as a substance, subject, or subtext, but through a consideration of how we shape and are shaped by the land and its complex histories.

ENDNOTES

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² Barkwell, Lawrence J. *The Metis Homeland: Its Settlements and Communities*. Winnipeg: Louis Riel Institute, 2016. 181. PDF.

³ Banera, Kristina. *Lockport Wave* artist's statement. Web. 27 July 2022. www.kristinabanera.com/new-page-1

⁴ Banera, Kristina. Personal Interview. 11 August 2021.

⁵ Adams, KC. Personal Interview. 21 April 2021.

⁶ Little Bear, Leroy. "Jagged Worldview Colliding." *Reclaiming Indigenous Voice and Vision*. Ed. Marie Battiste. Vancouver: UBC Press, 2009. 77-85. Print.

⁷ Adams, KC. *Jagged World Views* artist statement. 6 July 2022.

⁸ "The Archibald Census of 1870." Legislative Assembly of Assiniboia Activity & Resources. Web 27 July 2022.

⁹ Rea, J.E., and Jeff Scott. "Manitoba Act." *The Canadian Encyclopedia*. 7 Feb. 2006. Web. 27 July 2022. www.thecanadianencyclopedia.ca/en/article/manitoba-act

¹⁰ The Canadian government issued Métis land rights using a scrip (coupon) system that was delayed and administered in a willfully complex manner, particularly as it related to the Dominion Lands Act, which was designed to expediently grant land to incoming immigrants and colonization companies. The 2019 public artwork, *Métis Land Use*, by Tiffany Shaw-Collinge, at the Markham Transit Station on route to the University of Manitoba Fort Garry Campus, displays scrip applications and coupons as part of its installation. Artwork panels describe the multi-step process from scrip application to land patent. www.tiffanyshawcollinge.com/metis-land-use. This artwork was supported by information from the Métis Archival Project (MAP) Research Lab at the University of Alberta. www.ualberta.ca/native-studies/research/map-lab.html

¹¹ Wasney, Tricia. "The Load." *Work Matters* issue of *Prairie Fire* Vol. 40, No. 1, April 2019.

¹² Wasney, Tricia. "Proof of Existence: The Power of Narrative Jewellery." *MAWA Newsletter Winter 2022*. Winnipeg: Mentoring Artists for Women's Art, 2022. 14. Print.

¹³ Muñoz Gomez, Mariana. *A volar entre rocas* artist's statement. Web. 27 July 2022. marianamunoz.ca/visual-art/A-volar-entre-rocas

¹⁴ Collis, Evin. Personal Interview. 9 March 2021.

- ¹⁵ Thomas, Jeff. Personal Interview. 16 August 2021.
- ¹⁶ Thomas, Jeff. *Scouting for Indians* artist's statement. Web. July 27, 2022. jeff-thomas.ca/2014/04/scouting-for-indians/
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- ¹⁸ Thomas, Jeff and Bear Witness. "A conversation with Jeff Thomas and Bear Witness." *Family Matters* exhibition programming. Carleton University Art Gallery, 22 April 2021. Zoom.
- ¹⁹ Lower Fort Garry was known as the Stone Fort until the HBC fort in present-day Winnipeg was rebuilt as Upper Fort Garry, also using limestone from the riverbank in front of the northern Lower Fort Garry. The title of Aimée Craft's book *Breathing Life into the Stone Fort Treaty: An Anishinabe Understanding of Treaty One* references this and illustrates how treaty negotiations were informed by Anishinabe *inaakonigewin* (laws). Vancouver: UBC Press and Purich Publishing, 2013.
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