

PIXEL: Indigenous Art Exhibition

October 2023



Supported by:



The PIXEL: Indigenous Art Exhibition

Indigenous Art Exhibition showcases 25 local and GTA based Indigenous artists across various artistic styles, genres and practices. This exhibition is an extension of the PIXEL: Digital Art Exhibition Series and is the first time the Brampton Arts Organization (BAO) is exhibiting physical works.

A digital version of the exhibition can be viewed from October 20 through to January 2024 on the 24' LED screen in Garden Square daily at 10:00am, 12:30pm and 6:00pm for 30 minutes each (timing subject to change). Digital works can also be viewed on BAO's social media channels, recreation and library screens across the city.

ABOUT THE BRAMPTON ARTS ORGANIZATION (BAO)

The Brampton Arts Organization (BAO) is a unique organization incubating within the City of Brampton. BAO champions Brampton's diverse creative community and advocates for the city's creatives. BAO aims to build a thriving, confident, and valued creative scene and cultural ecology in the heart of Brampton. In this, BAO is a key partner in fulfilling the City's strategic vision and Culture Master Plan.

Dawnland

18" x 24" - Acrylic Paint on Canvas



A lot of inspiration for my work comes from the natural world around me, I am constantly surrounding myself in nature and I like my paintings to reflect that.

Estilágp - To Come Full Circle

Variable - Photograph

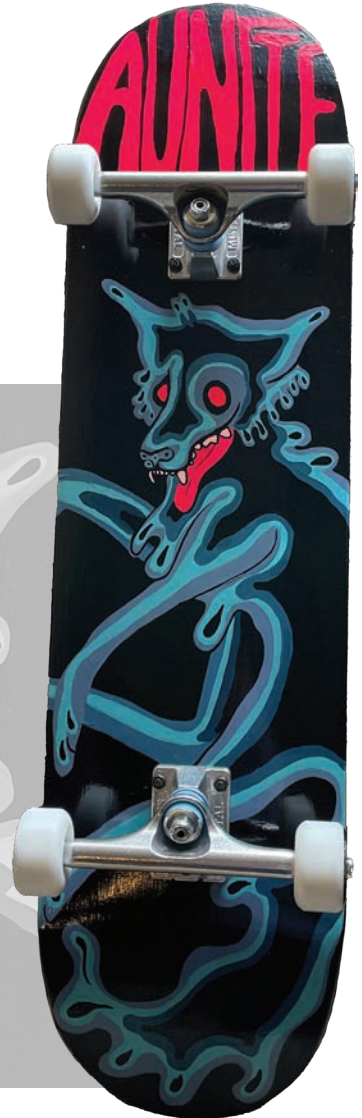
Amy Sargent has always loved photography who resides in Toronto. She always loved photography and finally became more serious about it five years ago. She loves capturing moments and translating the energy and emotion through of one single second in her images. Primarily focusing on nature and street photography, she has recently discovered a new passion with event photography. She loves showcasing the beauty Indigenous culture has to share through her artwork.



Auntie

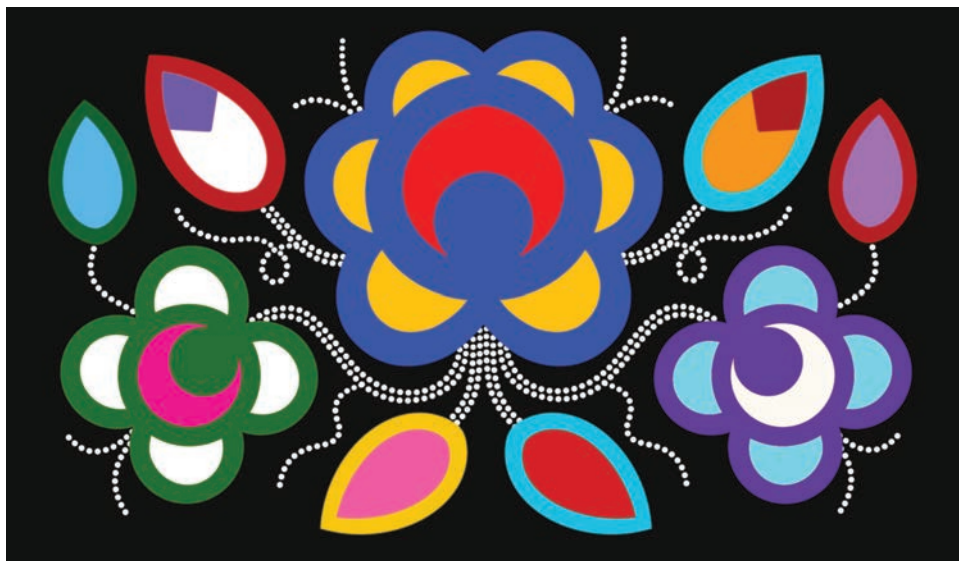
28 x 7.5 - Acrylic on skateboard

I'm Cai Jerome a queer artist based on Tkaronto. My work is inspired by folklore, community and self exploration. Through bold colors and a constant blending and interpreting of styles I am focused on creating beautiful and thoughtful pieces that work to help others connect to each other. I'm doing that create a world where the human experience is not that of feeling as though you're an island but part of a large community.



Florals

Variable - Digital Illustration



As an Indigenous artist in this country I try to incorporate my culture into my work as much as possible. I believe it is important to celebrate the Indigenous people here as well as to bring awareness to the history. Making simple, yet appealing art is a great way to start a conversation and get people interested.

Connection between Elders and Young Leader

Variable - Digital Illustration

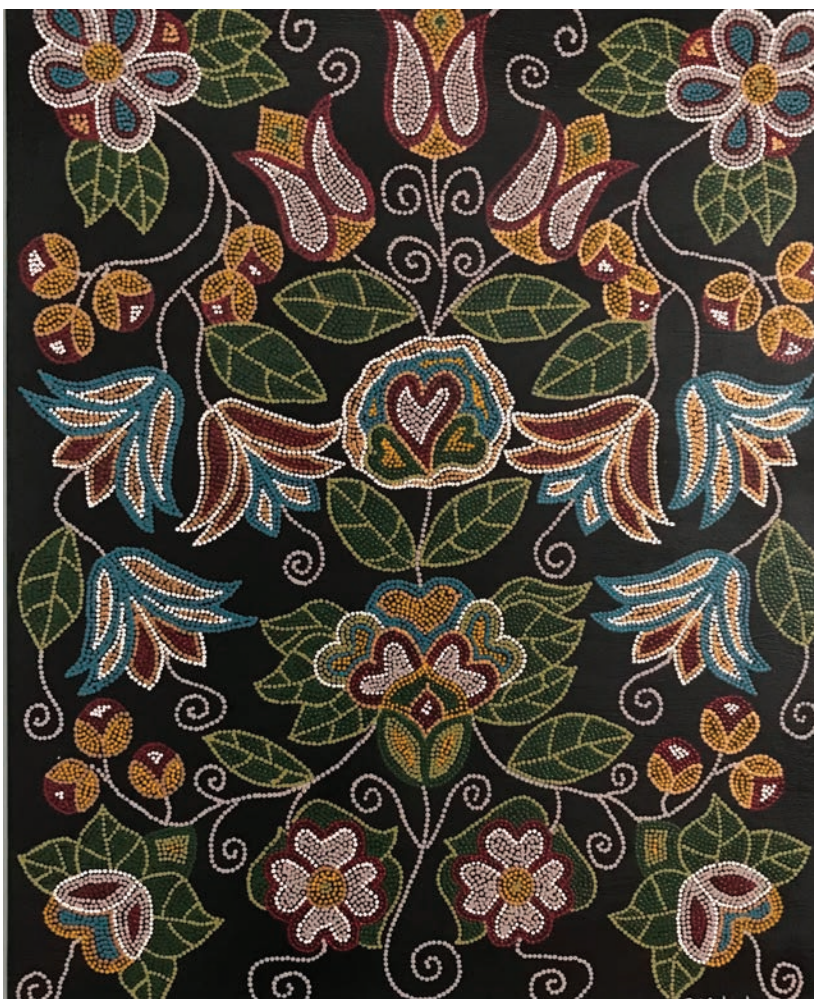
Cody James Houle (he/him) is an Anishinaabe independent artist based out of Brantford. Raised in an unsafe home in the small military city of North Bay, Ontario, Houle had to generate his own sense of security and sustain his survival through a deeply intimate connection to nature and his heart's desire to create something meaningful in this life. Growing up with intergenerational trauma and colonialism, Houle felt shame and guilt about being Native; now, his art allows him to show pride and strength in being an Indigenous man. A self-taught painter, Houle has been active in the arts community for five years—since realizing he enjoyed the visual art form when he started creating at the age of 31. While drawn to abstract visualizations and animate florals, it is the woodland paintings that resonate most for Houle and his sense of his culture. Houle believes it is important to share art to inspire hope and encourages anyone (especially youth!) to create for the sake of creating; to express themselves and give expression to their lives because Indigenous life is art!



Dream

16" x 20" – Acrylic Paint on wooden panel

My paintings are a journey to help me connect to my maternal heritage. By referencing historical Métis beadwork images, I am able to produce paintings that mimic that beadwork.



Beading Pictures

6" x 2" x 3" - Beadwork by loom

She specializes in traditional beadwork, porcupine quill work, moccasins, moose skin pipebags, and other crafts.



Dream

24" x 20" - Acrylic on canvas

I am a transgender, Honduran artist who has lived in Brampton for the last nine years. I graduated from George Brown College in the Art and Design program. I frequently utilize myself as the subject of my paintings, drawing inspiration from both my indigenous and transsexual identities. As an artist, I find beauty in the masculine features of transgender women and the culture and heritage of indigenous peoples.



Eastern Thunderbird

Variable - Digital Illustration



My artwork submissions are illustrations I did through my bold visual style that bridges traditional Mi'kmaq motifs with contemporary design.

X

6 x 8



Sometimes the world isn't nice, it can be dark and ugly. What we could all use is a greater focus on goodness. The flowers and symbols in this piece represent beauty and optimism. Caringly, painstakingly, and very deliberately handcrafted, these painting are intended to promote wonder and happiness.

The Beaded Fancy Shawl

Glass beads and canvas

FutureKokum is a brand that specializes in designing handmade products with traditional beading methods. As a member of Opaswayak Cree Nation, I am proud to share my designs with individuals across many nations. FutureKokum was created to donate a portion of our proceeds to Indigenous charities to better First Nations communities.



Sacred Fire

5 inches - Beadwork - seed beads, deer hide

Joy Rogers is the owner and artist behind Karahkwa Jewelry. She is a member of Six Nations of the Grand River, Seneca Nation with Haudenosaunee and Chippewa ancestry on her maternal side. Her art blends traditional and contemporary Indigenous styles to honour her culture and heritage. She is inspired largely by teachings, being on the land and her love for Mother Earth and all her relations.



Gi'nujing "Pride"

Photography, Porcupine quill head piece



Sutherland's art celebrates Indigenous brilliance and resilience, rooted in her Mi'kmaq heritage from Canada's Metepenagiag Nation. She fearlessly addresses Indigenous issues, exploring commodification, representation, and identity politics. Using traditional materials and techniques, she highlights loss and identity, sparking dialogue on marginalized communities' treatment and voice. Her work delves into addiction, mental health, feminism, Indigenous healing, and identity politics. Through performances, she connects with spirituality and the natural landscape, revealing how colonialism and economics affect Mi'kmaq's well-being, mental health, and health issues. Sutherland's art is a transformative force

that honours tradition while advocating for recognition and respect, shedding light on the enduring strength of Indigenous cultures and inspiring mindful conversations about land-based practices.

Krystal Abotossaway

2023

I am Makwa

Digital Illustration

Where ancestral whispers merge with contemporary expressions, Krystal began her quest of curating cultural heritage with modern artistry and creative expression. I use my art to illustrate stories about bravery, perseverance, and depicting the relationship between humans and nature. So much can be learned about understanding, respect and reconciliation amongst each other and so much of nature is shown through that creative lens.



Mother's Ulu

4" x 9" - Acrylic on Canvas

I am a self taught contemporary artist. I started doing acrylic painting about five years ago. My inspiration came from watching my older brother with him creating beautiful oil paintings.



Buffalo Medicine Wheel

30"x40" - Acrylic



I would like to see the integration of Indigenous arts into non-Indigenous communities so we can all learn from each other.

Polar Bear

24" x 30" - Acrylic on Canvas

I am a self-taught artist. I have been a freelance editorial cartoonist for over 30 years. I have been associated with most of the major newspapers in Canada over this time. Since 2021 I have decided to reclaim my Indigenous culture through my art.



Messenger's Song

60"x40" - Digital Illustration

I started to paint 30 years ago after the suicide of my father. In my work I explore my past and the lives of those close to me. The residential school system and the direct effect it has had on my family. Loss of culture, loss of language and loss of identity are all explored through my mixed media paintings and sculptures. My current work explores the concept of birds as messengers that report back to broken mothers. Mothers of children stolen by the Government and church, some as young as four years old, many of them never to return. My mixed media compositions are alluring and intriguing. Thick, chipped, scratched and blistered layers of pigment create marvelous worn textures. I use resist techniques for paint application and gouge and scratch the work with many different types of hand tools. The creation of a piece is a very physical activity. It's an exhausting process and yet I find it so satisfying. Over the past couple of months I've been painting murals in schools in with the help of students and staff. Creating with others and having conversations about the residential school system and it's impact has been an amazing experience. I had someone describe it as reconcili-Action.



Kokom Scarf

24"x24" - Acrylic on Panel

Nikoiya Wile is a painter and traditional hoop dancer born in Toronto, Canada. After obtaining a high-level secondary education in the visual arts, she plans to study at McGill University in the Geography and Environmental Science departments to build upon the ecological themes embedded in her paintings and dancework. She has shown work in both public and commercial galleries in what is now known as the Toronto and Ontario areas, as well as galleries and exhibitions in Peterborough and Montreal, Quebec. Her work has been featured in several publications and media outlets, including Artspace PTBO and BLM Canada 'We Know What We Need' public zine. Nikoiya's practice combines painting and drawing, utilizing various mediums including ink, natural forged pigment, acrylic, and gesso. Her materials' textures and opacities produce a flat-plain image in which multiple narratives can emerge simultaneously. Inspired by her academic interest in environmental sciences and cultural studies, she borrows from the rich folklore embedded in her

personal heritage to manufacture stories of past and present climate endurance. Her paintings often explore imagined heroines amidst a wealth of mismatched objects, patterns, and scenery specific to modern human interaction with the natural environment.



Mother

8" x 11" - Acrylic



Pj Gilhuly, a Ktunaxa Artist:
“I make art from the soul.
Through my artwork, I try to
bring the love out. While I make
no attempt to portray actual
animals or birds, I do want my
imagination to look like they
could have lived somewhere.

Birds of a Feather

2ft x 4ft - local wood, string, acetate and marker

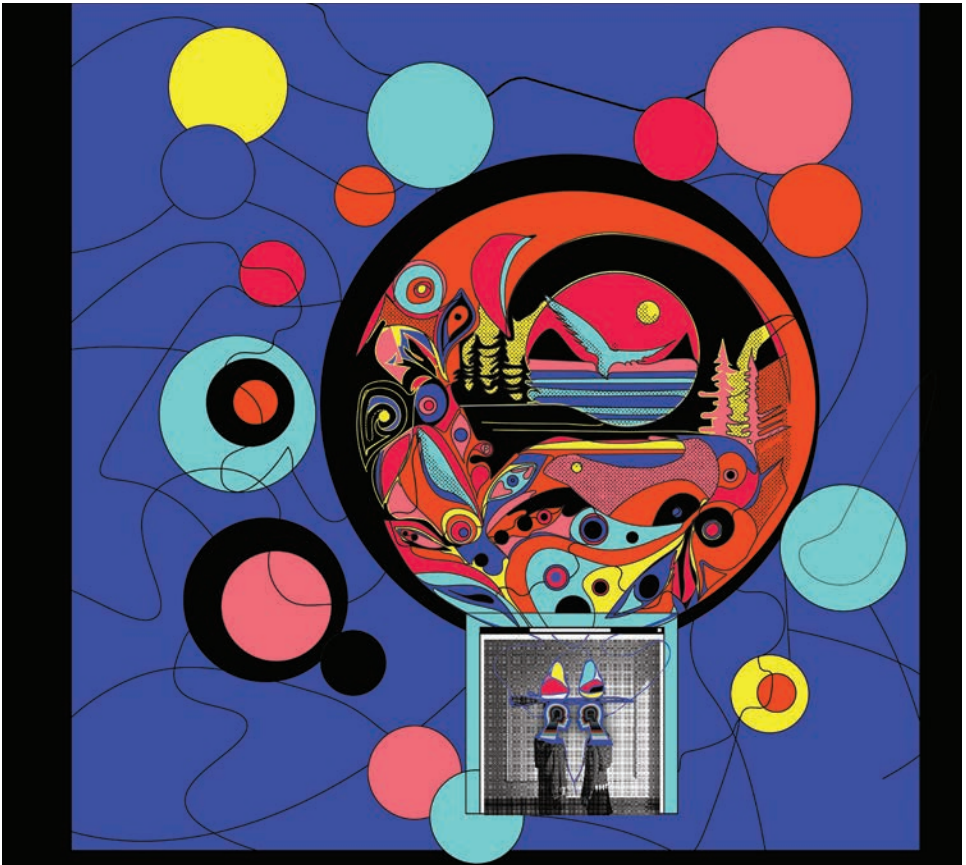
Phoenix is a 9 year old Mi'kmaq Bramptonian who loves music, art, and nature. He enjoys creating with Lego and Minecraft as well as drawing and painting. Phoenix also plays the cello, piano and drums, and enjoys the opportunities for the arts that are available in Brampton.



mâmawihisicikewin

Digital Illustration

An Indigenous, two-spirited led creative specializing in new media and the artistic exploration of how traditional worldviews and technology intersect. Brown Thunder Studios activates and disseminates decolonizing through a digital ecosphere, providing perspectives aimed at liberating and re-imagining an Indigenous futurism modelled after the seven grandfather teachings. Most importantly, Brown Thunder's creations are a passion project and a lifelong exploration of play and create.



Medicine

Variable - Digital Illustration

Indigenous Art is a way of acknowledging our ancestors, heritage, environment, and world view. It is Important to acknowledge the relationships that Indigenous people have with the urban world. From Gutters to Green Spaces.



Todd Jamieson

Today I Cry

18" x 24" - Acrylic Paint on Canvas

As a First Nations artist, I believe it is not only a passion, it is a responsibility to our ancestors that we owe for the opportunity to continue our rich, vibrant, culture. To ourselves, the information we carry, is a responsibility to share with all and to those who have not yet left foot prints on Mother Earth. The honor of passing our traditions in a way that they can be proud of who they are, also lies within us. The story tellers of our Nations, through art, is the written tradition that was so misunderstood for so long. These are our writings, books, histories. A member of the Oneida of the Thames First Nation, born in London, Ontario, A self taught artist, I have been sharing those stories and history for almost 40 years.

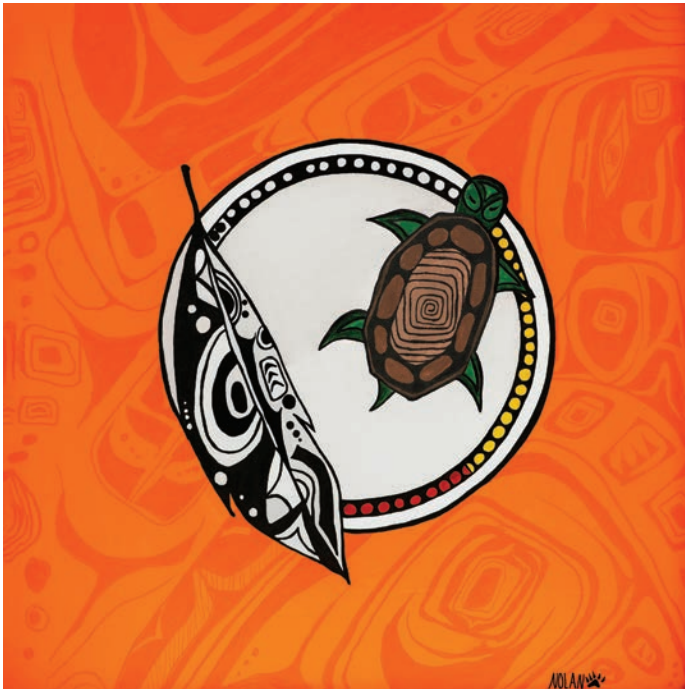


Turtle & Feather

Acrylic Paint on Canvas

Baileigh Nolan is a member of Missanabie Cree First Nation and a current member of the Indigenous Youth Council for her Band. She has been fortunate to attend Missanabie Cree's Annual Gathering in Northern Ontario since birth and has taken part in many Indigenous teachings. This summer she stretched/ birthed her own drum adding her own artistic touch with paint to honour her Bear Clan. A grade 11 student at Heart Lake Secondary School in Brampton ON, she is specializing in the Specialist High Skills Major-Arts and Culture to hone her art skills.

Turtle & Feather combines traditional Indigenous symbols as an exploration of Indigenous identity and discovering how to fit into this world as an Anishinaabe youth born and raised in an urban region of Ontario with rural northern roots.





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Brampton Arts Organization
www.bramptonartsorg.ca | [@baobrampton](https://twitter.com/baobrampton)