

Jaime Adams, Siku Allooloo,  
Bracken Hanuse Corlett, Jay Pahre



Sep 17 – Nov 26, 2022

# Storytelling and Stewardship

Western Front is pleased to present a group exhibition, series of public programs, and artist residencies that considers place-based knowing and environmental stewardship through the work of BC-based artists—Jaime Adams, Siku Allooloo, Bracken Hanuse Corlett, and Jay Pahre. Each artist employs different narrative methods to presence ancestors, plants, and animals, as an instructive way of being in relationship with the worlds we live in and are responsible for. Whether Indigenous, settler, or migrant *Storytelling and Stewardship* asks how we relate to land and place as a host, traveler, or guest.

Jaime Adam's contribution is drawn from her series *The Ecological Influence of Allelopathy* (2021–ongoing) of analog photographs documenting Maplewood Flats Conservation Area. Located on the unceded and ancestral lands of the səilwətał (Tseil-Waututh) Nation, it is the largest remaining tidal mudflat on the North Shore. Adams undertakes habitat restoration here to remediate invasive plants and toxins introduced through colonization and industry. Using weeds removed from the site, Adam's extracts plant-based developers to process her black and white films and soups her colour negatives in sea and fresh water collected from Maplewood Flats. Heavy metals in the water interact visibly with the film emulsion, as the site further contributes to the final landscape image.

Using a similar process, Siku Allooloo's experimental documentary *Spirit Emulsion* (2022), was filmed on Super 8 and developed by hand with plant medicines and botanicals collected from Denendeh (Northwest Territories) where she was born and raised, and the Coast Salish territories where the film was made. Through this, Allooloo evokes her culture and the legacy of her late mother, Haitian/Taíno activist

Marie-Hélène Laraque, by connecting earth to cosmos, as flowers portray family love and ancestral sovereignty extending into the future. The film also serves as “an opening prayer” for a feature-length documentary that Allooloo will continue to develop in residence.

Through sculptural processes, Jay Pahre forefronts the shifting ecologies of the Great Lakes and Great Plains region. His transformation of matter creates works that speak to the entangled existence of animals and extractive industries in these areas. Referencing both a specific wetland ecology and a process in *Slough* (2022), snake skins shed through growth, environmental stress, or temperature shifts are transformed through the heat-based process of bronze casting. In *Awn* (2022), copper-coated steel wire is cut and hooked through gauze, taking on the appearance of animal's fur; specifically the middle layer that offers weather protection and regulates temperature. In the ecologies of the plains, grass tips also create awn; these are tenacious seeds that imbed in fur to spread over the land and propagate. In residence at The Western Front this fall, Pahre will also develop a new body of speculative writings with field recordings to be broadcast online and tuned to weather formations across Gitchi-Gami (Lake Superior) and Minong (Isle Royale).

On Saturday, November 12, 2022, Bracken Hanuse Corlett with Dean Hunt will perform as See Monsters, Corlett will use live visuals and music to tell a menacing sea monster story that questions relationships with unceded land, sacred sites, complex river systems, hunting and gathering grounds, and acknowledges the history and present of what is now called Vancouver.

# Biographies

Jaime Adams is fostering an emergent photographic land-based art practice. A settler originally from Cranbrook, BC, she now lives on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and sə́lilwətaʔt (Tseil-Waututh) Nations. She was the founder of Forest and the Femme Society, a non-profit outdoor program connecting marginalized women living in the Downtown Eastside of Vancouver with nature. After sustaining a brain injury, Adams became a volunteer at Maplewood Flats in Tseil-Waututh territory, doing habitat restoration. Here she discovered ways to understand and navigate her own recovery through land-based analogue photography, using plants and waters from the areas to develop and alter her work.

Siku Allooloo is an Inuk/Haitian/Taíno filmmaker, interdisciplinary artist, poet, and community builder. She comes from Denendeh, Northwest Territories, by way of Haïti through her mother and Mittimatalik, Nunavut, through her father. Allooloo often reimagines conventional forms as imbued by her cultural traditions, oral history, and land-based practice. She resides in the unceded homeland of K'ómoks First Nation.

Bracken Hanuse Corlett is an interdisciplinary artist from the Wuikinuxv and Klahoose Nations. He began working in theater and performance, and eventually transitioned towards a practice that fuses painting and drawing with digital-media, audio-visual performance, animation, and narrative. He is a graduate of the En'owkin Centre and went to Emily Carr University of Art + Design. He has studied Northwest Coast art, carving, and design from acclaimed Heiltsuk artists Bradley Hunt and his sons Shawn Hunt and Dean Hunt. He was a recipient of the BC Achievement First Nations Art Award 2014. He splits time between his studio in the Downtown Eastside and his home on the Sunshine Coast.

Jay Pahre is a queer and trans settler artist, writer, and cultural worker currently based on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and sə́lilwətaʔt (Tseil-Waututh) peoples. Weaving between drawing, sculpture, and writing, his work queries trans and queer ecologies beyond the human. Originally from the Midwestern United States, Pahre's work engages the shifting ecologies of the Great Lakes and Great Plains regions.

Paula Booker is a settler writer, curator, and gardener. Raised on a farm outside Auckland, Aotearoa (New Zealand), and trained as a visual artist, she has held senior leadership, curatorial, editorial, programming and outreach roles in diverse arts and heritage organizations from documenta, Kassel, to the Ngā Taonga Sound & Vision (New Zealand Film Archive) and the Morris & Helen Belkin Art Gallery, Vancouver. Since 2016, as an immigrant and guest on xʷməθkʷəy̓əm, Skwxwú7mesh, and sə́lilwətaʔt Territories, Paula has explored art work and curatorial methods that uphold Indigenous sovereignty and relationships to place. Paula lives and works in East Vancouver in the place called Ʒəpχápaʔay [in Skwxwú7mesh sníchim], right on the edge of the Salish Sea (Burrard Inlet).

## List of Works

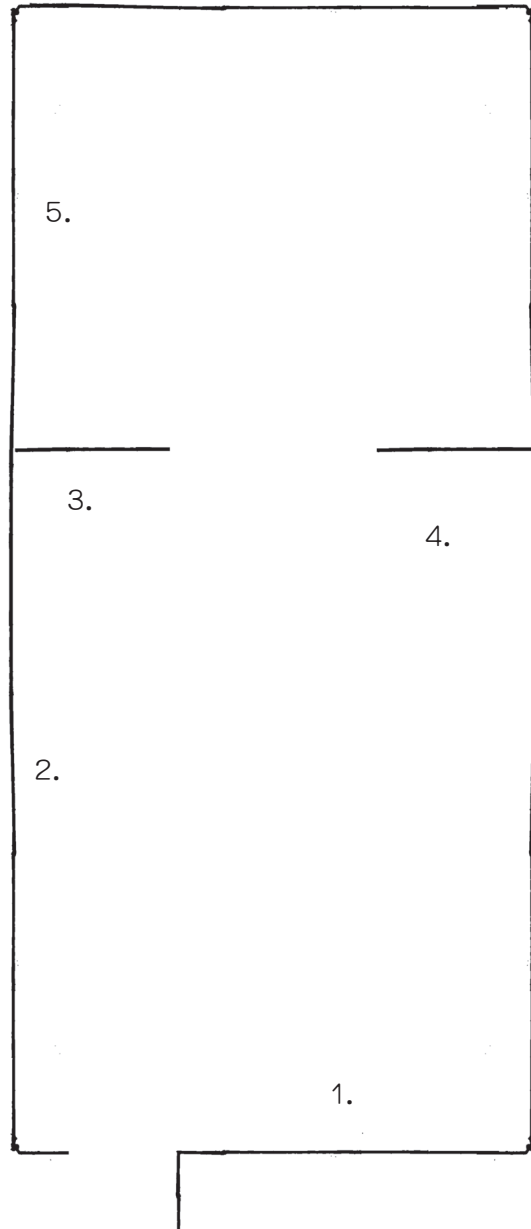
1. Jaime Adams  
*The Ecological Influence of Allelopathy - untitled*  
(scotch broom developer, negative soaked in sea water) (2021)  
Digital print on fabric. 132 x 198cm  
Courtesy of the artist.
2. Jay Pahre  
*Awn* (2022)  
Copper plated steel and gauze.  
Dimensions variable.  
Courtesy of the artist.
3. Jay Pahre  
*Rattle* (2022)  
Copper plated steel, aluminium, and gauze.  
Dimensions variable.  
Courtesy of the artist.
4. Jay Pahre  
*Slough* (2022)  
Bronze. Dimensions variable.  
Courtesy of the artist.
5. Siku Allooloo  
*Spirit Emulsion* (2022)  
Super 8 transferred to HD, HD video. 7:30 min.  
English and Hiwatahia (Taíno) with English Subtitles  
Courtesy of the artist.  
Music: Jesse Zubot  
Vocals: Pura Fé  
Telecine: Lisa Marr & Echo Park  
Film Center North  
Coproductioin: Akia Films and Lantern Films

## Project Team

Curator: Paula Booker  
Design: Line-Gry Hørup  
Technicians: Daniel Pickering and Ben Wilson

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## Floorplan



## Acknowledgements

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