

Indigenous Artist in Residence Activity

Summary: March – January, 2017

Indigenous Artist in Residence Program:

In March of 2017, Iroquois Mohawk artist Lindsay Katsitsakatste Delaronde was selected as the City of Victoria Indigenous Artist in Residence. The new Indigenous Artist in Residence program provides the opportunity for a local artist to develop artistic works and engage the community in dialogue, workshops, events, and activities throughout a one-year term.

The Indigenous Artist in Residence will engage the community and City staff to produce a range of artistic works, which may include for example an exhibition, performance, publication or forum. Delaronde's submission was one of six the City received in response to a Request for Expressions of Interest, which was open to First Nations, Inuit and Métis artists and artist teams working in any artistic discipline who reside in the Capital Region, including the Gulf Islands.

Lindsay's Biography:

Born and raised on the Kahnawake reservation, Delaronde is a strong advocate for Indigenous voices, stories, culture and history. Delaronde has been living on the West Coast for the past ten years, she began this journey by travelling to Vancouver to earn a Bachelor of Fine Arts Degree at the Emily Carr Institute of Art and Design followed by a Master of Fine Arts Degree from the University of Victoria. Recently, Delaronde completed her second Master's degree in Indigenous Communities Counselling Psychology from the University.

Delaronde is a professional multi-disciplinary visual artist who works in contemporary Indigenous performance and facilitator of traditional workshops, such as; moccasin making, beadwork, and Iroquois cornhusk dolls. All workshops are facilitated in a cultural significant way using circle, drum, medicines and prayer.

As an emerging professional artist, Delaronde has been consistently active and made significant commitments at the local and national level. Her areas of research are stemmed in Contemporary and Traditional First Nations art, expressive arts therapy and working with Indigenous and non-Indigenous peoples within the arts and counseling. Her research focuses on land-based, collaborative practice, cultural resurgence and social/political activism through the arts.

Residency Artist Statement:

I am a strong advocate for Indigenous voices, stories, culture and histories. Being the Indigenous Artist in Residence is the continued extension of the work that I have been doing on this territory for the past 10 years. Through the arts and education of both Indigenous and non-Indigenous communities I can facilitate a community engagement that is built on values such as; respect, integrity, honesty, empathy and acceptance.

I will apply my arts practice through several platforms that incorporates contemporary interrogations through implications of cultural, political and social work. My role as the Indigenous artist in residence is to develop community-based initiatives to address social justice and historical trauma while making a significant commitment to contributing to diverse communities. My interest is to activate site specific performances through out the city of Victoria, to deliver cultural relevant art-based programs to marginalized populations and to challenge the stereotypes of Indigenous art forms to push mainstream society to develop a larger context for Indigenous art.

The inclusion of cultural knowledge and spirituality is the foundation for all artworks to be created. During the time of my residency my goal is to utilize art, creativity into group work to heal and transform trauma and to decolonize for the purpose of reconciliation.

Indigenous Artist in Residence

Artist in Residence Project Budget Summary:

Public/Community Projects	Expenses
The Old Ways	\$580.34
Grief Bound	\$339.3
ACHoRD	\$4380.56
We Bring Medicine to the Streets	\$902.4
Art as Ceremony	\$4199.37
Walking in Empathy	\$1675.15
Drum Medicine	\$86.13
Rage Flowers	\$777.94
Remembering	\$1327.18
Pendulum Showcase	\$8300.00
Youth Mural	\$265.00
Naming Ceremony	\$186.94
Corn Husk Dolls – One Wave	\$72.00
Alive	\$221.81
Personal Growth/Research:	
Skennen	\$581.41
We Are Enough	\$1732.84
Touching Earth Bodies	\$3608.69
Creation Story Regalia	\$434.78
Total	\$29,671.84

Projects that Utilized Lindsay's time:

Project	Engaged Department/Organization/Community Group
Centennial Square Pop Up Competition	City of Victoria, Parks Department
Johnson Street Bridge	City of Victoria, Planning
Create Victoria	Arts, Culture and Events
Youth Garden Mural Project	City of Victoria Youth Council
MC for "Waxing/Moon" A Night of Indigenous Matriarchs	Eventide Music Series
Artist Talk, Indigenous Education department	University of Victoria
Artist Talk, Arts Education Department	University of Victoria
Artist Talk	Fairfield Community Center
Artist Talk	Camosun College

Indigenous Artist in Residence

Public Performances & Community Projects:

The Old Ways - Collaborative Performance with Cheryl Henhawke.



Timeline: April 3rd, 2017.

Location: Oak Bay Beach

Description: Performance art in collaboration with Cheryl Henhawke. This performance explores grief and mostly uncertainty. This artwork reflects the process of grief and the recent loss of Lindsay's love Geoff Goodson. This work creates space of unpredictability and having courage to face the unknown. Both artists were exploring grief through body drawings in the land.

The performance began with the two-artist bringing forth important objects, cultural medicines to activate space in a culturally significant way. Both artist confronted the unknown through body movements and motions through space and time. Each individual artist interacted with the 8ft X 8ft canvas which was documented.

This process of performance is in direct alignment with Indigenous ways of knowing, using senses, intuition and emotive responses gives the artist tools, direction and process outside of a western framework of performance. Activating body sensations upon the land creates relationship and conversation with the natural world that informs the outcome of the performance.

Indigenous Artist in Residence



Community Feedback:

- "I appreciate & admire the transparency in which you share & express your grief. I can't answer all of your questions here, but I do know that through enormous grief I (eventually) developed enormous gratitude for relationships & other aspects of life I don't know that I would have otherwise. In the meantime, i send you big hugs" – Ruth Lyall
- "Wow beautiful! This is so moving! You're so amazing" – Eesah Lewis
- "One Heart ~ One Love SO Impressive Lindsay. Tres magnifique!" – Gaert Linnaea

Indigenous Artist in Residence

ACHORD - Collaborative performance piece with 13 co-creators



Date: June 25, 2017

Location: Steps of the B.C. Legislature

Description: ACHORD - presented June 25, 2017 at the legislature building.

Is a story-telling through the body performance piece co-created by 14 participants over the course of 3 months, to enact a new accord reflecting the potential for a rallying point between cultures, politics, ages, and herstories.

ACHORD was created using an Indigenous methodology created by Kim Anderson, a Cree/Metis writer and educator as the framework for building relationships with the willing participants both Indigenous and non- Indigenous peoples. Anderson's research stemmed in helping Native woman self- identify using an Indigenous method. She created a process that includes four steps:

- Resist negative definitions of being;
- Reclaiming Indigenous traditions;
- Constructing a positive identity by translating tradition into the contemporary context; and
- Acting on that identity in a way that nourishes the overall well- being of our communities

Through site-specific performance art, we confronted the colonial legislative system to dismantle existing hypocrisies and injustices while proposing new partnerships with an eye toward the potential for a contemporary and inclusive recreation where women's voices, bodies and politics are reclaimed.

Indigenous Artist in Residence



Community Feedback: Below are some quotes from one of the participants, the quotes are featured in the Tyee article linked below:

“It was one of the first times that I feel like I’ve had such a supportive audience to hear, respect and honour my experience,” Clement emphasized. “Oftentimes, Indigenous women are not heard and things are taken without consent. We’re abused in so many different ways, so to have a space to speak my truth and have it protected was life-changing.” Denni Clement

“Having the women doing the movements with me and expressing my pain, as well as joy, lightened the load,” she said. “It was almost like they were carrying the story with me, so I didn’t need to carry it all myself. It made the grief easier to carry.” Denni Clement

<http://preview.thetyee.ca/Culture/2017/07/06/True-Expression-Dance-Reconciliation/index.html>

Indigenous Artist in Residence

We Bring Medicine to the Streets – Performance with Pascale Ellefsen



Date: Sunday, May 14, 2017 at 1 p.m.

Location: At 838 Pandora Avenue, Lekwungen Territory

Description: This collaborative performance was created to honor my late partner Geoffrey Goodson. He passed away from the fentanyl drug that is destroying the lives of so many, individuals, families and communities. The downtown community is in need of healing at this critical time. I had a vision to wash the streets of the downtown area where there is a high traffic of homelessness and drug addiction.

We Bring Medicine to the Street is a street performance co-created by colleague Pascale Ellefsen, an emerging artist residing in Victoria, BC. We Bring Medicine to the Street was a call to action through performance in the cityscape.

We harvested cedar branches in the early morning and boiled the cedar to make the medicine water. Cedar is a medicine that works to purify and cleanse people and spaces spiritually. Cedar is a cultural relevant medicine to use on this Lekwungen Territory.

We sang a hymn to include our cultural diversity between the two artists. Pascale facilitated teaching me the song and I shared with her cultural knowledge which was used throughout the whole process.

This work attempts to facilitate integration of shifting perceptions - both personal and collective - of place and history. Using old ways of healing and prayer to heal the soul-wound of colonialism is the

Indigenous Artist in Residence

purpose of the project. This work considers the communities who call the area home and individuals frequenting this site as part of their daily pilgrimage through poverty, grief or abandonment.

This ritual onto the city floor operates through gestures of service - for reprieve, purification and nurturing - offering prayer and acknowledgment to all those present and away.

Community Feedback:

- “There are not enough words to say for the lives lost on that stretch of sidewalk. I pray the medicine wipes its souls. Thank you” – Jasmine Taylor
- “Wonderful to see! So glad you are doing this important and inspiring work.” Karhu Mesikammen
- “The most beautiful act of humanity” – Romina Miranda
- “Your work is so powerful and beautiful at the same time.” Regina Smith
- “This was so powerful”- Nasstasia Ellefsen
- “Unbelievable, wow” – Keith Jenkins

Indigenous Artist in Residence

Art as Ceremony - Art Group facilitation and celebration at City Hall



Date: Celebration on September 9 and the display from Sept 11 – 15, 2017



Location: City Hall

Description: Art as Ceremony was borrowed from my Master's of Counseling Psychology project. My research was focused on healing through trauma using expressive arts therapy, psycho-educational approaches to facilitation and mindful meditation practices to ground and self-regulate.

I changed the format and framework to fit the context of the downtown population and just focusing on the art making and circle. I didn't want to deliver the program as an art therapy program but much rather a program of creativity and community engagement.

My focus was on creating an arts-based program that including using an Indigenous framework such as a talking circle, drumming and singing, Indigenous art projects such as; medicine pouches, beadwork and moccasin making and expressive arts techniques such as; print-making, drawing, collage and clay work.

Indigenous Artist in Residence



My goal was to provide a safe place where the downtown community can be creative and have all materials provided, knowledgeable facilitators in the arts and healthy food provided. This created a vulnerable space to self-express, tell their story through the arts and to have a sense of belonging.

Over the course of 10 sessions a group of 9 artists from Our Place, PHS and the downtown community attended facilitated workshops with Lindsay.

The workshops held weekly and featured various materials/mediums such as cornhusk dolls, medicine pouches, drawings, collage, silk-screen printing, clay and moccasin making.

A celebration and display featuring a selection of artworks was hosted at City Hall.

Indigenous Artist in Residence

Remembering – Collaborative performance with Nahaan & Eddi Wilson



Date: September 17, 2017

Location: Lawn of the B.C. Legislature Grounds, Victoria B.C

Description: Remembering is a collaborative performance piece co-created by Mohawk artist Lindsay Delaronde, Nahaan a Tlingit artist based in Seattle and Eddi Wilson a Metis woman who lives and works on Lekwungen Territory. This performance will be presented at the Legislature building during the One Wave Festival. Performing at the legislature building confronts colonialism and the impact it has on our relation to our human being.

This performance brings forth a narrative of intimacy, connection and equality of the feminine and masculine, and the fall of matriarchy and the rise of colonial patriarchy through colonization, residential schools and trauma. Lindsay and Nahaan will perform through body gestures and actions that reflect a healing process and bring back balance, harmony and remembering through resurgence of culture and healing ceremony.

Community Feedback:

- “Stunning performance today at the Legislature - we weren't expecting it, after the celebratory performances of the indigenous communities of the Pacific - But it was compelling, powerful & important. Thank you. Klecko” – Dawn Alex, local resident

Indigenous Artist in Residence

Performance as Medicine: Indigenous Performance Art Symposium



Date: November 25, 2017

Location: Royal BC Museum

Description: As part of their annual programming the Art, Culture and Events Department hosts an art symposium that is funded through the capital budget. This year, Lindsay developed a theme and unique structure to reflect Indigenous methodologies.

The Performance as Medicine: Indigenous Performance Art Symposium featured four interactive workshops, which explored Indigenous philosophies and contemporary expressive art forms based on each facilitator's creative practice. Following the workshops, there was a free public performance and panel discussion. The event was presented by City of Victoria Artist in Residence Lindsay Delaronde and hosted by the Royal BC Museum.

The day began at 9:00 a.m. with a workshop sign-up, followed by a formal welcome by Lindsay Delaronde at 9:30 a.m. Morning workshops from 10 a.m. - 12 p.m. were held by local facilitators Krystal Cook and Jessica Sault, and afternoon workshops from 1 - 3 p.m. were facilitated by Bradley Dick and Sarah Pocklington. Lunch from Songhees Seafood and Steam was served from 12 - 1 p.m. Following the workshops, from 3:30 - 4 p.m., Lindsay Delaronde and Erynne Gilpin performed "Rage Flowers", a co-created and choreographed performance.

The fusion of movement, sound vibrations, sacred ceremony and creativity that conveyed a complex and interconnected relationship between First Nations, people and government. The audio

Indigenous Artist in Residence

sound for the performance will be a spoken word piece from the late John Trudell titled "I went so willingly".

A panel discussion followed the performance, and ran from 4:30 - 5:30 p.m. The panel will be moderated by Lucy Bell, the head of the Royal BC Museum's First Nations Department and Repatriation Program, and will feature a discussion between Erynne Gilpin, a performance artist with PhD studies in women's leadership in land-based governance and Indigenous healing methodologies, France Trépanier, a visual artist, curator and researcher, and Lindsay Delaronde.

Workshop Descriptions

Krystal Cook - The Celebration of Oral Tradition: This workshop finds its roots deeply embedded in the celebration and honouring of Oral Tradition. It will explore the creative journey of accessing and translating worldview into writing, poetry, movement and sound. It will offer fun exercises that honour the richness of language, explore body memory, and celebrate voice. A holistic, eclectic mix of creative tools will be used.



Sarah Pocklington: Sarah is passionate about music and the power of music to inspire creativity and wellness in our everyday lives. Music tells a story that can connect us through sound. And, sound exploration is fun! Based on principals of oral-aural tradition, this workshop will focus on exploring sound through voice, body and percussion instruments.

Participants will have the opportunity to learn some singing/breathing techniques that will help them find and support their own voice.

The workshop will experiment with vocal sound and rhythm, and explore song creation and harmony through improvisation and trying things out. Come prepared to explore your voice, engage with new ideas and sounds, learn a song, laugh and make some friends. No experience is necessary, just the willingness to try!



Jessica Sault: In her workshop, Jessica will lead a conversation on the topics below, followed by an interactive dance workshop.

- Community before Contact
- Residential Schools
- Potlatch Ban
- Philosophies -We are all one; The number 4
- Culture - song and dance

Indigenous Artist in Residence

Bradley Dick - Sxwamalas Synopsis, Gift from our Ancestors: Sxwamales is an age-old teaching that applies to all things contemporary. It embraces universal virtues and recognizes the gifts we carry as individuals and as organizations. It is a practical, whole-hearted and compassionate way of envisioning who we are as humans, as practitioners and how best to move forward with our own gifts and honour this in others.

Sxwamales is a tool of engagement with Aboriginal families, communities and organizations. In this workshop, Bradley will share the Teaching of Palahtsis, which will be the catalyst for the day and discussions. The story centres on sacred gifts that are brought forth to share with our colleagues. Each gift that is present shares something sacred and strong within and offers this as a guiding tool to building strong and healthy relations with our colleagues and communities.

In this exercise, you will experience the Sxwamales, hear the story as told by the facilitator and then be guided through the circle that will speak to words within the Lkwungen language as tools of engagement. Circle teachings offer universal virtues such as trust, courage and unity and these will be guiding tools in a series of discussion questions for the break out groups. Each question will identify either barriers or strengths for building positive and strong relations and will also acknowledge the gifts of all present and be a tool to recognizing these gifts in others.

All discussions are presented in a safe format and based on mutual agreements that we will create together on site.

In preparation, it is requested that all participants bring an object that speaks to their individual creativity and be prepared to share for two minutes or less with the group.

Indigenous Artist in Residence

Walking in Empathy:

Three, three hour workshops with Mayor, Members of Council and City Leadership



Date: October 31, November 6, November 15, 2017

Location: City Hall meeting room

Description: Walking in empathy is a moccasin workshop that brings meaning of story, empathy and creativity together. The moccasin is a symbol for building compassion to our consciousness. The workshop will be 3 sessions of three hours. Each participant will bring forward a story from their experience of empathy and healing. The moccasin will signify a reconciliation with self. The first 30 minutes of each session will have an Indigenous speaker, speaking about reconciliation.

Indigenous Artist in Residence

Alive



Alive was going to be a photographic series of street entrenched residents of the City of Victoria telling their stories of resistance to the colonial system, systemic oppression, marginalization and their experience with homelessness. Their stories of resistance will be told along with their images projected onto site specific locations throughout the city.

This process was about self-determination, consent and healing through integration of story and personal history. The participants will self-determine their concept of their photoshoot and create an image of empowerment, truth and vulnerability.

Lindsay had budgeted an honorarium for the participants. Unfortunately due to time constraints and this project has been postponed.

Indigenous Artist in Residence

Indigenous Performance Art Showcase



Date: February 23 & 24, 2017

Location: The Belfry Theatre

Description: This is a City of Victoria Initiative in partnership with the Belfry Theatre.

Pendulum – An Indigenous Performance Showcase will present both traditional and contemporary Indigenous performances. The program is being developed by Iroquois Mohawk artist, Lindsay Delaronde who is currently the Indigenous Artist in Residence with the City of Victoria.

Indigenous Artist in Residence

This is a community-focused project, honouring Indigenous worldviews in relation to the importance of reconciliation and community healing. It brings new life into the context of theatre and decolonizes this space, which Indigenous peoples are so often left out of.

Pendulum as a concept represents not only the oscillation between life & death, love & sorrow, joy & pain, but also the pendulum that swings between traditional and contemporary forms of performance. *Pendulum* is intended to be a sensory transformative experience, activating body memory and feelings of togetherness, remembering who we are as human beings and finding that place of interconnectivity. *Pendulum* will have eight acts, featuring performances by Indigenous artists and groups from across Canada.

The concept for *Pendulum* was born out of the tragic death of Lindsay's late partner Geoffrey Goodson. Geoffrey was a huge contributor of Lindsay's growing interest of dance, and spoke highly of his years dancing, which he said on many occasions was one of the best times of his life. Lindsay received the news of Geoffrey's passing the day that she received the appointment of the Indigenous Artist in Residence. Throughout her residency Lindsay has been able to transform her grieving process into artworks that reflected healing, community and the power of the body and performance.

Indigenous Artist in Residence

Personal Development and Research Projects:

Grief Bound – Photographic Series



Date: March 25th, 2017

Location: Uplands Park, Victoria BC

Description: A photographic series taken on by Valerie Salez. My desire to explore grief through the body, use black material and a rose emerges from my grief work and inspired by Geoff. The title is "Grief Bound". This performance that was photographed expresses the emotional process of grief being an emotion that one is bound to when loss first occurs.

Being physically bound to a tree of life such as the arbutus expresses the new relationship of my human self and the introduction to the grief process.

The rose represents lost romance and the purging of old beliefs that can no longer manifest. Confronting the camera is the undoubtedly predicament that I found myself in. There is nowhere to turn and nowhere to go but inwards.

Community Feedback:

- "So beautiful. Engulfing and healing." – Tasha Elan
- "This is a gorgeous photo. Very emotional but it still carries a warmth that is very moving." – Aiana Goodleaf

Indigenous Artist in Residence

- “Beautiful and sad at the same time. The black clothes and rose look like a last attempt to hold onto the romance. Hugging the tree looks like hugging the larger life force he has joined - or a primal hug of life” – Andy Whorl
- “In these frames I appreciate how you see no end to the limbs of this tree, it feels engulfing and heavy and alive. You're bound and centered in this, heart on heart, which feels private but still expansive. Scrolling from the top images to the last, it reads like an x-ray of a pulsing heart and veins. I can relate. I feel like I've waited and begged for grief to leave me in old nooks like these.” – Kelzey Shoup
- “as a fallen branch goes back to the earth, so to your love, energy follows, the earthly body....to be recycled... back into the infinite... .. regenerated to make another loop, in an infinite cycle, of cycles...every changing states, yet always the same.... that love, energy lives on forever. Blessings and prayers Lindsay” – Leah Kanerahtaroroks Diome
- “These photos I can relate to as well. When I look at these photos, I see two worlds. I see the feelings of being torn between the spiritual world and the physical world. I see the ache of missing another soul that was once physically with us. I see the beginning stages of grief. I feel that feeling of being shattered but somehow holding it together for the loved ones we still walk with. I feel that heaviness and that anchor that appears to weigh us down during this heart breaking time. I also feel strength I never knew existed within me. To me this represents "resting time....For the one who has journeyed on and for us still grief stricken. Rest. Remember. Renew.” - Chantel Joseph Bordeau

Indigenous Artist in Residence

Creation Story Regalia



Date: 2017

Description: These three images are screen captures of videos that Lindsay posted on Instagram of her process for creating the cuff portion of her regalia. This regalia will be part of the Pendulum Showcase in February 2018, as her costume for her solo piece called Ohenton Kariwentekwen which is an Iroquois thanksgiving prayer.

This small independent project which supports Lindsay's exploration of her Iroquois roots through regalia making.



Integrating traditional forms of art, story-telling and healing. The regalia is representative her Mohawk identity and culture.

This regalia making process is guided by Mohawk artist Teka Everetz and Lauren Jiles from Kahnawake. Working together to co-create a healing regalia.



Community Feedback:

- harasdeuhr: 🐾🐾
- _beauty_inspires: Beautiful 🌸🌸🌸🌸
- cedarcopperwoman: It's incredible! Great work Lindsay!🐾🐾
- takwenhawid: Wow that looks awesome 😊
- yerauntiejules: So so beautiful!
- sikuallooloo: 🐾🐾🐾
- zofiarogowski: Wow you did this so quickly! Incredible work 😊
- carlypeony: Absolutely beautiful!

Indigenous Artist in Residence

We are Enough - Collaborative photo series with Dionne Paul



Date: July 23rd, 2017

Location: Sechelt, BC

Description: Due to colonialism, commodification, objectification of the woman's body, Indigenous and non-Indigenous woman have been devoured without being touched, tasted, courted, and honoured.

Indigenous woman are seeking to create spaces, places and experiences to release and challenge contemporary society (two women getting it on) and changing this dynamic into a sacred act of supporting women, sisterhood, holding space and interdependence.

We Are Enough represents the transference of energy, knowledge and healing from woman to woman. Heart to heart. The sage represents the renewal of cycles, purification and sacredness of woman's bodies.

Sexuality is a medicine for the spirit and therefore is sacred. The sexual and sacred are not separate and either are women. This medicine is deep in our psyche and is

waiting for us to show up and regain power, realign, reorder, and reassert strength.

Nature is the presence of sexuality and creativity, to be engulfed as women in nature is the symbolizing that we are one, that we are of the land and also too must be honored, respected and cherished as if it were a lover, soul mate.

This work is about sexuality, connection and sacredness of the female body. This photoshoot is a collaboration with First Nations artist Dionne Paul. We will co-create an image that reflects the themes listed above. Continuing to use photography as a means of self-determination and self-expression is the foundation of my work.

I will continue to bring awareness through art the importance of honoring the Indigenous feminine and working collaboratively to express and explore these themes of eroticism.

Indigenous Artist in Residence

Community Feedback:



misslindsaydel • Following
Sunshine Coast BC Canada

misslindsaydel We are enough!!!
erynne.michelle LOOK AT HOW BEAUTIFUL
YOU ARE
sikuallooloo 😊💕💕
elaine_is_i 🙏
saliajoy ♥♥



424 views

JULY 23

Add a comment...



misslindsaydel • Following
Sunshine Coast BC Canada

justpureemotion @chief ladybird Lindsay
has also expressed she's answering Janet
Roger's call out to Indigenous artists to
reclaim our erotica :) we out here in
Victoria, BC.

chief ladybird @justpureemotion amazing!
This makes me so happy. If y'all have any
sexy photos I could illustrate, let's
collaborate! It's one thing to do what we
are doing alone, but it's another when we
do it in unity! ♥

justpureemotion @chief ladybird
@misslindsaydel is a great collaborative
artist. I hope you two can link up! She had a
show called In Defiance. I hope she can
tour it :O maybe it can make it's way to
Toronto. Powerful work of Indigenous
women reclaiming their sexuality. We will
be doing a photo shoot soon. Oh. I can
send you a pic of myself via email if you



144 likes

JULY 23



Indigenous Artist in Residence

Skennen – Photograph self-portrait



Date: August, 2017

Location: Nymph Falls, Comox, BC

Description: Skennen is a photographic image of a self-portrait. The image is shot on and in the landscape wearing shells gathered from Kwakwaka'wakw territory of Port Hardy.

The shells representing a Mohawk worldview of peace titled "Skennen", this image conveys my personal relationship to the First Nations of this Island and walking gently in self-locating protocols and working from nation to nation bringing solidarity and peace to the land and the people of the land.

The City of Victoria is a migration place for the smaller rural communities of Vancouver Island. My role as Indigenous artist is to be of service to all communities through art and healing and to document ceremony that reflects the resurgence of culture in all communities.

Indigenous Artist in Residence

Touching Earth Bodies – Collaborative photo series with Valerie Salez



Date: June 2017

Location: French Beach, BC

Description: Touching Earth Bodies is an ongoing collaboration between Valerie Salez and Lindsay Delaronde, which explores the relationship between devastated environments and the connection to abuse, exploitation and commodification of women's bodies. The process of bringing women on to the land to confront our shared trauma as a process of grieving and healing with Mother Earth and our primal female selves.

Artists Lindsay Delaronde and Valerie Salez sent out a call for women who have a desire to connect their bodies and spirit to the land. They invite the women to spend one day and night participating in a land based art project.

This community collaboration co-facilitated by Lindsay and Valerie will connect with the City of Victoria through education, an artist talks to encourage community engagement and larger conversations. There is potential exhibiting the photos in local bus shelters throughout Victoria, which exposes the public to the work that emerges from collaborative, social art practice, contained and guided by Indigenous protocols of creating relationship to all our relations. The prominent issue we will collectively explore is forest and deforestation practices in relation to women's bodies.