

Wayfinding

An exhibition curated by Amy Ash & featuring artworks by...



Catherine Arseneault

Maryse Arseneault

Angela Beek

Jean-Michel Cliche

Tara Francis

Thandiwe McCarthy

Jesse Mea

Christiana Myers

Brittany Schuler

Starlit Simon





Wayfinding

“The Cross Cultural Creation residency was such an incredible opportunity for the ten artists involved. The residency allowed the artists to create new works and to learn from the artistic process of others, while building bridges between the province’s different cultural communities. Also, it was a return to creation in the simplest possible sense. An emphasis was placed on the essential by eliminating all possible distractions and limiting the use of screens and technological devices as much as possible. This format allowed the artists to shift their focus onto both creation and connection, resulting in the beautiful works you see in *Wayfinding*.”

Jeri Knopp
Programming Director
ArtsLink NB

ArtsLink NB is the province’s English arts advocacy organization. Founded in 2009 to unify artists and arts organizations and promote their value, ArtsLink works hard to explain to the government, the private sector, and the public why greater support for the arts isn’t just a good idea, but a smart and necessary investment, give artists the tools and training they need to succeed in New Brunswick and beyond, create opportunities for artists to meet with each other and with other stakeholders, to learn, share, and be inspired together.

“The Cross Cultural Creation residency has been a wonderful opportunity for Indigenous Artists in New Brunswick to connect to the larger arts community. It has allowed us to foster new relationships with artists of different cultures and arts organizations in general. Art is a strong tool to initiate important conversations and create dialogues which address some more sensitive issues within the Indigenous community. It is my hope that through these continued endeavours we can continue to break down barriers and develop a better understanding and respect for all who call New Brunswick home, whilst sharing who we are and creating impactful art together.”

Tara Francis
Past CCCR participant
Mawi’Art: Wabanaki Artist Collective, Board Chair

Created and led by a Board of Indigenous artists, Mawi’Art: Wabanaki Artist Collective was established in 2013 to support Indigenous artists in Wabanaki territory. In the intervening years, we have built an online presence, created a process for vetting artists, created a roster of over 300 artists in NB and elsewhere in the Atlantic region, and are increasingly recognized regionally and nationally as a solid organizational model for promoting Indigenous art and artists



« L'Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick (AAAPNB), ArtsLink, et Mawi'art s'associent depuis 2019 dans la création de résidences interculturelles entre un.e artiste acadien.ne, un.e artiste anglophone et un.e artiste autochtone.

Dans le contexte actuel particulier, il est plus que jamais important de stimuler la créativité des artistes. L'expérience de se retrouver dans une autre communauté et de créer avec des personnes qui possèdent une formation artistique différente permet d'aller au-delà des barrières linguistiques et de découvrir les communautés culturelles diverses. Dépassant le débat actuel autour des tensions linguistiques au Nouveau-Brunswick, cette initiative démontre qu'il est possible de grandir en unissant nos forces plutôt qu'en prônant la division. »

Moulay Ahmed Chbihi
Responsable des services aux artistes
L'AAAPNB

L'AAAPNB représente les artistes auprès des instances gouvernementales, travaille au développement des disciplines artistiques et offre des services d'information, de publication, de promotion et de perfectionnement. Ainsi, elle revendique des droits pour les artistes et vise l'amélioration de leur situation socioéconomique.

Son action ne se limite toutefois pas à cet aspect, mais s'élargit aussi aux deux autres champs d'intervention identifiés dans son mandat : le développement des disciplines artistiques et la prestation de services divers aux artistes.

L'association continue d'offrir à ses membres un certain nombre de services de base, tels des services d'information, un site web, un répertoire des artistes et, surtout, un lieu essentiel de concertation.



Wayfinding reunites ten artists who were originally brought together in the third iteration of the Cross Cultural Creation Residency. A partnership between ArtsLinkNB, L'Association acadienne des artistes professionnels du Nouveau-Brunswick (AAAPNB) and Mawi'Art: Wabanaki Artist Collective, the initiative is intended as a hospitable meeting point at the intersection of culture, creation, and community. The three partner organizations each represent creative practitioners belonging to different cultural groups—Anglophone, Francophone, and Indigenous— within so-called New Brunswick.

In the summer of 2021, Catherine Arseneault, Maryse Arseneault, Angela Beek, Jean-Michel Cliche, Tara Francis, Thandiwe McCarthy, Jesse Mea, Christiana Myers, Brittany Schuler and Starlit Simon gathered in Kouchibouguac National Park. A beautiful but contested site, Kouchibouguac means many different things to many different people and communities: a preservation of more-than-human habitats; a history of systematic displacement; a place of leisure activity and pleasure; a reminder of settler colonization. In many ways, it epitomizes the complexity of this place we call home.

Wayfinding refers to the process of discovery involved in orienting oneself in the unknown or determining one's positionality. Within the context of our present state of accelerated change, amplified by the experience of negotiating a personal sense of belonging within a new group and getting to know a contested landscape, themes of wayfinding were bound to emerge over the course of this project.

From various corners of so-called New Brunswick, with diverse experiences and artistic practices, each artist brought their own perspective and personal project to the residency. While instances of collaboration and cross-pollination occur naturally, the Cross Cultural Creation Residency is set up more as an incubator for individual creativity and kinship. Artists are free to pursue their own projects, and their work is made richer by their immersion in a community of multidisciplinary creators.

As a traditional skill, wayfinding is deteriorating as a result of mapping technologies, capitalist priorities, and cultural shifts. Although wayfinding is often understood as a spatial tool characterized by the ability to learn and remember directions, it also requires emergence.

Wayfinding is about developing creative strategies for encoding and retracing a route, pathway, or even an idea—it is about understanding relationality.

Within the context of this exhibition, wayfinding encompasses processes of observation, complex perception, and self awareness, in order to understand positionality, develop kinship, and strategize direction. With threads of discovery and deliberation that exemplify the creative process, artists negotiate the experience of coming together in a new place.

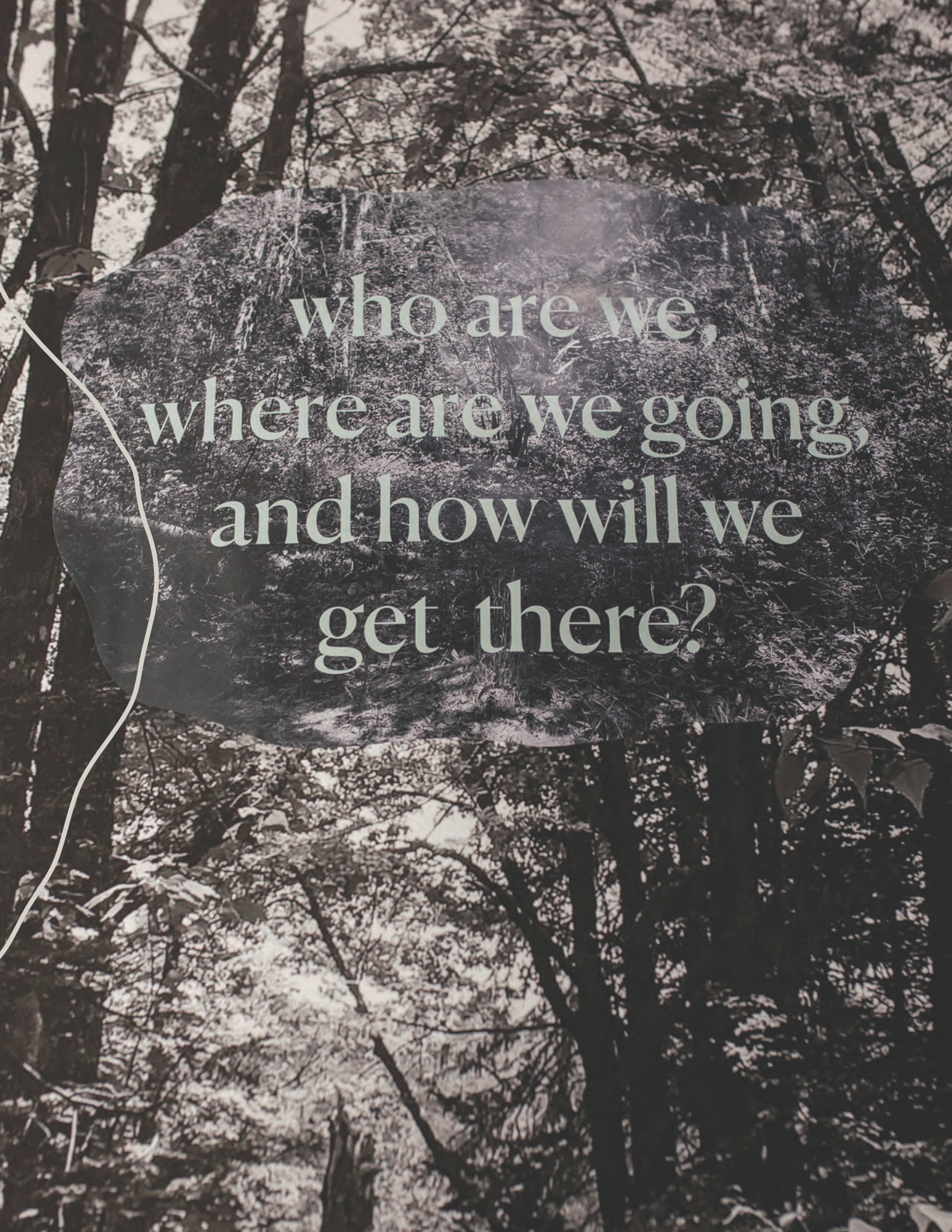
Whether navigating the world around us, traversing from one place or physical state to another, or endeavoring a creative pursuit, the artists in *Wayfinding* encourage us to orient ourselves with reciprocity, gently asking: what does it mean for us, collectively, to be brought together to “find our way,” here, in this corner of the world?

—AMY ASH, CURATOR

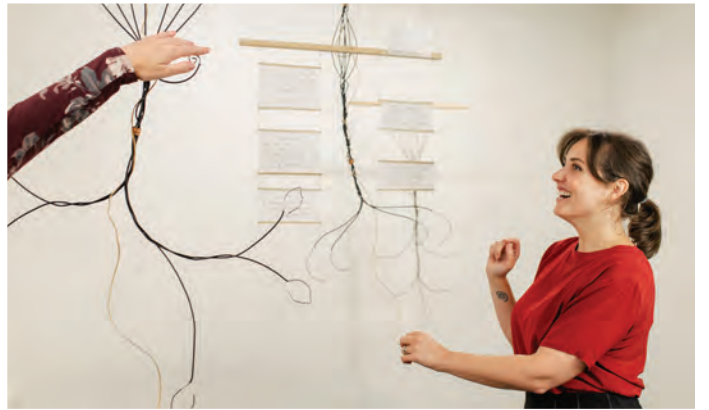
Wayfinding

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Christiana Myers
Brittany Schuler
Starlit Simon





who are we,
where are we going,
and how will we
get there?









Jesse Mea, Catherine Arseneault & Christiana Myers

allow

images and echoes of their new surroundings, in the landscape of

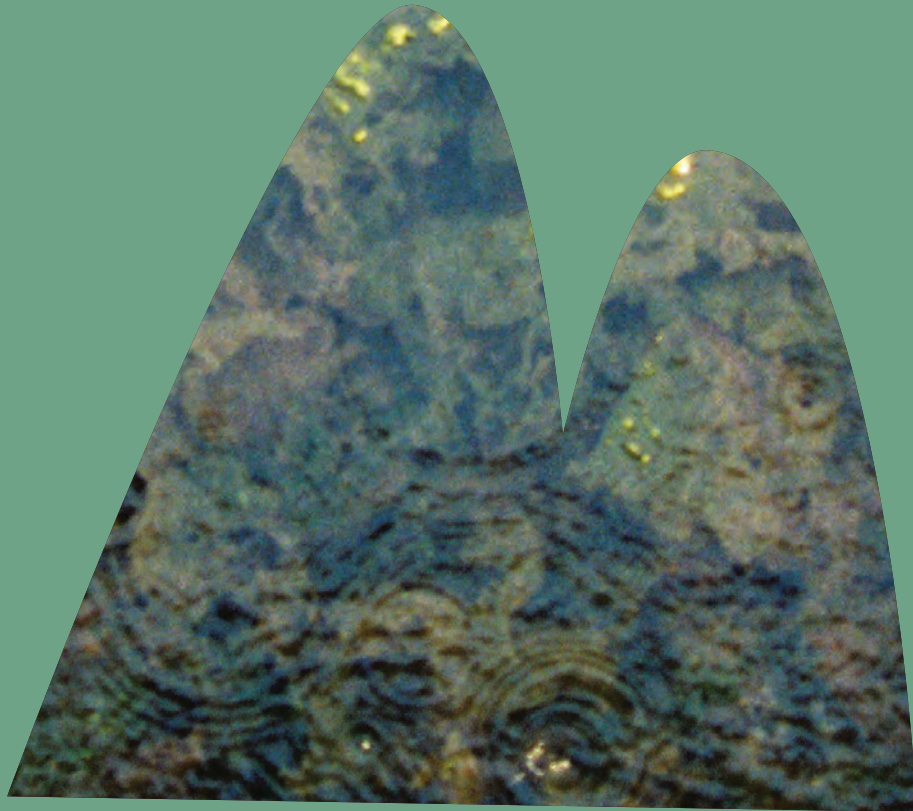
Kouchibouguac, to fold into layers of harmony &

dissonance,

and overlapping within their work.

cascading

Enfin un dernier souffle
Les caresse, les caresse
Et ensemble ils flottent
Remontent le courant



Jesse Mea

Jesse Mea embraces playful modes of creation. He tunes into the more-than-human world for inspiration and learning. With a keen ear for the wonder of birdsong, his richly layered work comes about as a result of paying close attention, and honouring his curiosity. For example, upon discovering that the magnolia warblers in Kouchibouguac National Park sing their secondary song more often than magnolia warblers in other areas, he began to listen very closely to their songs. Mea also notes an instance, during this process, wherein he heard a robin trying to imitate the magnolia warbler, mimicking its song in the same key—a playful collaboration and moment of negotiating belonging and language. This peculiarity of place and species led the artist to compose and record “Dialect,” in collaboration with violinist Justin Doucet.



Jesse Mea has been playing stages in North America and Europe as a sideman for many years, especially with Acadian artists. Jesse Mea’s first instrument is the piano. But once he played his first accordion, he discovered a very personal voice. Since then he’s adopted it as his second main instrument, and his muse for most of his creative projects. Jesse’s style takes the accordion outside of the stereotypical box, with influences from both sides of the Atlantic Ocean. His compositions inhabit the realms of world music and jazz, and are sprinkled with another source of inspiration – birdsong.

Où chaque pas vers l'avant
Devient peine et épuisement

Enfin un dernier souffle
Les caresse, les cajole
Et ensemble ils flottent
Remontent le courant

pur
s en blanc

vont
de vision
aux rebords
gination



Catherine Arseneault

Catherine Arseneault acknowledges, makes visible, and cares for intra-personal dialogues and processes of internal meaning-making. Her work, *Within (ses) limit(e)s* is expansive in scope and scale. It reaches from ceiling to floor, into and out of corners, and reads like flickers of episodic memory. Made up of a vast collection of photographs of varying sizes and contrasts—colour images alongside monochromatic—each photograph was taken during the residency. In her installation the images are overlapped and collaged flush to the gallery wall, mapped with a complexity and urgency that recalls the activities of neural pathways. Some images are framed, while others have text, mostly retrieved through a public call for participation, scrawled across their luminous surfaces. Instances of repetition, darkness rhythmically contrasted with bright spots, are woven into the composition, presenting the collective internal landscape through imagery of the natural world.



Catherine Arseneault is an artist, graphic designer and cultural worker. She lives & works from Moncton (NB) - located on Mi'kma'ki, traditional unceded territory of the Mi'kmaq and Wolastoqiyik Peoples. She holds a BFA from Université de Moncton and a Diploma in Graphic Design from CCNB Dieppe. As an artist, mainly through works around silver print photographs, her creative process explores the intuitive nature of intrapersonal communication and internal dialogues; as a graphic designer, her work allows her to exploit communication as a technical & commercial tool; and as Galerie Sans Nom's Director of Special Projects, she is consistently involved in the local cultural scene.



Christiana Myers

Christiana Myers challenges ableist worldviews and expectations through her interaction with the landscape. In her series, *Systems*, bodies of land and flesh are pictured, translucently overlapping as one. Informed by her own experience of incurable chronic illness, Myers traces her interrelationship with the landscape—the ways in which she moves through space naturally and the impacts of that on her body. Her navigations address the access to, commodification of, and colonial mindset of conquering the landscape, while also questioning what exactly is natural. Myers' work, comprising poetry, and double exposure 35mm photographs draws parallels between ecosystems and physiological systems. The richly textured, layered photographs, intertwine imagery of the human form and the landscape into ethereal hybridity. Both abstracted into what the artist refers to as a "bodyscape," mirroring the blur between human and more-than-human entities within the lines of poetry.



Christiana Myers is an artist, writer, curator, and museum educator, living in Menagoesg/Saint John, New Brunswick. She holds a BFA from Mount Allison University and a MLitt Curatorial Practice from the Glasgow School of Art. Her practice often revolves around the concept of care—for oneself, others, communities, or the environment, and her recent projects and pieces of writing surrounding disability and access, public art, and the intersection of art with climate justice have appeared in *Canadian Art*, *C Magazine*, at the Third Shift contemporary art festival, and exhibitions presented at the Saint John Arts Centre and Sunbury Shores.

Salt Marsh

The tide floods me
Knee-deep in cold wet hammers
My sole sinking to the congested matrix of the sea bed
Compression keeps my head above water
I take no comfort in knowing that this is not the bottom

Pale sinuous trough spurns its winds
Mild stormy heavy beautiful
Enduring saline procession
A nursery they say

In fibrotic beds of cordgrass
A great blue inadequacy bears its wings
Brackish ripples lap against the archipelago of my limbs

Being

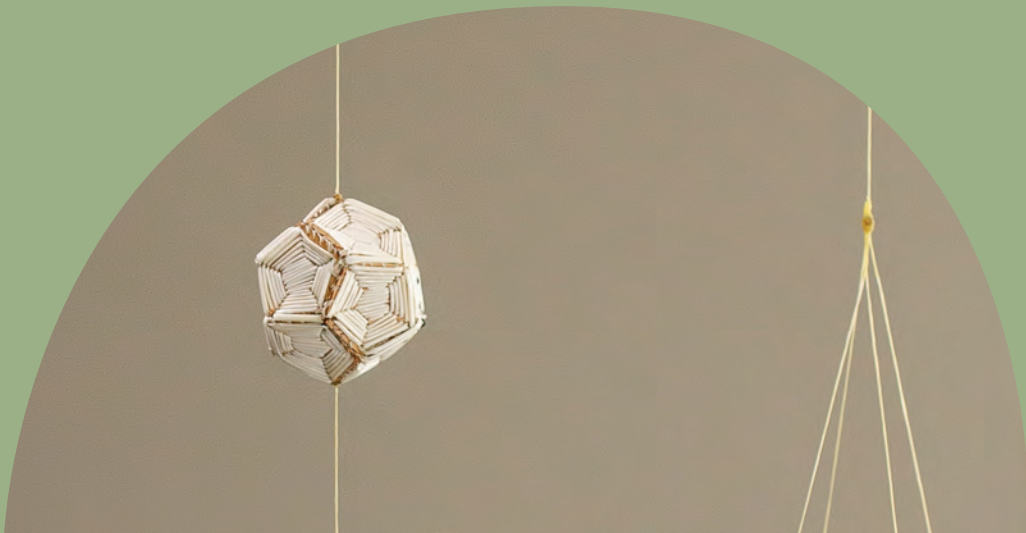


Maryse Arseneault & Tara Francis

are dedicated learners & teachers

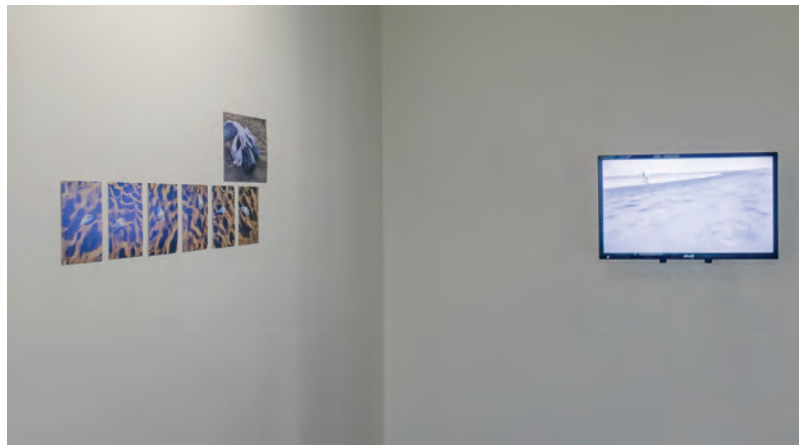
whose work and processes embody

rituals of connectivity.



Maryse Arseneault

Maryse Arseneault's work is embodied, incorporating movement, voice, and labour, laced with textures of her surroundings. Rich in memory and intuition, she interacts with the world around her through a delicate balance of controlled care and energetic impulse. In her work "Teaching Water Jugs to Float", the artist stewards the unusual ritual of filling and emptying plastic water jugs. The performance is captured in a video narrated by the artist, whose voice also streams in and out in a layered lullaby. Care shines through the absurdity of the act, as though Arseneault is teaching the jugs a form of resilience while also, herself, learning from the weight of water. Similarly, her works "Glove Song" and "Sand Hands" both emphasize the weight of stewardship and care in complex relationships.

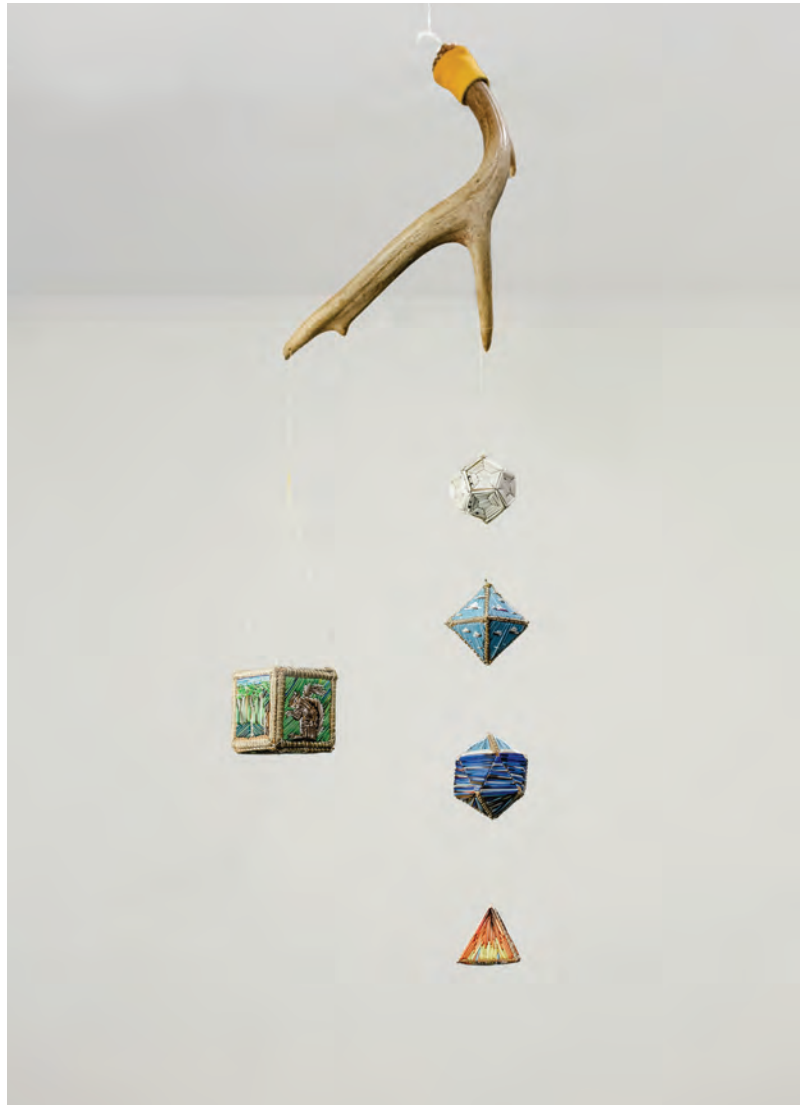


Maryse Arseneault is a multidisciplinary artist and independent curator who researches notions of alienation and stewardship, particularly as an artist of settler descent residing on unceded Mi'kma'ki. Grounded in eco-feminist theory, her hybrid practice examines storytelling and psychogeography, in relation to our feelings of belonging to community and place. Recent recipient of a Canada Council for the Arts creation grant, Arseneault holds a Masters in Studio Arts from Concordia University and currently teaches media arts at Université de Moncton. She pursues her artistic interventions mainly through performance, drawing and audio-video.

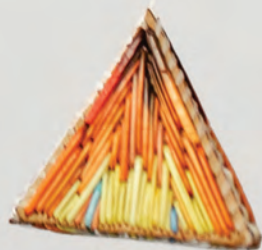


Tara Francis

Tara Francis is sharing lessons in connectivity. Her work, “Air, Water, Earth, Fire, Spirit”, is dedicated to the teachings of the Medicine Wheel, while also exploring the Platonic Solids of Sacred Geometry. In form, “Air, Water, Earth, Fire, Spirit” is a hanging sculpture, featuring five geometric forms of intricate quillwork, suspended from a deer antler. Each small form is enlivened with delicately quilled imagery of the more-than-human world. Hanging in impressive balance, the structure of the piece recalls the equilibrium of both the directions within the concept of the Medicine Wheel and the harmony of Sacred Geometry. Likewise, the artist’s process is one of reciprocity and respect. In order to carry out her work, she reflects on the harmony of all living things as she harvests and prepares quills in a generations-old ritual



Tara Francis is a Mi'kmaq artist from Elsipogtog First Nation, specializing in porcupine quillwork, silk painting and acrylic painting. A contemporary artist, she is influenced by traditional techniques and teachings, bringing them forward in new forms and forums and addressing the Indigenous voice in a modern world. Her work has been featured on APTN's Wabaanakik series, and she has exhibited at the Harbourfront Centre in Toronto and the Four Winds One Breath Gallery in Rhode Island, among others. Her work is in permanent art collections such as Collection Art NB, the Beaverbrook Art Gallery, and the Abbe Museum. Tara is the Chair of Mawi'art, Wabanaki Arts Collective, and is dedicated to uplifting Indigenous art and artists from the Wabanaki Territory.



Brittany Schuler, Jean-Michel Cliche, and Angela Beek channel the mystery in their midst,

bringing to light that which is speculative, hidden,

or unknown.



#3 - Transformation
...am. The lights slowly rise on the pond. A brief moment
in the water, sputtering.
Isolde: The Beast! Where...
Sir Knight lifts gracefully out of the pond, water peeling off every point
of his armor.
Isolde: Shhh, Sir knight. Be calm, now. You've done it. The
Beast is gone.
Isolde: Iscalt... What's happening? I feel... Strange.
Sir Knight, you are strange.
...
...shape in



Brittany Schuler

Brittany Schuler's paintings strike like a daydream. Her renderings of lush forested landscapes dip in and out of colour, and appear to be lit from within. There is a gentleness in the awe with which she approaches the natural world. Whether cataloguing all 32 tree species native to the Wabanaki-Acadian Forest or rendering a trail of dappled light in a thicket, a softness shines through her work like a secret. In works, such as "Kouchibouguac River Trail," she captures the unknowable mystery and depth of the forest through layers of translucent mylar, while works like "Hidden Truth" read like a portal or invitation into another realm. In each case, Schuler shares her wonder, reminding us there is magic to be found in the texture of the world.



Brittany Schuler is a visual artist and art educator living in Fredericton, New Brunswick; the land along the Wolastoq. Of settler ancestry, she holds a B.A. in French Studies and Fine Arts from Mount Allison University (2011), a BEd from Saint Thomas University (2013), and a Post-Baccalaureate degree in painting from the Nova Scotia College of Art and Design (2022). She is a recipient of grant funding through ArtsNB and of residency opportunities through ArtslinkNB, the City of Fredericton and the Beaverbrook Art Gallery. Her paintings flourish from foliage studies of the Wabanaki Acadian forest region. She is interested in how the historique "picturesque" intersects with the reality of our current day environment.



Jean-Michel Cliche

In Jean-Michel Cliche's original script, *The Questing Beast*, the playwright centres Sir Palamedes, a little-known character from Arthurian Legends. An Arabic Knight, Sir Palamedes struggles with the push and pull between the principles of his cultural identity and the temptation to deny his values in order to join the Knights of the Round Table. Cliche's script is an opening into an entirely new world that is both exciting and unsettling. The artist's version of this Knight's story, focusing on a protagonist who was previously overlooked, is queered and laced with magic, transformation, sex, and obsession. In his exploration of Sir Palamedes, Cliche presents an other-worldly allegory for wayfinding through uncertain belonging.



Jean-Michel Cliche is a theatre artist of Lebanese and French settler descent based out of Fredericton, NB. He is the Co-Artistic Director of Solo Chicken Productions' the coop and the Artistic Director of Hyperloop Theatre. He teaches drama at the University of New Brunswick and improv comedy through Solo Chicken Productions. His plays have been performed and workshopped at Theatre New Brunswick, Lunchbox Theatre, Eastern Front Theatre, Toronto Fringe, Victoria Fringe, and more. Jean-Michel is also a fight director and violence designer, and is a certified member of Fight Director's Canada.

Gentle bird song.

A grove at the centre of the forest of Tintagel. Speckled light peaks through the heavy tree-cover provided by England's massive old growth trees, illuminating a crystal-clear pond at the centre of the grove.

A low moan echoes through the woods, stirring the leaves and startling the birds to flight. A large, dark shape is just barely seen moving at the edge of the forest. After a moment, it fades back into the darkness, leaving the forest still and quiet.

Just a moment too late, an armoured knight steps into the grove. Polished armour interwoven with colourful cloth covers his body. He lowers the scarf covering his face and removes his domed helmet, revealing long dark hair and a thick beard. This is Palamedes, the Saracen knight.

**"THE QUESTING BEAST" BY JEAN-MICHEL CLICHE
EXCERPT #1 - THE MEETING PLACE**

Angela Beek

Angela Beek's work embraces magic and myth. Her series of sculptures, *We Remain*, references what the artist refers to as "the little people," who are part of the more-than-human world and, in Wolastoqiyik legend, live in harmony with all living things. Beek's work highlights these small characters, uplifting their magic to convey connectivity and the potential for harmonious relations between all living beings. In her series of three small papiermaché figures, there is an attention to traditional ways of life where symbiosis is upheld and honoured. Separately each figure is devoted to its own practice; one meditates, another fishes with a net, and a third dances while drumming. When viewed together, however, they form a perfect balance—a tranquil but energetic scene, representative of magic that could be found in the undergrowth.



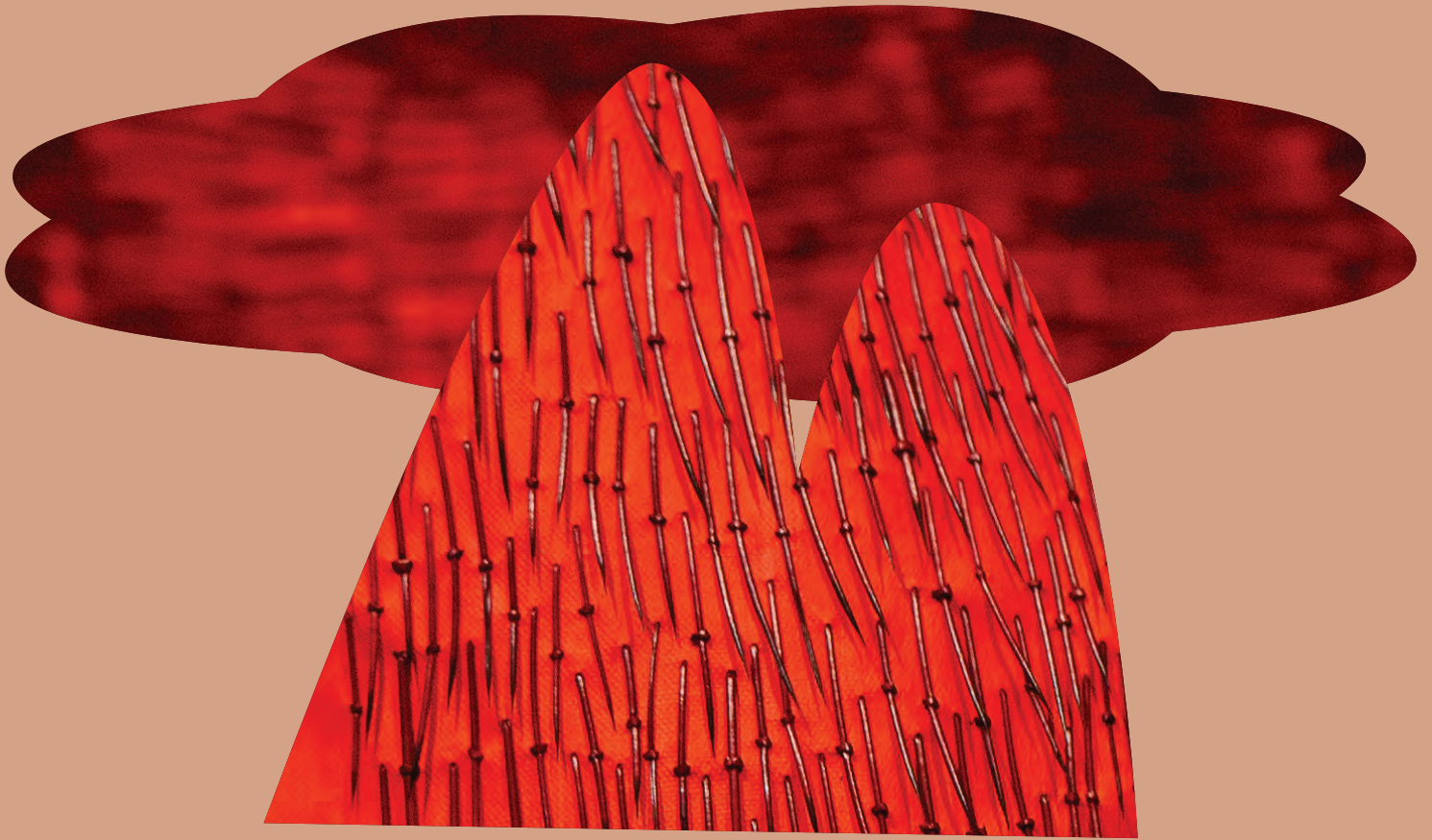
Angela Beek is a multimedia artist from St Marys First Nation, in Fredericton, NB. She studied at NBCCD receiving a certificate in Aboriginal Visual Arts and a diploma in Textile Design. Over the years she has taught a variety of Maliseet art forms to groups ranging from children to elders. Her inspiration comes from nature, color, gesture, and the human form as well as traditional Maliseet art and imagery. Her work can be found in the permanent collection of the NB Arts bank.



In the work of Thandiwe McCarthy and Starlit Simon

there is both protest and care

as they navigate violent, weighted, and silenced histories.



Thandiwe McCarthy

Thandiwe McCarthy is looking out for hushed histories– the stories that are overwritten in the name of tourism, politics, and whiteness. He understands first-hand the responsibility go safe-guarding narratives which are at risk of being silenced. As a 7th generation Black New Brunswicker, McCarthy explains that most of his history “was erased.” In his spoken work piece, “Private Property”, McCarthy surfaces the contested history of Kouchibouguac National Park, which became a designated national park in 1969, while the long standing Acadian community who lived there were forcibly resettled elsewhere. As the artist explains in his piece, Kouchibouguac National Park was the site of the “largest forced removal in parks history,” but there is little to no evidence of this in the park itself. With rhythm and words his medium, McCarthy creates a lasting document– a recorded legacy to confront the manner in which the park came to be.



Thandiwe McCarthy is a writer, spoken word poet, and 7th generation Black Canadian. As a writer, Thandiwe has published several essays featuring New Brunswick Black artists in The Maritime EDIT Magazine. His writing can also be found in ‘Africanthology’, a best selling collection of essays and poetry from Black Canadian poets. Thandiwe has performed his poetry at UNB’s 2020 Art Centre exhibit: ‘Rediscovering the Roots of Black New Brunswickers’. As a community advocate, he has co-founded the New Brunswick Black Artists Alliance, helped republish the history book titled ‘The Blacks of New Brunswick’, and organized The New Brunswick Emancipation Celebration. Thandiwe McCarthy lives in Fredericton, New Brunswick and has completed his memoir titled *Social Oblivion: Raised Black in Canada*.

**... they bulldozed their homes and they tore up their streets
They ripped down the churches where they used to meet
Government didn't give a damn about their private property
Canada needed a new park
So those Acadians got kicked into poverty...**

THANDIWE MCCARTHY
EXCERPT FROM "PRIVATE PROPERTY"

Starlit Simon

Starlit Simon's work can be read as both a monument and call to action. "Ankweywitew Matues", which, translated into English becomes *the protection will come from porcupine*, is dedicated to the Indigenous women, children, and gender non-conforming individuals who have been lost, missing or murdered. In their honour, she has laboured to create a vibrant dress, a symbol of recognition and respect, rhythmically pierced with quills, for guidance and protection. With an anatomical heart quilled onto the dress at the upper left-side of the chest, and a pooling of black below, "Ankweywitew Matues" carries a weighty grief. However, the dress, which represents a stature of about 5'2" also stands strong and defiant in its positioning. In colour, the work is of a vibrant enough red-orange hue to recall both the iconography of alarm symbols and the blood red tones that represent Indigenous sovereignty.



Starlit Simon is Mi'kmaw from Elsipogtog First Nation and a full time PhD candidate at the University of New Brunswick in the Faculty of Education. She can often be found highway hunting for porcupine roadkill to harvest the quills as to create pieces of art. She has previously worked as a Mi'kmaw language instructor and as an academic advisor to Indigenous post-secondary students at UNB. Starlit received her Bachelor of Arts in Sociology from UNB in 2006 and her Bachelor of Arts in Journalism from Saint Thomas University in 2012. She then went on to receive her Master of Fine Arts in Creative Nonfiction from the University of Kings College in 2015. Her writing has been published in the National Geographic Traveler, Dawnland Voices, Dawnland Voices 2.0 and The Fiddlehead.



Curator



Amy Ash is a queer interdisciplinary artist of white settler ancestry, gratefully living in Menahqesk/Menagoesg/Saint John, New Brunswick, the unceded and unsundered territory of the Wolastoqiyik, Peskotomuhkati, and Mi'kmaq Peoples. Amy's curatorial and art-making practices engage with collective care through processes of shared meaning-making. They've exhibited and curated programs internationally, with projects commissioned by the National Gallery London (UK), Platform Centre for Photographic and Digital Arts (MB), and the Beaverbrook Art Gallery. Their work has received support of groups including artsnb, Canada Council for the Arts, and Arts Council England. A member of the International Association of Art Critics, Amy serves on the board of Sunbury Shores Arts & Nature Centre and the editorial committee for Visual Arts News Magazine, and she was a recent guest editor with CreatedHere Magazine (2022).

Wayfinding : List of Works

Catherine Arseneault, *Within (ses) limit(e)s*, film photography (gelatin silver prints from expired 4x5in, 120mm and 35mm B&W film + C-41 colour photographs from expired 35mm film), polaroids, acrylic, various fasteners, MP3 recording, 2022

This project is supported by the New Brunswick Arts Board. The artist acknowledges the support of the Canada Council for the Arts, ArtsLink NB, AAAPNB, Mawi'Art: Wabanaki Artist Collective, 2021 CCCR participants, Geoff Moss, Annie France Noël, Marc Snake Landry, Galerie Sans Nom, 2482 Maynard, Saint John Arts Centre, Arts Atlantic Symposium, and Amy Ash.

Maryse Arseneault, *teaching water jugs to float*, (video loop 3:03min) performance archive and audio montage, 2021-2022

Maryse Arseneault, *glove song*, (video loop 1:00min) performance archive, 2021

The artist would like to thank the Canada Council for the Arts

Maryse Arseneault, *sand hands* (Kouchibouguac and Cap-Pelé), ephemeral installation, 2021

The artist would like to thank the Canada Council for the Arts

Angela Beek, *We Remain*, cattail rushes, paper maché, birchbark, sinew, leather, sweetgrass, cloth, 2022

Jean-Michel Cliche, *The Questing Beast* (Excerpt #1: The Meeting Place), audio recording of original play script, 2022

Featuring: Sydney Hallett as Queen Iseult
Jason McIntyre as Sir Tristan
Jean-Michel Cliche as Palamedes
Stage Directions read by Alex Rioux
Audio Engineering by Nic Cliche

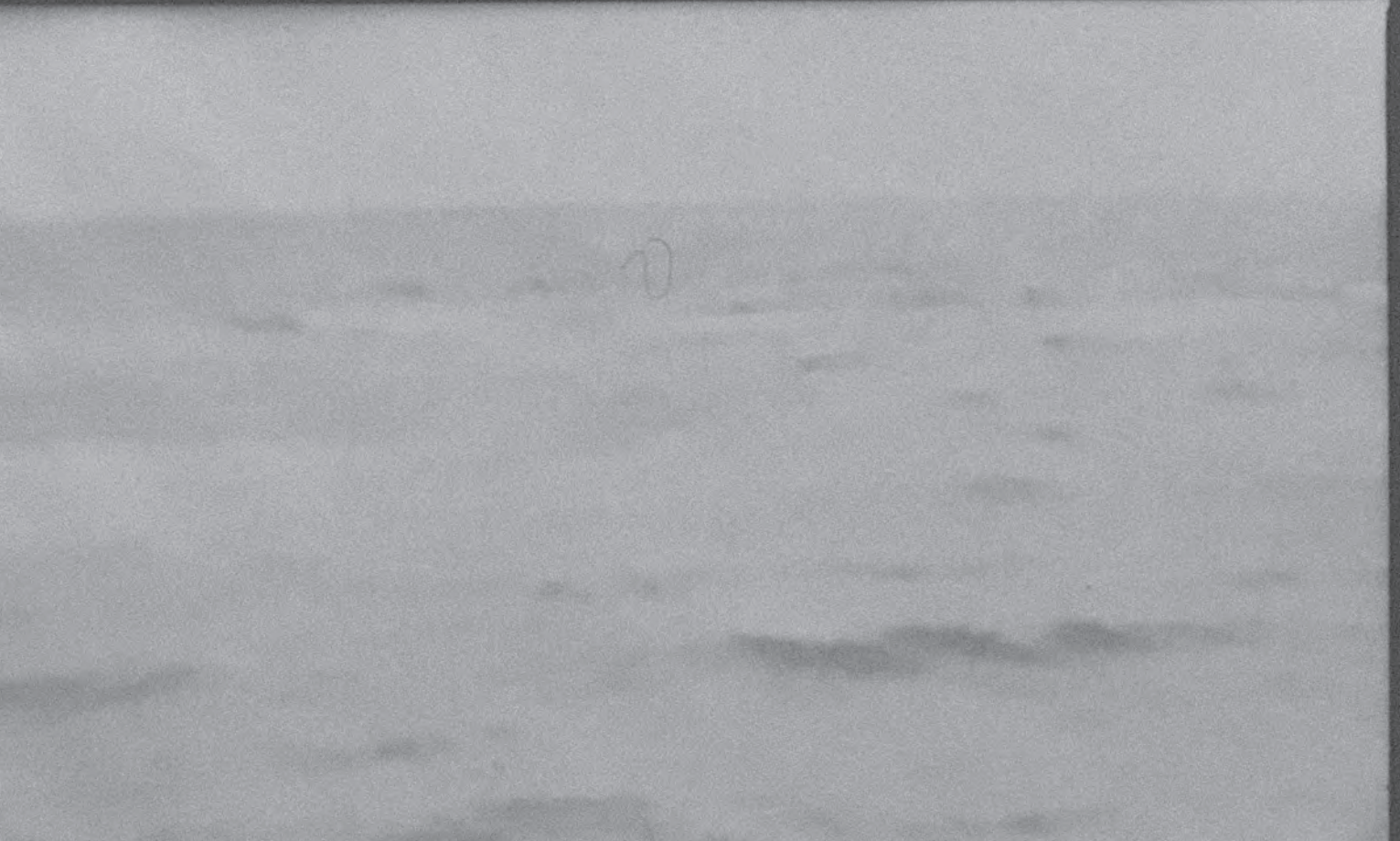
Jean-Michel Cliche, *The Questing Beast* (Excerpt #2: Iseult's Monologue), audio recording of original play script, 2022

Featuring: Sydney Hallett as Queen Iseult
Stage Directions read by Alex Rioux
Audio Engineering by Nic Cliche

Jean-Michel Cliche, *The Questing Beast* (Excerpt #3: Transformation), audio recording of original play script, 2022

Featuring: Sydney Hallett as Queen Iseult
Jason McIntyre as Sir Tristan
Jean-Michel Cliche as Palamedes
Stage Directions read by Alex Rioux
Audio Engineering by Nic Cliche

The creation of this work was supported by Fredericton Arts Alliance's 2021 summer residency.



Tara Francis, *Air, Water, Earth, Fire, Spirit*, hand-dyed porcupine quills, birch bark, sweetgrass, sinew, deer antler, 2021-22

The artist would like to thank Artslink, AAAPNB, Mawi'art.

Thandiwe McCarthy, *Private Property*, poem, 2022

Jesse Mea, *Dialecte*, Musical composition performed in collaboration with violinist Justin Doucet, 2021

Jesse Mea, *Sons of Giants*, Musical composition performed in collaboration with violinist Justin Doucet, 2022

Jesse Mea, *Cent Lits Flottants*, Musical composition and poem, 2022

The artist would like to thank ArtsLinkNB for its Cross Cultural Creation Residency.

Christiana Myers, *Systems I Salt Marsh*, 35mm photograph on linen cotton canvas & poem, 2021

Christiana Myers, *Systems II Seaside II*, 35mm photograph on linen cotton canvas & poem, 2021

Christiana Myers, *Systems III Cygnus*, 35mm photograph on linen cotton canvas & poem, 2021

The artist would like to thank ArtsLink NB, AAAPNB, and Mawi'Art for facilitating the Cross Cultural Creation Residency, to artsnb for supporting the continuation and publication of this body of work, and to Graeme Stewart-Robertson for being a photographic trailguide.

Brittany Schuler, *Sustenance*, acrylic and collaged hand-written notes on canvas, 2021

Brittany Schuler, *Thicket*, charcoal and oil on mylar mounted on baltic birch wood panel, 2022

Brittany Schuler, *Hidden Truth*, Acrylic and oil on baltic birch wood panel, 2021

Brittany Schuler, *Undergrowth*, oil on baltic birch wood panels, 2022

Brittany Schuler, *Kouchibouguac River Trail*, oil on mylar mounted on baltic birch wood panel, 2022

Brittany Schuler, *The Last Shall Be First*, oil and metal leaf on baltic birch wood panel, 2022

Starlit Simon, *Ankweywitew Matues*, porcupine quills, canvas, acrylic paint and sinew, 2022

The artist would like to thank artsnb Equinox Grant and the Cross Cultural Residency for their support.

Photo Credits

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Naomi Peters

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Tim Lingley
Shanti Bell
Alisa Arsenault
Lance Kenneth Blakney
Graeme Stewart-Robinson
Annie France Noël
Sarah Kierstead

Book Design

KC Wilcox



Saint John Arts Centre











Who are we, where are we going, and how will we get there?