

CURRICULUM VITAE

EDUCATION

- 2001-04 Master of Fine Arts in Studio Arts, Concordia University, Montréal, Québec
1993-97 Associate of the Ontario College of Art and Design Diploma with Honours (Fine Arts), Ontario College of Art and Design, Toronto, Ontario

EXHIBITIONS

SOLO

- 2020 **trade treaty territory**, Dunlop Art Gallery, Regina, Saskatchewan
2019 **spatial codifications**, YYZ, Toronto, Ontario
c'est pas pour rien qu'on s'est rencontré, McCord Museum, Montréal Québec
animations, Biennale Manif d'art 9, Musée Huron-Wendat, Wendake, Québec
2018 **earth. sea. sky. / constellations for my relations**, Centre MAI, Montréal, Québec
hochelaga rock, Artscape, Peterborough, Ontario
2017 **hochelaga rock**, articule, Montréal, Québec
hochelaga rock, aceartinc, Winnipeg, Manitoba
2016 **Wearing Our Identity**, McCord Museum, Montréal, Québec; contemporary artist in the permanent collection
2014 **chant pour l'eau / water song**, Vaste et vague centre d'artistes, Carleton-sur-mer, Québec
cloudscape, Modern Fuel Gallery, Kingston, Ontario
2012 **(In)Tangible Presence**, Tyler Art Gallery, SUNY, Oswego, New York
2010 **nephology**, Confederation Centre Art Gallery, Charlottetown, Prince Edward Island
2008 **délestages**, Maison de la culture Côte-des-Neiges, Montréal, Québec
2006 **repeat along the border**, Art Gallery of Southwestern Manitoba, Brandon, Manitoba
2004 **unsettlements**, Article, Montréal, Québec
2002 **pine**, Gallery Connexion, Fredericton, New Brunswick
thought patterns, Gallery 101, Ottawa, Ontario
1999 **interfacing**, grunt, Vancouver, British Columbia

GROUP (select)

- 2019 **Blurring the Line**, Eiteljorg Fellowship 2019 Exhibition, Eiteljorg Museum, Indianapolis, Indiana
Undomesticated, Koffler Gallery, Toronto, Ontario
Àbadakone / Continuous Fire / Feu continuuel, National Gallery of Canada, Ottawa, Ontario
AYEMIYEDAN NISIN (dialogue 3), MA Musée d'art, Rouyn-Noranda, Québec. Curator : Jean-Jacques Lachapelle, Virginia Bordeleau, Kevin Papatie
Red Embers, Allan Gardens, Toronto, Ontario
In/visible: Body as Reflective Site, McClure Gallery, Montréal, Québec, Curators: Lori Beavis, Natasha Reid
Beading Now, La Guilde 1906, Montréal, Québec
De tabac, de sauge et de foins d'odeur, Musée d'art de Joliette, Joliette, Québec. Curator : Guy Sioui-Durand
2018 **Resilience**, MAWA Billboard Project. Curator: Lee-Ann Martin
2017 **there are so many stars**, Oboro, Montréal, Québec. Two-person exhibition with Peter Morin
Insurgence / Resurgence, Winnipeg Art Gallery, Winnipeg, Manitoba. Curators: Jamie Isaac, Julie Nagam
Fenêtres qui parlent, 19 neighbourhoods in Montréal, Québec. Curators: Patrick and Miki Gingras
Éléments, Maison de la culture Parc Extension, Montréal, Québec. Three-person exhibition: Alice Jarry and Rosalie D. Gagné. Curator: Nathalie Bachand
Territoires parallèles, l'Imagier, Gatineau, Québec. Curator: Kasia Basta
2015 **Custom Made**, Kamloops Art Gallery, Kamloops, British Columbia. Curator: Tania Willard

- 2013 **Origins**, Woodlands Cultural Centre, Brantford, Ontario. Curator: Naomi Johnson
C'est notre histoire Musée de la civilisation, Québec, Québec
Biennale internationale du lin, Port-Neuf, Québec. Curator: Carole Baillergon
On the Trail of the Iroquois, Bundeskunsthalle, Bonn, Germany
Stake in the Ground, Biennale d'art contemporain autochtone, Art Mûr, Montréal, Québec. Curator: Nadia Myre
- 2012 **Particules élémentaires**, Oboro, Montréal, Québec. Two-person exhibition: Lucie Chan
- 2010 **mixedfit**, Koffler Gallery (off-site project), Toronto, Ontario
m̄ntu'c - Little Spirits, NONAM Museum, Zurich, Switzerland; Museum Kloster Asbach, Bavaria, Germany
- 2009 **Alternation**, Harbourfront Centre Gallery, Toronto, Ontario. Curator: Ryan Rice
- 2008 **Izhikawe: To Leave Tracks to a Certain Place**, FOFA Gallery, Montréal, Québec. Curator: Sherry Farrell-Racette
- 2007 **Nuit Blanche**, City of Toronto, Toronto, Ontario; Curator: Michelle Jacques
Oh So Iroquois, Art Gallery of Ottawa, Ottawa, Ontario. Guest curator: Ryan Rice
- 2006 **Fray**, Textile Museum of Canada, Toronto, Ontario. Curators: Sarah Quinton and Carolyn Bell-Farrell
- 2004 **Visiting Artist Exhibition**, Open Studio, Toronto, Ontario. Two-person exhibition with Lyn Carter

TOURING

- 2018 - 20 **Inaabiwin**, Robert McLaughlin Gallery, Art Gallery of Mississauga, Ottawa Art Gallery, JNAAG (Sarnia ON). Curator: Danielle Printup
- 2017-18 **Oubliées ou disparues: Akonessen, Zitya, Tina, Marie et les autres**, Maison de la culture Frontenac, Montréal, Québec (2015); Langage Plus, Alma, Québec; Musée de la civilisation, Québec, Québec (2017); Urban Shaman, Winnipeg, Manitoba (2018); Centre Ashukan, Montréal. Curator: Sylvie Paré
- 2013-17 **Territoires partagés / Shared Land**, Carleton-sur-mer, Québec. Residency/exhibition (2013); Action Art Actuel, Saint-Jean-sur-Richelieu, Québec (2014); Musée de Masteuiatsch, Masteuiastsch, Québec (2015); Musée des Abénakis, Odanak, Québec (2017). Curator: France Trépanier
- 2014-16 **Reading the Talk**, Robert McLaughlin Gallery, Oshawa (2014); Museum London, Ontario (2015); Peterborough Art Gallery, Peterborough (2015); MacLaren Art Gallery, Barrie (2016); Rodman Hall Art Centre, St Catharines (2016). Co-curators: Rachele Dickenson and Lisa Myers
- 2015 **Onekwénhtara Kanehtsôte / The Red Post**, Kanehtsotá:ke and Kahnawá:ke. Curator: Ellen Gabriel and Jolene Rickard
- 2012-14 **Changing Hands 3: Art Without Reservations**, Museum of Art and Design, New York, New York (2012); Memorial Art Gallery, University of Rochester, Rochester, NY (2012); McMichael Canadian Art Collection, Kleinburg, Ontario (2013); Chazen Museum of Art, Madison, WI (2014); University of Michigan Museum of Art, Ann Arbor, MI (2014).
- 2005-07 **In My Lifetime**, Musée national des beaux-arts du Québec, Québec, Québec (2005); Museum of Civilization, Gatineau, Québec (2007). Curator: Lee Ann Martin
- 2004-05 **adjacent, nonlinear**, Aboriginal and Inuit Art Gallery, Gatineau, Québec (2004); Yukon Art Centre, Whitehorse, Yukon. Two person exhibition with Bonnie Devine. Curator: Robert Houle

PERMANENT PUBLIC ART

- 2018 **words that are lasting**, Law Faculty Pavilion, Queen's University, Kingston, Ontario
- 2013 **l'envolée**, Musée de la civilisation, la Ville de Québec, Québec

SPEAKING ENGAGEMENTS

- 2020 Artist Presentation, Concordia University, Montréal, Québec
Artist Presentation, University of Saskatoon, Saskatoon, Saskatchewan
Artist Presentation, Dunlop Art Gallery. Regina, Saskatchewan
- 2019 Round Table, *Blurring the Line*, Eiteljorg 2019 Fellowship, Indianapolis, Indiana
Round Table, *Inaabiwin*, Ottawa Art Gallery, Ottawa, Ontario
Round Table, *Ateliers d'artistes à Montréal*, Colloquium, Université du Québec à Montréal, Montréal, Québec
Artist Presentation, imagineNative 2020, Toronto, Ontario
Plenary, *Les Langues autochtones*, MA Musée d'art, Rouyn-Noranda, Québec

- 2018 Artist presentation, Musée Huron-Wendat, Wendake, Québec
Moderator, Round Table, *Stirring the Pot*, Conseil des arts de Montréal, Montréal
Artist presentation, Artspace, Peterborough, Ontario
Artist presentation, *Past Imperfect: Reflections on Memory*, Humanities and Public Life Conference, Dawson College, Montréal, Québec
Artist presentation, *Inaabiwin*, Robert McLaughlan Art Gallery, Oshawa, Ontario
Artist presentation, Université de Moncton, Moncton, Québec
Round Table, *Voix qui s'élèvent*, Université du Québec à Montréal, Montréal, Québec
- 2017 Artist conversation/dialog with Peter Morin, article, Montréal, Québec
Artist presentation, acentinc, Winnipeg, Manitoba
- 2016 Artist presentation, *Cosmogonie*, Université du Québec à Montréal, Montréal, Québec
- 2015 Presentation, *Issues in Indigenous Art*, Cégep de l'Outaouais, Gatineau, Québec
- 2015 Round Table, CINSAs Conference, Concordia University, Montréal, Québec
Artist participant, *25th Anniversary of Kanehsata:ke conflict*, Internet livestreaming, Oka, Québec
Keynote, *Crossing Boundaries Discussions*, University of Lethbridge, Lethbridge, Alberta
Artist presentation / Studio Visits, *Art Now*, University of Lethbridge, Lethbridge, Alberta
- 2014 Artist panel, *Reading the Talk*, Robert McLaughlin Gallery, Oshawa, Ontario
Artist presentation / Studio visits, Queen's University, Kingston, Ontario
- 2013 Artist presentation, Université de Montréal, Montréal, Québec
- 2010 Artist presentation, Mount Allison University, Sackville, New Brunswick
- 2011 Artist presentation, Département de l'histoire de l'art, Université de Montréal, Montréal, Québec
Artist presentation, Conference and workshop, Champlain College, Sherbrooke, Québec
- 2010 Artist presentation, Department of Art History, University of Mount Allison, Sackville, New Brunswick
Artial Conference, Montréal, Québec (Co-presentation with Elizabeth Kalbfleisch)
- 2009 Artist presentation, Department of Art History, Concordia University, Montréal, Québec
- 2007 Artist presentation, Ottawa Art Gallery, Ottawa, Ontario
- 2005 Artist presentation, Art Gallery of Southwestern Manitoba, Brandon, Manitoba
- 2004 Round Table, Indian and Inuit Art Centre, Gatineau, Québec
Artist presentation, Article, Montréal, Québec

(last ten years) AWARDS / GRANTS

- 2019 Fellowship, Eiteljorg Foundation, Indianapolis, Indiana
Research and Creation, Canada Council for the Arts
- 2017 Research and Creation, Conseil des arts et des lettres du Québec et la ville de Montréal
- 2015 Research and Creation, Conseil des arts et des lettres du Québec et la ville de Montréal
- 2014 Research and Creation, Canada Council for the Arts
Research and Creation, Conseil des arts et des lettres du Québec
- 2013 Project Grant, Musée de la civilisation and Conseil des arts et des lettres du Québec
- 2012 Research and Creation, Conseil des arts et des lettres du Québec
- 2011 Research and Creation, Conseil des arts et des lettres du Québec

COLLECTIONS

- 2019 Collection Hydro-Québec, Montréal, Québec
Eiteljorg Museum, Indianapolis, Indiana
Musée des beaux-arts de Montréal, Montréal, Québec
- 2018 National Gallery of Canada, Ottawa, Ontario
- 2016 Global Affairs, Ottawa, Ontario
- 2015 Collection d'oeuvres d'art de la Ville de Montréal, Montréal, Québec
- 2013 Aboriginal and Northern Affairs Contemporary Art Collection, Ottawa, Ontario
- 2012 John Cook (Private Collector), Ottawa, Ontario

- 2011 Confederation Centre Art Gallery, Charlottetown, Prince Edward Island
- 2010 NONAM Museum, Zurich, Switzerland
- 2008 Aboriginal and Northern Affairs Contemporary Art Collection, Ottawa, Ontario
- 2006 National Bank of Canada, Montréal, Québec
- 2004 Canada Council Art Bank, Ottawa, Ontario
- 2002 Museum London, London Ontario, Ontario

COMMUNITY INVOLVEMENT

- 2019 Co-Founder, **daphne** Art Centre, Montréal, Québec
- 2017 --- Board Member, Conseil des arts de Montréal, Montréal, Québec
- 2013-18 Board Member, Aboriginal Curatorial Collective: Vice-Chair (2015-2017)
- 2003-05 Board Member, Optica artist-run centre, Montréal, Québec: Programming Committee (2004, 2005)
- 1998-00 Board Member, A-Space, Toronto, Ontario: Programming Committee (1999, 2000)

RESIDENCIES

- 2018 McCord Museum, Montréal, Québec
Primary Colours, Banff Centre for the Arts, Banff, Alberta
- 2017 AbTeC Artist in Residence, Milieux Institute, Concordia University, Montréal, Québec
Map(ing) Residency: Multiple Artists Printing (Indigenous and Native Geographies), Herberger Institute, Arizona State University, Phoenix, Arizona
- 2014 Vaste et vague centre d'artistes, Carleton-sur-mer, Québec
- 2013 Territoires Partagées, Mawitajig Project, Vaste et vague centre d'artistes, Carleton-sur-mer, Québec
- 2005 Sagamie, Alma, Québec
- 2001 Gibraltar Point Residency, Artscape, Toronto, Ontario
- 1999 Surface Residency, Banff Centre for the Arts, Banff, Alberta

CATALOGUES / PUBLICATIONS

- 2019 Rickard, Jolene. **Blurring the Line**, Eiteljorg Museum, Indianapolis, 2019
Gaucher, Karine. **Beading Now**. La Guilde, Montréal, Québec, 2019
Reid, Natasha, **in/visible body as reflective site**. Visual Arts Centre, Montréal, Québec, 2019
Si petits entre les étoiles, si grand contre le ciel, Manif d'art 2019, La Biennale de Québec. Québec, Québec, 2019
- 2018 Martin, LeeAnn, Ed. **The Indigenous Art Collection: Selected Works 1967 – 2017**, Canada, 2018
- 2017 Bachand, Nathalie. **UN MILLION D'HORIZONS (1 x 19 = 1 000 000)**. Accès Culture, Montréal, Québec, 2017
Lockyer, Jonathan, Ed. **Hannah Claus**. Artspace, Peterborough, Ontario, 2017
- 2017 **Voix, visages, paysages**. Boîte Rouge Vif; Marquis Imprimeur, Montmagny, Québec, 2016
- 2014 Dickenson, Rachelle and Lisa Myers. **Reading the Talk**. Robert McLaughlin Gallery, Art Gallery of Peterborough, McLaren Art Centre; ABC Art Books, Montréal, Québec, 2014
- 2013 Kasprzycki, Sylvia. **On the Trails of the Iroquois**. Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 2013
- 2012 Taubman, Ellen and David McFadden. **Changing Hands 3**. Museum of Art and Design, New York, New York, 2012
- 2007 Rice, Ryan. **Oh So Iroquois**. Ottawa Art Gallery, Ottawa, 2007
- 2006 Martin, Lee-Ann. **In My Lifetime**. Musée national des beaux-arts du Québec, Québec, 2005
- 2003 Deadman, Patricia. **Between You and Me**. Museum London, Ontario, 2003

(select) PRESS

- 2019 Franco, Marie-Charlotte. **Vie des arts**, Montréal, Summer 2019
Plamondon Emond, Etienne. **Le Devoir**, Montréal, 09.03.2019
Genest, Catherine. **VOIR**, 07.03.2019
- 2018 Falvey, Emily. **Esse**, Montréal. Fall 2018
Nixon, Lindsay. **Canadian Art**, Toronto. Spring 2018
- 2017 Pageot, Edith-Anne. **Espace**, Québec. Fall 2017

- Sioui Durand, Guy. **Interre**, Québec. Winter 2016
- 2012 Kalbfleisch, Elizabeth. **Frontiers**. Arizona State University. Vol. 33, No. 3, 2012
- 2009 Zitner, Hannah. **metro**. 14-16.08.2009. p. 49
- Chalifour, François. **Vie des arts**, Spring 2009, vol. 214
- 2003 Vaughn, R.M. **Canadian Art**, Spring 2003, vol. 20, no. 1, p.109
- McTavish, Lianne. **Arts Atlantic**, Spring 2003, vol. 20, no. 1, p.45



our minds are one 2014 (exposition Àbakone, Musée des beaux art du Canada) 2020



c'est pas pour rien qu'on s'est rencontré (exposition individuelle, Musée McCord, Montréal) 2019



c'est pas pour rien qu'on s'est rencontré. 2019



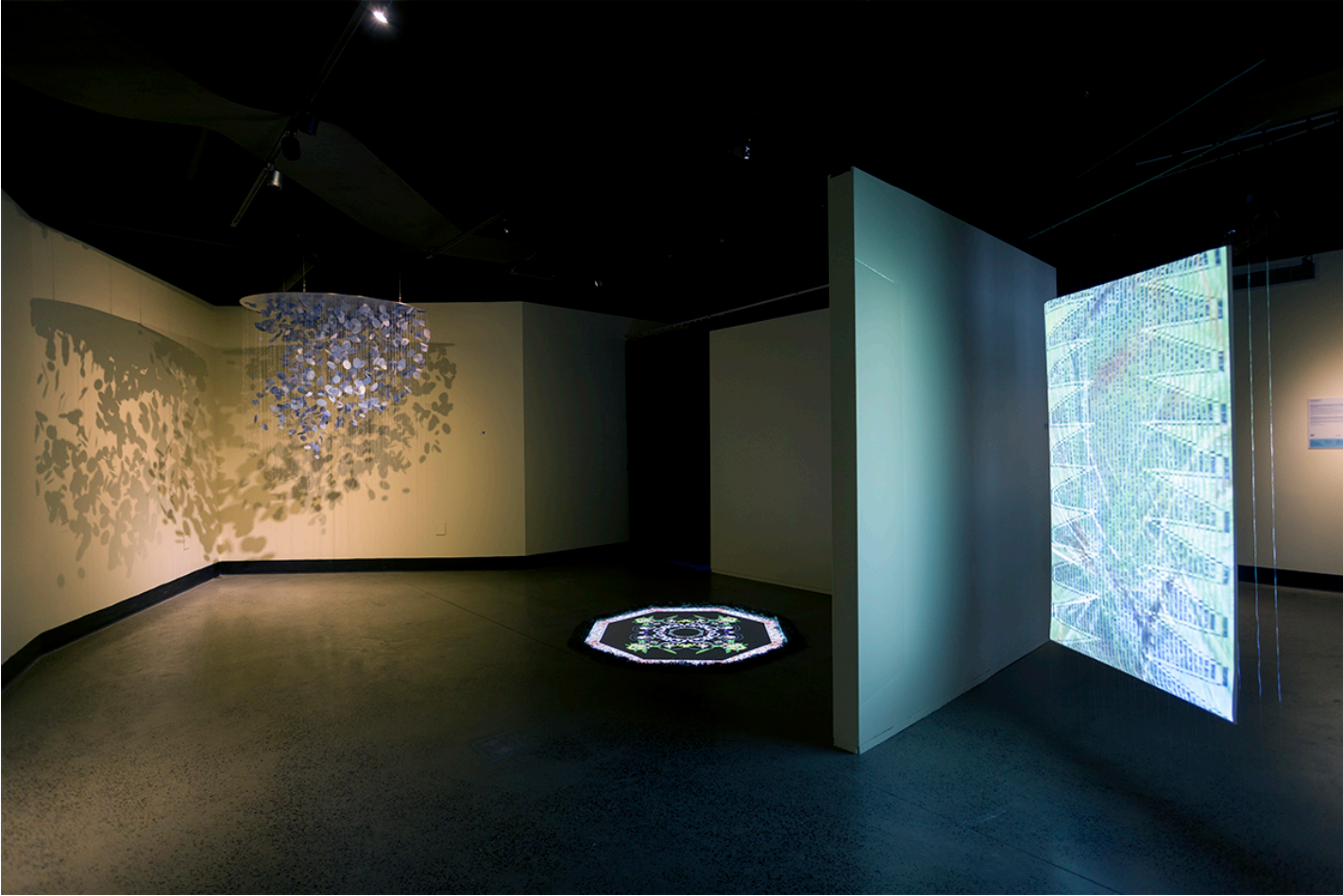
invaders. 2019 (vue de l'exposition individuelle trade treaty territory, Dunlop Art Gallery, Regina Sask) 2020



trade is ceremony. 2019 (vue de l'exposition individuelle trade treaty territory, Dunlop Art Gallery, Regina Sask) 2020



sans titre (vue de l'exposition individuelle trade treaty territory, Dunlop Art Gallery, Regina Sask) 2020



animations (exposition individuelle, Biennale Manif d'art 9, Musée Huron-Wendat) 2019



chant pour l'eau [Kinosipi] 2019



interlacings 2015



words going from one place to another. 2017

<https://esse.ca/en/hannah-claus-montreal-arts-interculturels-mai-montreal>

Hannah Claus, Montréal, arts interculturels (mai), Montréal

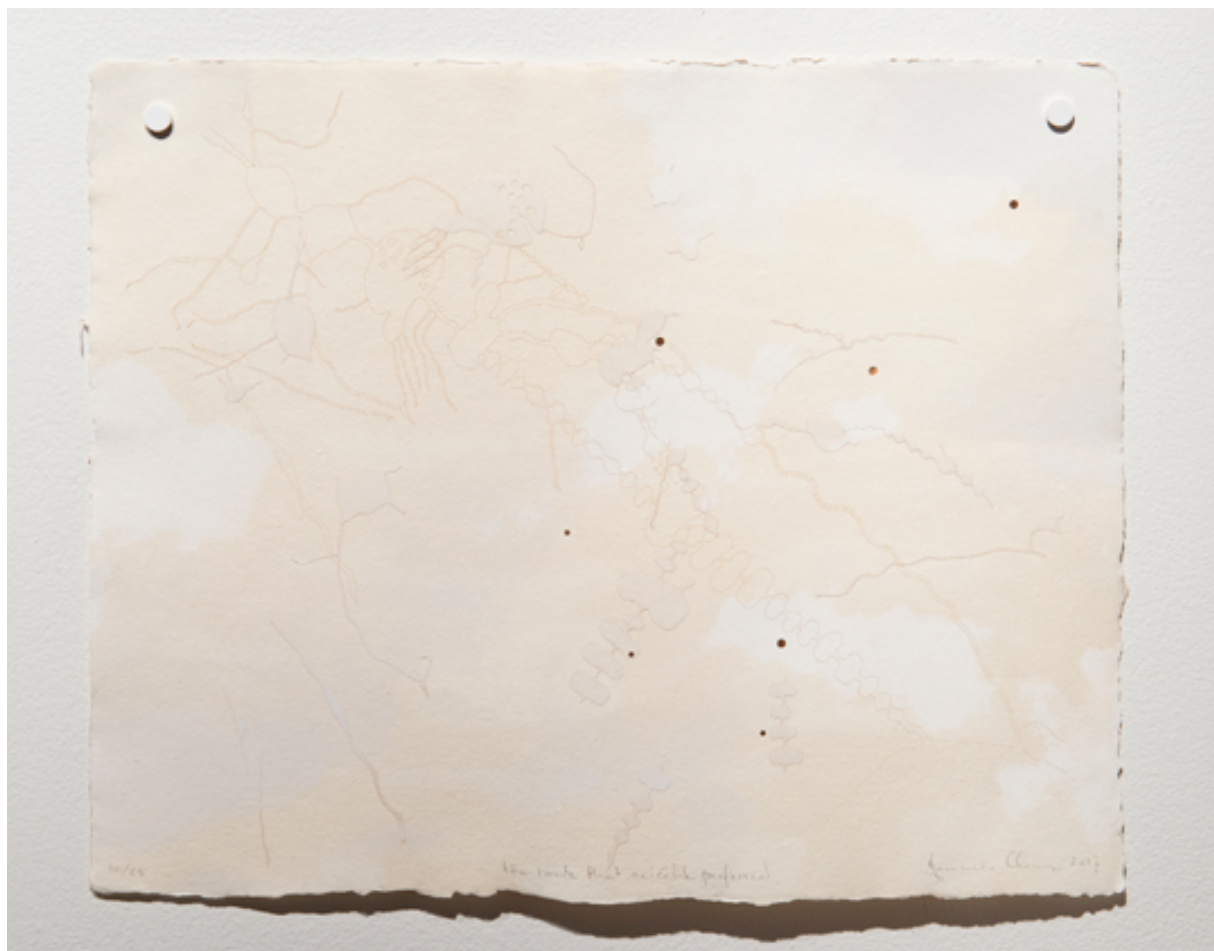
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Labour

2018

Montréal, arts interculturels (mai)

Emily Falvey



the route that ocicâhk preferred, détail, 2017. Photo: Paul Litherland, courtesy of the artist

Hannah Claus, *earth. sea. sky. constellations for my relations* Montréal, arts interculturels (mai), Montréal, February 15—March 17, 2018

Contemporary art is often preoccupied with relations—between artists, theoretical frameworks, ideologies, political positions, marginalized communities, historical precedents, and so forth. At the same time, it also has a tendency to rob them of their dynamism. This theft takes many forms. In some instances, the complex web of sociocultural interactions structuring our lives is reduced to a titillating set of oppositions. In others, the crisp demarcations of difference are dissolved into the greyness of relativism. In general, however, relationality is understood within the framework of art as a Western, European institution, whose power structures rely upon a logic of conflict and exclusion. In this context, Indigenous art is often portrayed as a broken relationship with the settler-colonial nation-state or a stereotypical vision of kinship involving romantic, settler notions of ancestry and animism.

Hannah Claus's recent exhibition *earth. sea. sky. constellations for my relations* tackles the question of relationality in contemporary art from a Haudenosaunee perspective. In so doing, it simultaneously critiques Western relations predicated on social hierarchies that serve means–ends rationality and foregrounds a Kanien'kehá:ka worldview in which the living and non-living are profoundly interconnected. Although the exhibition features a selection of relatively recent works—including the impressive *ugstakamuid* (2013), in which hundreds of porcupine quills are meticulously inserted into the gallery wall—at its heart lies the remarkable installation *chant pour l'eau* (2014), an elegant, ethereal veil of acetate discs suspended in the shape of a sound wave derived from the Water Song of the Listuguj Mi'kmaq. Each adorned with a photographic image of the river waters that traverse the traditional Mi'kmaq territory of Gespegeog, the discs form a weightless congregation that evokes both shimmering water and a murmuration of birds. At once fluid and cloud-like, this pattern joins water, voice, air, and song in a constellation that underscores the union of sea and sky that is intrinsic to the practice of *kahion:ni* (wampum belts)—living treaties and historical records traditionally made by stringing together shell beads. At the same time, its presentation in Tiohtià:ke (Montréal) evokes the Kaswentha, or Two Row Wampum Treaty (1613), a historical record sealing an accord between the Haudenosaunee and early Dutch settlers. At once a metaphor and a binding agreement, the Kaswentha tells the story of two separate peoples who agree to travel side by side down the river of life without interfering with each other's vessels. Claus's installation thus reads simultaneously as a celebration of the traditional culture and political power of Eastern Woodlands Indigenous peoples—in Kanien'kéha the word *kahion:ni* means “river made by hand”—and a meditation on two, seemingly irreconcilable relational paradigms: one rooted in competition and conflict and the other in agreement and mutual respect. Between these two extremes lies the complex political terrain known as decolonization. It is a fraught terrain that Claus navigates with a poignant subtlety, one that honours a worldview rooted in balance and harmony, as well as the politics of the present moment, which continues to be governed by conflict.

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Artistes:

Hannah Claus

<http://viedesarts.com/article1348-Honorer-l-echange-par-le-sensible>

VIE DES ARTS ARTS

Hannah Claus au Musée McCord
Honorer l'échange par le sensible

Par Marie-Charlotte Franco



Jusqu'au 11 août 2019, le Musée McCord présente l'exposition c'est pas pour rien qu'on s'est rencontré. À l'initiative de la présidente et chef de la direction Suzanne Sauvage, le programme Artiste en résidence propose un dialogue entre des artistes contemporains et les collections du musée « afin de les présenter sous un nouveau jour en faisant le lien entre histoire et beaux-arts et entre le passé et le présent »

(Suite de l'article dans la version imprimée de Vie des Arts, à la page 74.)