

UNCEDED

voices of the land
terres en récit — voci della terra

Canada's Official Entry to the 2018 Venice Architecture Biennale

Canada's official entry at the 2018 Venice Architecture Biennale is led by architect Douglas J. Cardinal, best known for his designs of the Canadian Museum of History (Gatineau, Quebec) and the Smithsonian National Museum of the American Indian (Washington, D.C.), along with exhibition curators Gerald McMaster, Tier 1 Canada Research Chair in Indigenous Visual Culture and Curatorial Practice (OCAD University, Toronto, Ontario) and David Fortin, architect and Director of McEwen School of Architecture (Laurentian University, Sudbury, Ontario). They are joined by 16 contemporary Indigenous architects and designers from across Turtle Island (Canada/USA).

The UNCEDED exhibition is a showcase of the tools, methods and world-views that allow these incredible architects to shape our built environment in ways that foster loving and caring for the Earth and all people. UNCEDED presents the combination of Indigenous teachings, cutting-edge technology, and the paradigm-shifting architecture of contemporary Indigenous people.

www.unceded.ca



la Biennale di Venezia

16. Mostra
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Partecipazioni Nazionali

UNCEDED: Voices of the Land

Press Conference: 3h30 pm May 24, 2018 at the Arsenale, Isolotto

Inauguration: 5h00 pm May 24, 2018 at the Arsenale, Isolotto

Exhibition: May 26-November 25, 2018 at the Arsenale, Isolotto

"The Indigenous people of Turtle Island (Canada/USA) have a great contribution to make to the world. We believe in living with balance and harmony with our natural environment. We had a symbiotic relationship with the land, the waters, the plants, the fish, the birds, and the animals. We saw ourselves as an intrinsic part of the beautiful creation around us, because we honored and respected their mothers, who were an extension of the life-giving power of mother earth itself. We believe in a culture of loving and caring, and respect for each individual and all life around us."

- Douglas Cardinal, Presenter

"It's really important for Indigenous cultures across the country to have designers and leaders in the architectural profession."

- David Fortin, Curator

"A new critical dialogue is emerging among Indigenous artists and architects such as the value of traditional knowledge in the face of hyper-capitalism, solidarity between Indigenous peoples, and a search for strategies of decolonization.... I am thrilled with optimism that Indigenous architects and designers can be recognized as part of a common movement that recognizes the presence and contributions of a global indigeneity."

- Gerald McMaster, Curator

Project Description

UNCEDED: Voices of the Land features the innovative design talent of 18 Indigenous architects and designers through a breathtaking installation. Presented through four thematic "territories" – sovereignty, resilience, colonization, and indigeneity – UNCEDED is a celebration of the great contribution of Indigenous architecture that speaks to and from diverse landscapes, overcoming unforgiving limitations, and serving as a beacon of hope and pride across Turtle Island (Canada/USA).

Indigenous architecture is a way of thinking and a practice guided by ancient principles and knowledge rooted deep in Turtle Island.

UNCEDED: Voices of the Land begins with the voices of Indigenous Grandmothers welcoming visitors into a world-view that is guided by ancient principles and indigenous knowledge. A map shows the diversity of Indigenous peoples and cultures across Turtle Island, and where members of the team originate.

The entry makes a powerful first impression that Indigenous architecture is a way of being. It sets out that contemporary Indigenous architecture is an embodiment of timeless principles conveying the following: the architect's intentions are guided by the wisdom of the Elders; their conduct of self and to others is done in a good way; their effort is always in the service of others; their design decisions must be respectful of community traditions and protocols; their architecture aligns itself with natural forces and accepts the gifts that Mother Earth and her surroundings have to offer; and their architectural forms are inspired by the spirit of nature.

The diversity of Indigenous architects and designers and their unique insights and approaches to design is woven throughout the exhibition.

The story is told through four thematic "territories."

The "Territory of Sovereignty" conveys that Indigenous nations are living, active and sovereign communities who never gave up their human rights to live on and off of the land. It highlights Indigenous architects and designers' emergence from various regions across Turtle Island as an indicator of the shared historical and contemporary conditions of Canada and USA. Furthermore, it communicates that the land itself lives within Indigenous peoples and they embrace responsibility for its stewardship.

The "Territory of Resilience" communicates the growing resistance of Indigenous peoples towards colonialism; it presents architecture that responds to Indigenous relations to land: historic and contemporary; it speaks about the resilience of Indigenous designers affected by colonization as an effort to revive and create a modern Indigenous architecture; it demonstrates how resilience is grounded in a deep knowledge of their ancestral lands; and finally it demonstrates how they draw on their languages, songs, art, games, spirituality, and the teachings of the Elders as sources of resilience.

The "Territory of Colonization" shows that past abuses of Indigenous peoples were informed by racist policies of genocide and apartheid; it reveals that Indigenous peoples continue to work and live within the harmful legacy of the residential school system and the ideology of the policies that authorized them; it exposes an architecture that was a means to indoctrinate the Indigenous child; it creates and conveys empathy and understanding of how colonialism affected families and the Indigenous future; it tells the story of resilience wherein students carried their traditions throughout their experience at residential school; and it highlights stories as instrumental to the practice and work of Indigenous contemporary architects.

The "Territory of Indigeneity" shows that through their political, historical, and cultural diversity, and their experience of living in urban and rural spaces, Indigenous peoples can make valuable contributions to 21st century architecture and planning. Indigenous architecture's spatial and material expressions are embedded in the landscape; it offers new approaches that can help realign humanity's responsibilities to Mother Earth. The Indigenous world-view understands the shared responsibility people have for the future health of the land; it is a philosophy based on the wisdom of the Elders, which looks toward the continued health of our grandchildren's children.

Presenter

Douglas Cardinal
Architect, O.C., Ph.D. (h.c.), B.Arch, O.A.A., A.A.A., S.A.A., A.I.B.C., A.I.A., NCARB, R.C.A.A., F.R.A.I.C.,
F.R.I.A.S., F.R.S.C. www.djcarchitect.com

As a master-builder, Douglas Cardinal's life is dedicated to creating beautiful, thriving, and harmoniously built environments. Douglas Cardinal's architecture springs from his observation of Nature and its understanding that everything works seamlessly together. His work has defined contemporary Canadian, Indigenous, and organic architecture. Throughout his career Mr. Cardinal has been forerunner of philosophies of sustainability, green buildings and ecologically designed community planning. Born in 1934 in Calgary, Alberta, his architectural studies at The University of British Columbia took him to Austin, Texas, where he achieved his architectural degree and found a life experience in human rights initiatives. Douglas then became a forerunner of philosophies of sustainability, green buildings and ecologically designed community planning. His architecture springs from his observation of Nature and its understanding that everything works seamlessly together. In recognition of such work, Mr. Cardinal has received many national and international awards including: 20 Honorary Doctorates, Gold Medals of Architecture in Canada and Russia, and an award from United Nations Educational Scientific and Cultural organization (UNESCO) for best sustainable village. He was also titled an Officer of the Order of Canada, one of Canada's highest civilian honours, and he was awarded the declaration of being "World Master of Contemporary Architecture" by the International Association of Architects. Douglas Cardinal is one of the visionaries of a new world; a world where beauty, balance and harmony thrive, where client, architect, and stakeholder build together with a common vision.

Curators

Gerald McMaster
Ph.D., O.C. www2.ocadu.ca/research/invcresearch/home

Curator, artist, author, and Tier 1 Canada Research Chair in Indigenous Visual Culture and Curatorial Practice at OCAD University – has over 30 years international work and expertise in contemporary art, critical theory, museology and Indigenous aesthetics. His experience as an artist and curator in art and ethnology museums has given him a thorough understanding of transnational Indigenous visual culture and curatorial practice. Throughout his career, his championing of the mainstream value of Indigenous art, among other things, has led to his being chosen to represent Canada at a few prestigious international events. These include his serving as Canadian Curator for the 1995 Venice Biennale, and more recently as artistic director of the 2012 Biennale of Sydney. McMaster is Plains Cree and a member of the Siksika First Nation. Widely published, his awards and recognitions include the 2001 ICOM-Canada Prize for contributions to national and international museology; in 2005 he received country gave him its highest honour, the Officer of the Order of Canada.

David Fortin
Architect AAA, Ph.D. MRAIC, LEED A.P. www.laurentian.ca/faculty/dtfortin

Raised in the Canadian prairies, David is a Métis architect and academic with special interests in the relationship between design culture and Indigenous peoples, as well as speculative architecture, including Indigenous and non-Indigenous science fiction and the projected impacts of climate change. He has worked for a number of leading design firms in Calgary, gaining experience on projects of various scales. Since 2005, he has taught architecture in the UK, USA, and Canada, leading undergraduate and graduate courses in architectural design, and theory, and is currently completing a SSHRC funded research project exploring prairie Métis contributions to architectural thinking in Canada. He has taught design studios and courses working with various First Nations communities in Canada, the Northern Cheyenne in the USA, as well as Indigenous communities in rural Kenya. In all of these cases, design is explored in terms of its cultural relevance and long-term benefit to the community and how contemporary technologies and systems can further support this. David is a member of the Métis Nation of Ontario, the RAIC Indigenous Task Force and is the first Indigenous architect to become a director of a Canadian school of architecture.

Turtle Island Architects and Designers

Tamarah Begay

AIA, NCARB, AICAE, CDT, LEED AP BD+C www.ids-a.com

Tamarah Begay is a member of the Navajo Nation (Dine'), raised near Gallup, New Mexico on the Navajo reservation. She received her Master's Degree in Architecture from the University of New Mexico in December, 2004, and has over 12 years of experience working with various Native American Tribes on schools, housing, office buildings, cultural centers and multi-purpose buildings. She is the sole founder of IDS+A, a Navajo Woman Owned architectural firm and the first Navajo Woman Architect. Ms. Begay is an exceptionally talented visionary, uniquely driven to instill cultural identity in all her work and throughout her practice at IDS+A.

Harriet Burdett-Moulton

BA, BEd, BEnvD, BArch, PhD (hc), NWTAA, FRAIC www.stantec.com

A Métis citizen from Cartwright Labrador, Harriet Burdett-Moulton graduated from the Technical School of Nova Scotia in 1976, only the second female to do so. She lived in Iqaluit, Nunavut and other northern communities for over 20 years and was the principal architect with her firm, Burdett-Moulton Architects and Engineers, the first design firm in the eastern Arctic. Her extensive portfolio includes Piquisilirvvik, an Inuit cultural learning facility in Clyde River on Baffin Island and St. Jude's Cathedral in Iqaluit. Her most elaborate project was the seven-year planning of the new town of Natuashish Labrador. She has built over 150 projects in the world's harshest environment.

K. Jake Chakasim

MArch, PhD (candidate – Planning)

Raised throughout Northern Ontario (Omushekwung Territory, Cree), Jake Chakasim is a past recipient of the Architectural Research Center Consortium (ARCC) Jonathan King Medal for 2010-11, an award that acknowledges innovation, integrity and scholarship in architectural and/or environmental design research. Mr. Chakasim's design work explores both traditional and contemporary uses of wood as an innovative and culturally sustainable building material – an approach that not only aims to re-contextualize Indigenous traditions but brings into focus 'form determinants' specific to Indigenous art, architecture and identity practices.

Chris Cornelius

MArch www.studioindigenous.com

Chris Cornelius (Oneida) focuses on the architectural translation of culture; in particular, Native American culture. He is the founding principal of studio:indigenous, a design and consulting practice serving Indigenous clients. Mr. Cornelius was a cultural consultant and design collaborator with Antoine Predock on the Indian Community School of Milwaukee (ICS). ICS won the AIA Design Excellence award from the Committee on Architecture for Education. Cornelius has received numerous awards and honors including the inaugural J. Irwin and Xenia S. Miller Prize; an Artist in Residence Fellowship from the National Museum of American Indian; and multiple wins in the KRob Architectural Delineation Competition

Wanda Dalla Costa

AIA, LEED AP www.RQarc.com

Wanda Dalla Costa, AIA, LEED A.P. is the Visiting Eminent Scholar at the School of Sustainable Engineering and the Built Environment at Arizona State University. Dalla Costa teaches Indigenous Planning, Architecture and Construction. She is a member of the Saddle Lake First Nation and was the first First Nations woman in Canada to become a registered architect. She has spent nearly 20 years working with Indigenous communities. Her company, Redquill Architecture is based in Phoenix, Arizona.

Tammy Eagle Bull
FAIA, NCARB, AICAE www.encompassarch.com

The first female Native American architect in American history, Ms. Eagle Bull is a member of the Oglala Lakota Nation and has nearly 30 years of architectural design and project management experience. She has successfully led large, diverse, multi-disciplined design teams through all project phases. Ms. Eagle Bull believes strongly in the direct relationship between human behavior and the environment. She strives to create environments in which the users will not only function but also thrive.

Daniel J. Glenn,
BArch, SMArchS, AIA, AICAE, NCARB www.7directionsarchitects.com

Daniel J. Glenn, (Crow) AIA, NCARB, is a nationally recognized expert in culturally responsive architecture and in green affordable housing with a focus on work for diverse cultures. Mr. Glenn's work reflects his Crow tribal heritage. He has been featured in the film, Indigenous Architecture/Living Architecture, and four of his tribal projects have been featured in the book, Design Re-Imagined: New Architecture on Indigenous Lands published in 2013 by the University of Minnesota Press. He was selected to be on a national technical advisory team on greening Indian housing for the HUD Sustainable Construction in Indian Country program.

Ryan Gorrie
BFA, MArch, MAA, MRAIC <http://bimaadizi.wixsite.com/ryangorrie>

Ryan Gorrie, an Anishinaabe artist and registered architect with experience in diverse architectural typologies including healthcare, housing, corporate office, recreation, cultural, landscape architecture and master planning. Ryan is a member of Bingwi Neyaashi Anishinaabek (Sand Point First Nation on Lake Nipigon). He is a member of the RAIC Indigenous Task Force.

Raymond Charles Gosselin
BEDS, MArch www.rgal.ca

Raymond Charles Gosselin is an architect of Métis, First Nation (Dakota), and German descent. Ray is a member of Muscowpetung Saulteaux Nation and the Métis Nation of Saskatchewan. Since graduating from the Technical University of Nova Scotia in 1988, Mr. Gosselin has 30 years of architectural experience, including 10 years of facility management experience with the First Nations University of Canada, the University of Regina, and the University of Alberta. He is currently president and principal of Red Cloud Architecture. For 5 years Mr. Gosselin has served on Council for the Saskatchewan Association of Architects (SAA) and was the SAA's first Indigenous President.

Matthew Hickey
BDes, BEd, MArch, OAA, MRAIC, LEED AP www.tworow.com

Matthew Hickey is Mohawk from the Six Nations First Nation and is a licensed architect with 12 years of experience working in an on-reserve architecture firm. He received his Masters of Architecture from the University of Calgary and his Bachelor of Design from Ontario College of Art and Design University (OCAD U), winning both the Alberta Association of Architects Presidents Medal and the Medal for Best Thesis, respectively. Mr. Hickey's focus is on regenerative design – encompassing ecological, cultural, and economic principles. His research includes Indigenous history and the adaptation of traditional sustainable technologies to the modern North American climate. He currently instructs at OCAD U, for the OAA and the Canada Green Building Council.

Brian Porter
BArch, OAA, MRAIC, NCARB www.tworow.com

Brian Porter of the Oneida Nation hails from Six Nations of the Grand River. He has been a business leader for many years, designing and overseeing the construction of projects for First Nation communities across Canada and the United States. He has demonstrated success in designing culturally appropriate projects for these communities and has worked to maximize the participation of First Nation skills and

trades. His firm, Two Row Architect, promotes meshing traditional ideologies and symbols into current building technology while actively promoting the creative and environmentally conscious use of building materials.

Ouri Scott
BA, MArch, MRAIC, Architect AIBC www.urban-arts.ca/our-scott

Ouri Scott, is a Tłı̨ch̨ Dene architect originally from the Northwest Territories, who currently lives and works in Vancouver and thanks the sk̨w̨x̨w̨ú7mesh, sel̨l̨w̨it̨ul̨h, and x̨m̨əθk̨"əy̨əm for allowing her to live on their territories as an uninvited guest. As a designer, Ms. Scott looks to develop a modern design language to react and respond to contemporary First Nations culture. Her recent work includes an award-winning concept for a net-zero, mixed-use development in Seattle that incorporates renewable energy strategies and intensive vertical farming.

Eladia Smoke
OAA, LEED AP, MRAIC

KaaSheGaaBaaWeak (Eladia Smoke) is Anishinaabekwe from Obishikokaang (Lac Seul First Nation), with family roots in Alderville First Nation, Winnipeg, and Toronto. Practicing architecture since 2002, she founded Smoke Architecture in 2014, and is a Master Lecturer at Laurentian's McEwen School of Architecture. Her career includes principal architect with Architecture 49's Thunder Bay office, and architect with Prairie Architects Inc. Ms. Smoke is on the RAIC Indigenous Task Force 2015-present. She was a board member at Urban Shaman Gallery of Contemporary Aboriginal Art from 2010-14, and a committee and council member with the Manitoba Association of Architects 2011-2014.

Patrick Stewart
Architect AIBC, LEED AP www.patrickstewartarchitect.com

Patrick Stewart, PhD is a member of the Killerwhale House of Daaxan of the Nisga'a Nation. His Nisga'a name, Luugigyoo, means "calm waters." After obtaining his first professional degree in 1983, Mr. Stewart was the first architect of First Nations ancestry to own and operate an architectural firm in B.C. (1995) and the first person of First Nations ancestry elected as President of the Architectural Institute of British Columbia. Mr. Stewart is Chair of the Provincial Aboriginal Homelessness Committee in BC and Chair of the RAIC Indigenous Task Force. His company, Patrick R Stewart Architect is based in Sto:lo traditional territory near Chilliwack, BC.

David Thomas
BEnvD, MArch www.davidgordonthomas.com

David G. Thomas received a Master of Architecture and a Bachelor of Environmental Design from the University of Manitoba in 2007. Since, he has been involved in creative projects throughout Manitoba including participating on the design team for Migizi Agamik Student Centre at the University of Manitoba. He has designed and completed installations at Canadian Museum for Human Rights and Manitoba Hydro building in downtown Winnipeg. Mr. Thomas is Ojibwe from Peguis First Nation and has spent much of his time mentoring and speaking to First Nation youth about design and the self-expression through the arts.

Alfred Waugh
MRAIC, Architect AIBC, LEED AP www.formline.ca

Alfred Waugh is a member of the Fond Du Lac (Denesuline) Nation of northern Saskatchewan, Canada, Treaty 8. His firm, Formline Architecture is located in West Vancouver with clients throughout the Northwest Pacific Region. The studio specializes in working on environmentally responsible and culturally sensitive projects that reflect and reinforce the values and visions of the client. Many of the firm's projects entail working with traditional artists of the region to embed cultural symbolism within the design. Mr. Waugh constantly strives to balance cultural sensitivity and environmental responsibility through the use of sustainable technologies and renewable resources.

ACKNOWLEDGMENTS

Official Canadian participation in the 2018 Venice Architecture Biennale is coordinated and generously supported by the Commissioner the Canada Council for the Arts, and the Government of Canada. Key Institutional supporters include the Canadian Museum of History, Laurentian University, OCAD University and the Royal Architecture Institute of Canada.

We wish to extend our gratitude to the many sponsors and partners who have helped to make this project a reality. We extend our special thanks to The Barry and Laurie Green Family Charitable Trust, Westbury National, Pamela and Paul Austin, Humber College Institute of Technology & Advanced Learning and The Mustard Shop for their generous contributions.

About the Commissioner:

The Canada Council for the Arts

The [Canada Council for the Arts](#) is Canada's national public arts funder. We champion and invest in artistic excellence so that Canadians may enjoy and participate in a rich cultural life. In 2015-16 we allocated \$157.4 million dollars towards artistic creation and innovation through our grants, prizes and payments. We also conduct research, convene activities and work with partners to advance the sector and help embed the arts more deeply in communities across the country. We are responsible for the [Canadian Commission for UNESCO](#) which promotes the values and programs of UNESCO to contribute to a more peaceful, equitable and sustainable future for Canadians. The [Canada Council Art Bank](#) operates art rental programs and helps further public engagement with contemporary arts.

canadacouncil.ca

About our Institutional Partners:

Royal Architectural Institute of Canada (RAIC)

The Royal Architectural Institute of Canada (RAIC) is the leading voice of architecture and its practice in Canada. Its mission is to advocate for excellence in the built environment, demonstrate how design enhances the quality of life, champion sustainability, and promote responsible architecture in addressing important issues of society.

Members include registered architects, interns, designers, academics, retired practitioners, associates, and students.

The RAIC administers Canada's largest architectural awards program and an annual conference. It provides practice support, professional development, and continuing education, and produces the Canadian Handbook of Practice.

The RAIC works to influence national policy decision makers and shape public discourse on causes to do with the profession and the built environment, as well as to raise the profile of architects and architecture.

Committees and task forces include RAIC Emerging Practitioners, RAIC Indigenous Task Force, Age-Friendly Housing Options Task Force and the Committee on Regenerative Environments.

Laurentian University

The McEwen School provides an immersive educational experience that conveys the inherent necessity of pairing technical expertise with a full understanding of the spirit of landscapes, and the people who inhabit them, in order to design smart, sustainable and functional buildings. As the 12th School of Architecture in Canada, the McEwen School was conceived as a venue for students from the North to

be able to study architecture in their region. The McEwen School is housed in a magnificent new \$45 million complex in downtown Sudbury designed by LGA Architectural Partners totaling 72,000 sq. ft. including two century-old repurposed buildings formerly owned by CP Rail and CP Telegraph, and a final phase of 52,000 sq. ft. The philosophy of the McEwen School is founded upon pride of place. It is an unfolding experiment in emerging pedagogies and diverse cultures. Gathering a faculty and student body that are French, English, Métis and Anishinabek reflects Laurentian's unique purpose to offer an outstanding university experience, in English and in French, with a comprehensive approach to Indigenous education.

OCAD University

OCAD University (www.ocadu.ca) is Canada's university of the imagination. The university, founded in 1876, is dedicated to art and design education, practice and research, and to knowledge and invention across a wide range of disciplines. OCAD University is building on its traditional, studio-based strengths, adding new approaches to learning that champion cross-disciplinary practice, collaboration and the integration of emerging technologies.

Canadian Museum of History

Located in the country's national capital region, and housed in an iconic building designed by renowned architect, Douglas Cardinal, the Canadian Museum of History is Canada's national museum of human history. With an average annual attendance of 1.2 million visitors, the Museum's role is to enhance Canadians' knowledge, understanding and appreciation of events, experiences, people and objects that reflect and have shaped Canada's history and identity, while also enhancing their awareness of world history and cultures. It is one of Canada's oldest public institutions and a respected centre of museological excellence, sharing its expertise in history, archaeology, ethnology and cultural studies both within Canada and abroad.

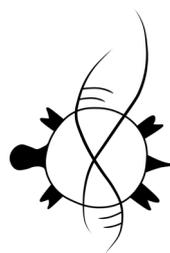
In 2017, the Museum opened its groundbreaking Canadian History Hall. Designed in consultation with Mr. Cardinal, the Hall presents Canada's national story from time immemorial to the present day, and is the largest, most comprehensive and most inclusive exhibition on Canadian history ever created.

Patronage

UNCEDED: Voices of the Land has received the distinguished Honorary Patronage of the Honourable Elizabeth Dowdeswell, Lieutenant Governor of Ontario who celebrates the achievement of Indigenous initiatives.

Media

Media sponsorship is generously provided by The Walrus, Canadian Architect and Azure Magazine.



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Official Canadian participation at the 2018 Venice Architecture Biennale is coordinated and generously supported by the Commissioner the Canada Council for the Arts, and the Government of Canada.

La participation officielle du Canada à la Biennale d'architecture de Venise 2018 est coordonnée et soutenue par le subventionnaire principal le Conseil des arts du Canada ainsi que le gouvernement du Canada.

La partecipazione ufficiale del Canada alla Biennale d'Architettura 2018 è coordinata e generosamente finanziata dal Commissario, il Consiglio delle Arti del Canada, e dal Governo del Canada.

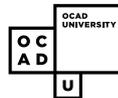
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Douglas J. Cardinal and the UNCEDED team wish to thank our generous donors and supporters who were critical to making this project a reality.

Douglas J. Cardinal et l'équipe de UNCEDED souhaitent remercier leurs généreux donateurs et sympathisants qui ont joué un rôle crucial dans la réalisation de ce projet.

Douglas J. Cardinal e tutti i membri del Team UNCEDED desiderano ringraziare i loro generosi finanziatori e sostenitori che hanno svolto un ruolo essenziale nella realizzazione di questo progetto.

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ON LINE PRESS MATERIAL

Download the following materials and updated content on the UNCEDED press page:

www.unceded.ca/press

- Exhibition publication (including essays from each of the architects and designers) available in English and French
- Biographies and headshots of the architects and designers available in English, French, Italian
- Press release available in English, French and Italian
- High-resolution images of the exhibition

PRESS CONTACTS

To book press tours or set up interviews during press days and with regards to any press material queries:

UNCEDED: Voices of the Land

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For press queries and assistance from May 26th to November 25:

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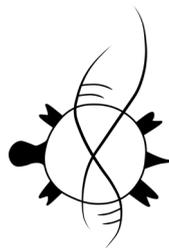
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