

FEATURES



Video Report: Rebecca Belmore's Bodies of Survival

AUGUST 12, 2014

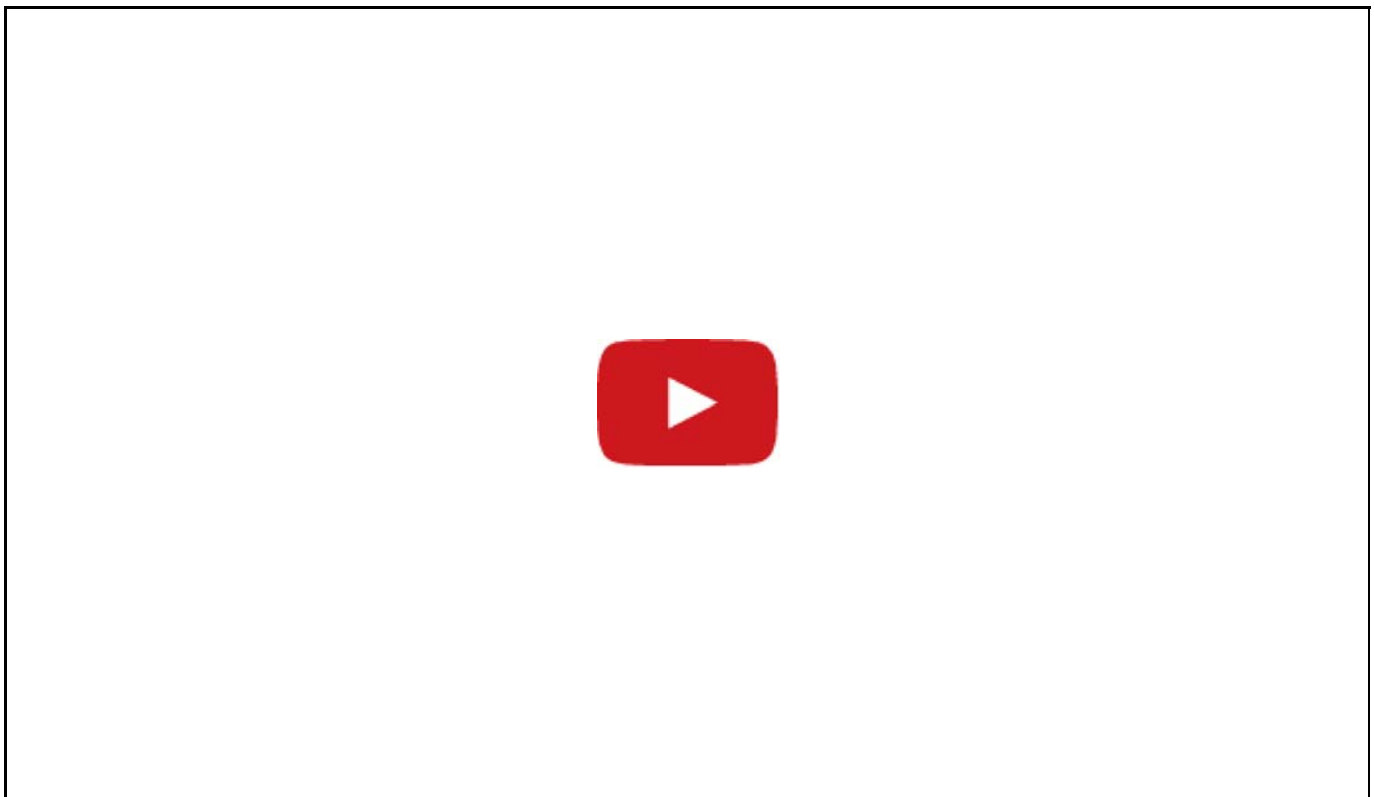
BY [CANADIAN ART](#)

Canadian Art editorial resident Natasha Chaykowski discusses the powerful works of Rebecca Belmore at the Justina M. Barnicke Gallery.

In this report—viewable by clicking on the **Video** icon above—*Canadian Art* editorial resident Natasha Chaykowski visits “[KWE: Photography, sculpture, video, and performance by Rebecca Belmore](#)” at the [Justina M. Barnicke Gallery](#) in Toronto.

As Chaykowski notes in the video, the term *kwe* is the Anishinaabe word for woman. Notably, Belmore's work suggests how the bodies of women, Aboriginals and artists are neglected (and sometimes even disappeared or eliminated) by the powers that be. At the same time, however, it indicates that many such bodies manage to endure as a record of violence, and of survival of violence.

Two works in particular demonstrate these themes in Belmore's exhibition: The large print *sister* hung in windows in Vancouver's Downtown Eastside in its original showing, and it referenced the large numbers of Aboriginal women gone missing in that neighbourhood. The sculpture *Ayum-ee-aawach Oomama-mowan: Speaking to their Mother*, a large megaphone which was shown outside of the gallery in Toronto and elsewhere, invited members of the public to speak directly to the land and water.



To see these and other works in the exhibition, which was curated by Wanda Nanibush, click on the **Video** icon above.