

GALLERY 101
September 20 - October 25, 2025

Jaime Morse
Curated by Jason Baerg

Tânte Ohci

Co-presented with Asinabka and Sushkitew



GALLERY 101
SEPTEMBER 20 - OCTOBER 25, 2025

Tânte Ohci — Hey Native, where you from?!

CURATORIAL STATEMENT BY JASON BAERG

Jaime Morse employs humor as a form of medicine in this profound installation that is visually captivating, joyful, and deeply tender. Beneath this protective layer, we are invited into an important conversation. Is she also provocatively questioning whether you truly belong in our Indigenous community? Yes! That is an absolutely fair question today.

In Indigenous communities, it is common to ask the question, 'Where are you from?' Without prompting, many Indigenous peoples give that information; it is just a natural way to introduce ourselves to each other. It enables us to share a better understanding of where and who we are from when we meet. Jaime Morse situates this question critically at a vital moment, as institutional accountability, our Indigenous arts community and cultural safety are paramount. We have seen pretindians rise and our identities, and traditional intellectual cultural property appropriated, consumed and exploited in ways that are beyond harmful - it literally further displaces generations of healing as we try to rebuild our nations.

It is undeniable that Métis people have historically faced displacement and marginalization, which compels us to take action in safeguarding and supporting our champions. Our artists and cultural workers play a crucial role in creating safe spaces for healing, growth, rebuilding, and often reclaiming positions that influence our futures and our inherent place within the Indigenous community. Métis people have suffered as much as any Indigenous nation. Unfortunately, much of our large population lack a place to anchor their culture due to historical issues like fraudulent land script processes and road allowance removals. According to the 2021 Canadian census report, there are 624,215 Métis citizens, making up 34.5% of the Indigenous population across these lands. This is why fostering this discussion is so vital.

Jaime Morse, of Buffalo Lake Métis Settlement, is a source of pride and holds a wealth of knowledge in our greater Métis art community. She has been generously hosting place-based teaching for Indigenous and settlers in profound ways while holding responsibility to her family, community and Nation as an Educator of Indigenous Programs & Outreach at the National Gallery of Canada.

This exhibition is created with deep reflection and intention as she activates family objects and images. Beadwork and fishscale adornments traverse through space with genuine affection, enhancing very intimate photos of kin. She grounds us in physical relationships as we enter the space, welcomed by "Weathered Love," made of reclaimed wood that was gifted to her by her father, Randy Mercier, as the artist states, "purchased a sawmill with compensation from harmful institutions".

Jaime's dynamic approach to installation takes us deeper into the space as she utilizes multiple Polaroid photographs cantilevered against the wall, reinforcing our physical connections to the support mechanisms in the work "Where I Lean." Time and continuity dance as she shares humorous and poignant intimate stories, creating a mobile of her family tree. She does this with care, hinting at themes of pride, joy, and vulnerability.

Green symbolizes life and hope on a wall painted in this colour, where "tânitê nihtâ-pimipahtân / From where I carry forward" features two large photographs. Accompanied by handmade and beaded accessories, these pieces animate family while opening up new possibilities for installational approaches to time, utility, and ancestral images.

Jaime's father plays a prominent role in this homage to family, as she presents a handmade gifted basket and video footage of him fishing, prominently displayed on the Southwest wall. She also evokes imagination by referencing media that point to the galaxy, star ancestors, and our broader relationship to the cosmos.

Jaime Morse is a cherished Métis community member and a fearless voice in the Indigenous arts community, advocating for her people with a megaphone while presenting poetic, sensitive artwork with great care, respect, and sensitivity. It has been an honour to help support this important exhibition.

Cover:

Polaroid photo surrounded by naturally dyed whitefish scales

Photo: Jaime Morse



Installation view, Gallery 101
Photo: Shelby Lisk



Where I Lean
Polaroid photos, mini watercolour painting on canvas, and beadwork on 12-foot shelf
Photo: Shelby Lisk

Exhibition Statement

By Jaime Morse

Tânte Ohci—“*where from?*” in Nehiyawak—grounds this exhibition in the relational nature of Indigenous identity. More than a question, it is an invitation to reflect on how connections to land, family, and community shape who we are. Through dance, storytelling, and visual practice, Jaime Morse’s works in this exhibition carry Cree-Métis memory and presence into contemporary spaces. Rooted in kinship and cultural continuity, Tânte Ohci asks us to consider how we each carry our origins, and how those ties inform the ways we create, move, and belong today.

Jaime Morse is a Cree-Métis artist, cultural dancer, curator, and storyteller from northern Alberta, based in Ottawa since 2000. She is the founder of Indigenous Walks and the first Educator of Indigenous Programs and Outreach at the National Gallery of Canada. Her work spans performance, visual arts, and advocacy, with a special focus on Métis jigging, fish scale art, and community-based Indigenous cultural education.





Weathered Love

Reclaimed wooden plants embedded with photographs and wrapped in English blankets.

Four reclaimed wooden planks, embedded with Polaroids and wrapped with floral fabrics from England. The weathered boards honour the artist's father, who ran a sawmill that he purchased with compensation he received from harmful institutions he was forced to attend as a youth. From that sawmill, he created lumber that sustained his community and offered work to those often overlooked. His ingenuity—crafting strong structures with interlocking joints and minimal nails, drawn from experience rather than formal schooling—shows in the boards. The floral fabrics trace ancestral threads to England through the artist's son's lineage and maternal grandfather, while the photographs speak of the land as home, sustenance, and identity. In its weathering, the work embodies the enduring resilience of land, labour, and love across generations.

Photos: Shelby Lisk



Where I Lean

Polaroid photos, beadwork, and watercolour painting on mini canvas on 12-foot shelf

A long shelf holds Polaroid photographs of those who form the artist's support network. Family, friends, neighbours, medical and emotional care providers, and community members are all represented, honouring the diverse relationships that have sustained her life and work. Together, the images form a collective portrait of care and resilience. This work expands the understanding of ancestry to include chosen and lived kinship, showing that survival and belonging are carried not only by bloodlines, but also by networks of support woven across time and community.

Photo: Shelby Lisk



Where I Lean (details)

Polaroid photos, beadwork, and small canvases on 12-foot shelf

Left: A Polaroid photo of Jaime with exhibition curator Jason Baerg

Right: Jaime's son exploring the photos with a friend at the exhibition vernissage

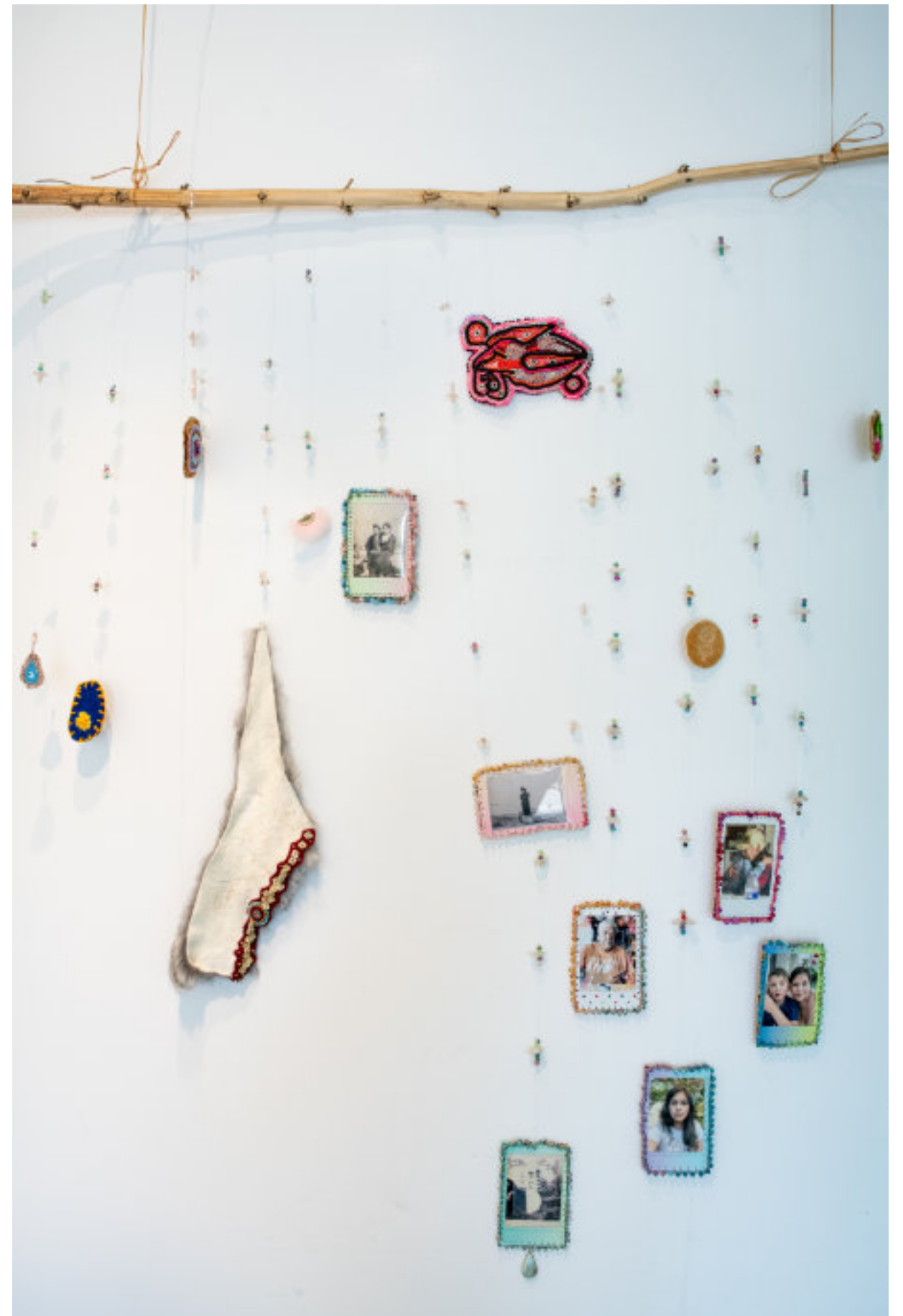
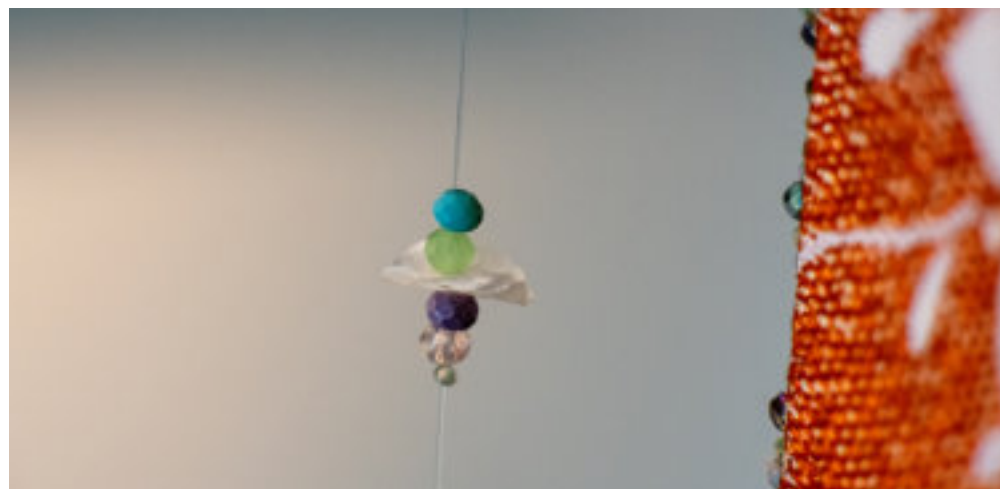
Photos: Shelby Lisk (left) and Kristina Corre (right)



Suspended Origins
Rooted Load
 Cannabis plant stick, embellished
 Polaroid photographs, fishscales,
 moosehide, beadwork, fabric,
 jewelry hardware, and beading
 thread

A mobile installation hanging
 from a stick grown by the artist.
 Polaroids of living and ancestral
 family members are embellished
 with fabrics, fishscales, and
 beads and suspended in strands.
 This work connects lineage,
 memory and place, drawing on
 both fragility and strength.

Photos: Shelby Lisk





Tānitē nihtā-pimipahtān (From where I carry forward)

Family photographs with handmade objects

On the left, a contemporary piece featuring living family members is paired with a beaded flower. On the right, two large reproductions of archival photographs are paired with a beaded pouch and a moose bone scraper. The objects link memory to living practice, showing how stories, survival, and love are carried forward across generations.

Photo: Shelby Lisk



UAP and Portal of Origin

Found branch and video projected onto canvas

Projected onto a hand-painted canvas screen, this work presents video footage of an Unidentified Aerial Phenomenon (UAP). The screen itself is a collaboration between Jaime Morse, Heather Campbell, and Simon Brascoupé, created using acrylic paint applied with a mop and a fan to achieve a fluid, watercolour-like effect that evokes both sky and cosmos. A branch marked with worm holes extends this celestial imagery, bridging earth and sky, matter and mystery. The piece asks viewers to consider presence, perception, and what lies beyond current understanding, blending ancestral knowledge with contemporary encounters.

Photo: Shelby Lisk

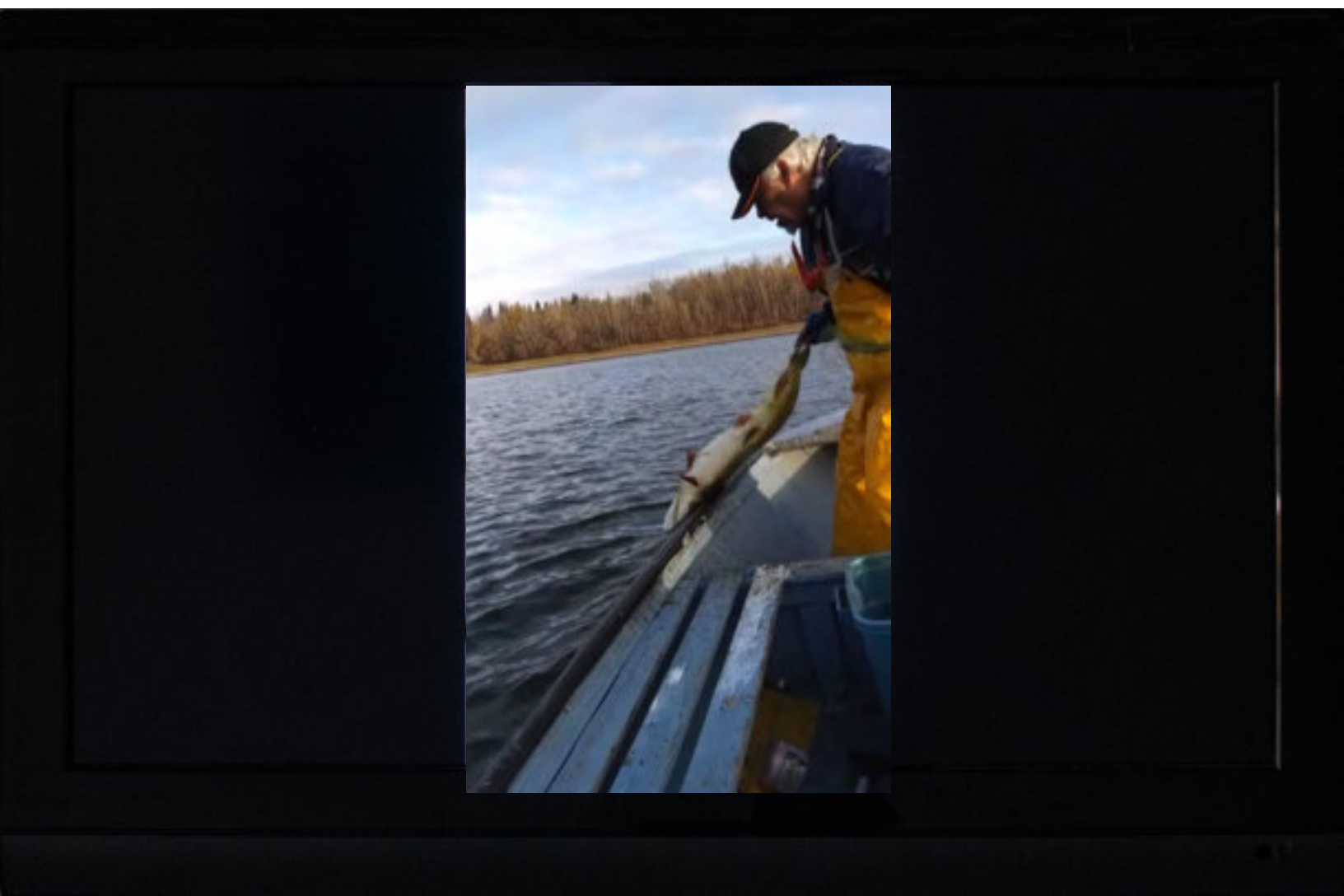


UAP and Portal of Origin (details)

Above: Stills of one of the UAP light sequences captured in the video footage moving from the lower left to the right part of the screen

Background: Detail of the worm hole paths chewed into the branch suspended above the screen

Photos: Kristina Corre



Pulling nets
Video

Video footage shows the artist’s father, Randy Mercier, pulling nets at Beaver Lake, near his home community of Buffalo Lake Métis Settlement. The act of fishing is both livelihood and memory, recalling practices that continue to sustain family and community. More than a record of labour, the work honours intergenerational ties to land and water, showing how knowledge and sustenance flow across time.

Photo: Shelby Lisk



Installation view: *Pulling Nets and Basket* by Randy Mercier
Photo: Shelby Lisk



Basket by Randy Mercier
Wooden strips containing fabric and jars of fishscales

Handwoven by the artist's father, Randy Mercier, this basket reflects both practicality and care. Made from wood strips shaped and bent into form, it draws on the same resourcefulness that defined his work in carpentry and sawmill labour. The inclusion of floral fabric links the basket to familial threads, connecting domestic space and ancestral lineage. Both vessel and story, the basket embodies how everyday objects hold memory, skill, and love.

Photo: Shelby Lisk





Suspended Origins, Rooted Load (detail)

Photo: Shelby Lisk

Making Tânte Ochi

By Jaime Morse

Throughout my life, I have gradually uncovered more about my Métis family—my Kokum, Moshum, and Chapans—whom I grew up alongside, even as generations shifted. My journey has been shaped by my role as a daughter, my connection to my children, and my hope for future generations. Before moving to Ottawa, I lived in my home territory in northern Alberta. I grew up in a community near my grandparents, arriving after many of them had already passed on. My dad spent most of his life in that same community and still resides there. Although I crossed paths briefly with my Moshum, I did not have the chance to know my Kokum or Chapans. Much of what I have learned has come through returning, listening, and allowing time to reveal these connections.

Today, I live, work, and raise my children on Anishinaabe Algonquin Territory. This relationship to place profoundly shapes my understanding of responsibility, kinship, and belonging.

Tânte Ohci emerged from this continual process of returning, listening, and learning, born out of a desire to locate our family story with deeper care and specificity.

The work took shape through journeys back to Alberta—primarily northern Alberta—spending time in Lac La Biche and on the Buffalo Lake Métis Settlement, where my dad lives. Rather than focusing solely on where he lived, I was drawn to the precise places that hold our family history: where he was born, the residential school he attended, the towns he moved through, and the settlement he belonged to before it became officially recognized. Being present in these locations allowed the work to unfold gradually, through observation, memory, and reflection.

During this period of reconnection, I lived off the land with my dad and learned about the plants and materials he uses for art-making, including fish-scale dyes from various berries and roots. We fished, gathered, and spent long stretches together, observing seasonal rhythms and everyday practices. Much of my learning came from witnessing how he connected with the community—through shared labour, conversation, and presence. Fishing became a central way of understanding his relationship to the land, as did time spent around his small sawmill. These moments provided a grounded, lived way of learning shaped by doing, listening, and being together.

This process also included conversations with my aunts and uncles, whose stories and recollections offered dimensions that formal records could never provide. Returning to Lac La Biche meant encountering places like the local museum—institutions that did not exist when I lived there—which prompted reflection on how histories are gathered, remembered, and shaped over time.

I also engaged in a deep exploration of what it means to be a Cree-Métis person from a northern Alberta town and settlement, as shaped by my dad and our family line. Taking time away from full-time work, I gathered years of research, conversations, and lived experience to more fully explore questions I had often asked others in the Métis community. Instead of approaching these questions abstractly, I examined them both inwardly and outwardly—through family, land, and kinship. Tânte Ohci became a way of sitting with questions of ancestry and origin, of who my people are and how kinship is formed and sustained, of relationships to land, and of how family, resilience, and reconciliation are lived across generations. This is how I arrived at Tânte Ohci, and how I understand the deeper meaning behind "Where from?"

One video installation emerged during a weeklong stay with my children on my dad's land at Buffalo Lake. During that time, one of my dad's sawmill workers recorded a UPA moving across the sky. This footage became part of the work, shaped by the quiet, open time we shared on the land.

Bringing my dad to Ottawa on two occasions became another meaningful thread within the project. One visit echoed an earlier moment in his life, when he attended a Sixties Scoop Gathering in Ottawa, made possible through sponsorship for which we remain deeply grateful. On another occasion, he travelled to visit me while also working at the National Gallery of Canada during Ábadakone, which supported his stay. These moments of shared presence across generations helped anchor the work in relationship and continuity.

The process of making Tânte Ohci unfolded alongside profound family experiences. It included deepening my relationships with my sisters and introducing our children to each other. Soon after, both of my sisters passed away within ten months of each other in 2023 and 2024. These losses were deeply felt, but they are held within the work not as defining events, but as part of a longer rhythm of living, reflecting, and continuing. The project embodies my capacity for patience and return—for staying with complexity, moving through situations over time, and remaining present to relationship, care, and learning as an ongoing practice. It is my hope that future generations may find their own meaningful threads in this exhibition so that, in their own ways, they can continue to carry this work forward.



The artist sharing insights into her work with new and old supporters during the exhibition vernissage

Photo: Kristina Corre

Thank You from Jaime

Thank you to Randy Mercier, who was a significant part of this exhibition. He was excited that the work was happening and is deeply missed, as he was unable to be part of the opening or the run of the show.

Thank you to my auntie Cheryle Mercier for sharing family stories and time with me, and to my uncle Doyle Mercier, our family genealogist, whose knowledge and care continue to ground our histories.

Thank you to Réjean Demers for helping bring many of my ideas into physical form, and for his steady support throughout the process.

Thank you to my children—Riley, Hunter, and Jacob McKenzie, and Bleys Morse—my four children and my muses for this work. Thank you also for all the support. This is all for you.

Thank you to Gallery 101 for their administrative guidance and installation support. Thank you to Asinabka for the opportunity to present this work during a special time, and to Shushkitew for believing in the work I do as a member of the Métis artistic community. Thank you as well to SPAO for creating a special event that allowed this work to be shown.

Finally thank you to Jason Baerg who had the idea and faith to help me create and construct an exhibition on Cree-Michif identity. Kinanaskomitin.

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Exhibition opening activation

Polaroid photographs taken during the exhibition vernissage by Julian Elis Nguyen and placed on the refrigerator at Gallery 101, capturing new and old supporters of Jaime's practice.

Photo: Kristina Corre

Jaime Morse is a Cree-Métis cultural dancer, curator, visual artist, and storyteller from northern Alberta. She grew up in the mixed Métis community of Lac La Biche, AB with her German mother and her father from Buffalo Lake Métis Settlement, part of the Métis Settlements General Council (MSGC). Since 2000, Jaime has lived, worked, and raised her children on Anishinaabe Algonquin Territory, also known as Ottawa.

She is the founder and owner of Indigenous Walks, a walk-and-talk tour through downtown Ottawa from an Indigenous perspective that explores monuments, landscape, architecture, and art. Since 2014, these tours have invited thousands of participants to see the city through a new lens. Jaime has also worked at the National Gallery of Canada since 2013, where she is the first Educator of Indigenous Programs and Outreach.

As a performer, Jaime learned Métis jigging from Pauline Huppie-Parsons, Daryl Gardipy, and Bruce Sinclair, later co-founding Jig on the Fly and then Jaime and the Jiglets with her three children. She went on to form Prairie Fire once her children became professional Métis jiggers, with one of their most significant performances held at the Space and Aviation Museum for the Presidential visit of Joe and Dr. Jill Biden alongside Canadian leaders.

Jaime is also a strong advocate for Métis fish scale art, sharing this practice with new generations of Métis artists. Her international work has taken her to UN forums on Indigenous rights, state visits with the Governor General, and Indigenous conferences worldwide.

[instagram.com/indigenouswalks](https://www.instagram.com/indigenouswalks)
[instagram.com/prairiefirejigs](https://www.instagram.com/prairiefirejigs)

Jason Baerg is a registered member of the Métis Nations of Ontario and serves his community as an Indigenous curator, educator, and visual artist. Recent curatorial projects include exhibitions with Toronto's Nuit Blanche and The University of Toronto. Baerg graduated from Concordia University with a Bachelor of Fine Arts and a Master of Fine Arts from Rutgers University. He currently is teaching as the Assistant Professor in Indigenous Practices in Contemporary Painting and Media Art at OCAD University. Dedicated to community development, he founded and incorporated the Metis Artist Collective and has served as volunteer Chair for such organizations as the Aboriginal Curatorial Collective and the National Indigenous Media Arts Coalition. Creatively, as a visual artist, he pushes new boundaries in digital interventions in drawing, painting and new media installation. Recent international solo exhibitions include the Luminato Festival in Toronto, Canada, the Royal Melbourne Institute of Technology in Australia and the Digital Dome at the Institute of the American Indian Arts in Santa Fe, New Mexico. Baerg has adjudicated numerous art juries and won awards through such facilitators as the Canada Council for the Arts, the Ontario Arts Council and The Toronto Arts Council.

jasonbaerg.ca

Tânte Ohci was co-presented with Asinabka and Shushkitew



Asinabka Film & Media Festival is a Indigenous-run, artist-centred, not-for-profit organization that showcases contemporary and innovative Indigenous arts. They support a diverse range of Indigenous-made film, video, media art, music and performance, in a variety of genres and formats, that reflect the realities, experiences, struggles, cultures, and languages of Indigenous peoples in Canada and abroad. They strive to create a welcoming, fun, and accessible atmosphere for all guests, and see their festival as a gathering space for the Indigenous film and arts community.

Asinabka Festival is located in Ottawa on the unceded and unsundered territory of the Algonquin Nation. The Festival is a key cultural event in the City of Ottawa, in Eastern Ontario, and one of only a few arts presenters in the region that solely focuses on supporting and presenting Indigenous artists and Indigenous content.

asinabkafestival.org
[instagram.com/asinabka](https://www.instagram.com/asinabka)



Shushkitew Collective : *shushkitew* means Ablaze in Michif, to reference a sacred flame, the East where ceremony begins and a fire in motion.

Shushkitew Collective formed in 2020 with the goal of advancing Métis self-determination and flourishing in the arts through forms of gathering, knowledge sharing, research and advocacy. We have come together as artists, curators, writers, and educators to address the systemic inequities that have led to the underrepresentation and misunderstanding of Métis art and culture within the Canadian art system. We aim to build capacity for our artists and cultural workers, and to support intergenerational dialogue and learning toward engendering Métis futurity.

The founding members of Shushkitew Collective are Jason Baerg, Rhéanne Chartrand, Tarah Hogue, Jaime Morse and Dr. Michelle McGeough.

shushkitew.com



GALLERY 101 is a non-profit artist-run-centre

Gallery 101 honours and respects the original people of the territory we currently occupy: unceded and unsundered Anishnaabe-Aki who have been living, working, and caring for this land since time immemorial.

Gallery 101 exhibits contemporary visual, media, and performance arts that explore self-representations of decolonizing, feminist, intersectional counter-narratives.

We acknowledge support from our sponsors: The City of Ottawa, the Ontario Trillium Foundation, Canada Council for the Arts, and Ontario Arts Council - an agency of the Government of Ontario; as well as our project partners, members, and all our relations.

G101.ca/become-member

Catalogue design by G101/Kristina Corre