

Butterfly Grid

Susan Point's Butterfly Grid is the piece that determined the focus of my project. I had yet to decide upon the portrayal a 'specific' social issue in art when I saw her exhibition. After my visit to the Vancouver Art Gallery, I had a clear vision of the focus of my work, being the portrayal of residential schools and their severe impacts on Indigenous peoples through art, such as Susan Point's *Butterfly Grid*. This mixed media piece is probably one of the most powerful works of art I'd ever come across, evoking strong emotion. It definitely stood out amongst the other pieces, that were mostly spindle whorls carved from cedar and prints on paper. This piece doesn't simply depict a historical event, as the impacts and consequences of the residential school system spreads into the present, which is portrayed in this piece.



Residential School Dirty Laundry



Sienkiewicz, Karol. 2016. *Unceded Territories*, MOA, Vancouver, BC. *Karol Sienkiewicz*. By Lawrence Paul Yuxweluptun. Web. 15 Apr. 2017. <<https://sienkiewiczkarol.org/tag/salvador-dali/>>.

I decided to incorporate Lawrence Paul Yuxweluptun's *X* in my research, as I had previously decided to focus on the portrayal of residential schools in works created by Indigenous artists who had personally been through or affected by the residential school system. I thought this piece in particular, alongside the residential school children portraits, was an extremely powerful piece. It immediately provokes an emotional response in the viewer, due to the chosen use of media. Not only is this piece in the form of a crucifix, but it consists of children's underwear, representing the horrific sexual and physical abuse thousands of Indigenous children were forced to endure whilst at residential school.



Yuxweluptun, Lawrence Paul. *Residential School Dirty Laundry*. 2013. *Unceded Territories*, MOA, Vancouver, BC. *The Georgia Straight*. VANCOUVER FREE PRESS, 6 May 2016. Web. 10 Apr. 2017.