



Please find below enclosed in this email package, a full submission from artist Jordan Bennett to the Cambridge Recreational Complex.

This PDF contains:

- **Artwork Statement**
- **Site-Specific Concept**
- **Curriculum Vitae**
- **Confirmation of budget adherence with rough budget allocations**

Please do not hesitate to contact me, if you require additional information.

Sincerely,

Jordan Bennett
101 Abbey Rd, Stillwater Lake
NS, B3Z 1R1
(902) 223-4440
<https://www.jordanbennett.ca/>
studio@jordanbennett.ca

Artwork Statement

For the Cambridge Recreational Complex sculptural integrated artworks, Jordan Bennett proposes a new artwork which focuses on themes of community and interspecies connectedness, through Mi'kmaq visual culture. The work is a site-specific ceiling-suspended work including Mi'kmaq ancestral and contemporary designs. It will reimagine materials by using silk, recycled plastic, lighting and grey stone from the region into a hanging artwork consisting of: 7 printed silk spirals interspersed with unique stone and 3D printed forms. The spiral is found in Mi'kmaq petroglyphs and is often used in Bennett's paintings to represent the galaxy. The spiral also represents the elements of what makes life possible scientifically, as in the double helix, but also the perpetually unwinding of water flow, human and non-human life, and plant-animal relations. The spiral proposes a macro view of how all is related to one another, and practically about the exchange that happens when a person imprints themselves on each gathering space as they enter or leave from the natural world. The proposed work combines those designs with new technology and materials, and flips the dimensional view from a 2-dimensional graphic found in traditional Mi'kmaq motifs to a 3-dimensional experience for the individual.

Jordan Bennett explores Mi'kmaq visual culture including petroglyphs, pictographs, porcupine quillwork and textiles to add contemporary discourse to the ongoing dialogue of Mi'kmaq visual and cultural traditions. Though not always directly challenging colonial perceptions of Indigenous histories and presence, his work lends itself to discussions regarding contemporary Indigenous realities within urban and rural communities. Bennett often works in a variety of materials such as quillwork, wood, painting, mural art and multi-media, creating uncommon combinations to create a new narrative or way to explore an old story. All aspects of his practice aims to create a welcoming environment where a dialogue between the viewer and the work can form spanning culture and generation. Each work allows the artist to further explore how he positions himself within his culture and community, by analyzing Mi'kmaq visual language through the cultural connections to ancestral objects.

Artwork Statement

The hanging spirals for the work will be made of printed silk panels that resemble a curved staircase from the side-profile and a spiral, looking up into the atrium. Onto the silk, Bennett will design and have printed motifs and designs from his visual lexicon inspired by quillwork and petroglyphs that reference traditional teachings and creation stories, in a new revived and regional story for the Cambridge Recreational Complex. Bennett's use of textiles reflects the region's early industrial history, established by the textile industry that flourished in mills along the Grand River.

Other elements completing the visual story are stones from the Cambridge region, as a primary connection to the land the artist is visiting, to honor the host nations of the Neutral, Haudenosaunee and Anishinaabe, as well as the rich history of greystone architecture that Cambridge is known for. Some of these stones will be hung from the ceiling outside the spirals. Other stones will be individually scanned by the artist and 3D printed in clear recycled plastic. These stones will be harvested during a site visit and community consultation, and both will be incorporated into hanging elements of the artwork surrounding the silk spirals to create an echo and emphasis of the land in the work. The lighting component will consist of a small low-maintenance LED light, discreetly installed either inside the spiral or near the 3D printed stone with the purpose to add levity and magical sparkle to the work. By day this artwork will capture the feeling of a nature walk, a light and joyful experience for the viewer, and by night the work will glow from within and twinkle like stars in the sky. This echoes the stories that exist in many indigenous cultures that we come from star dust. Each hanging element will stand alone when viewed from the side, but by navigating the space the visitor will visually rearrange these to create a unique and multi-dimensional experience from any angle. Since these hanging elements can be installed in a site-responsive manner, it will stay within the atrium's 3.5 Meter in height range. All hanging pieces will hang at varying heights, their collective composition in slight motion with the movement of bodies creating air flow in the building, that will perpetually make the artwork anew.



Artwork Statement

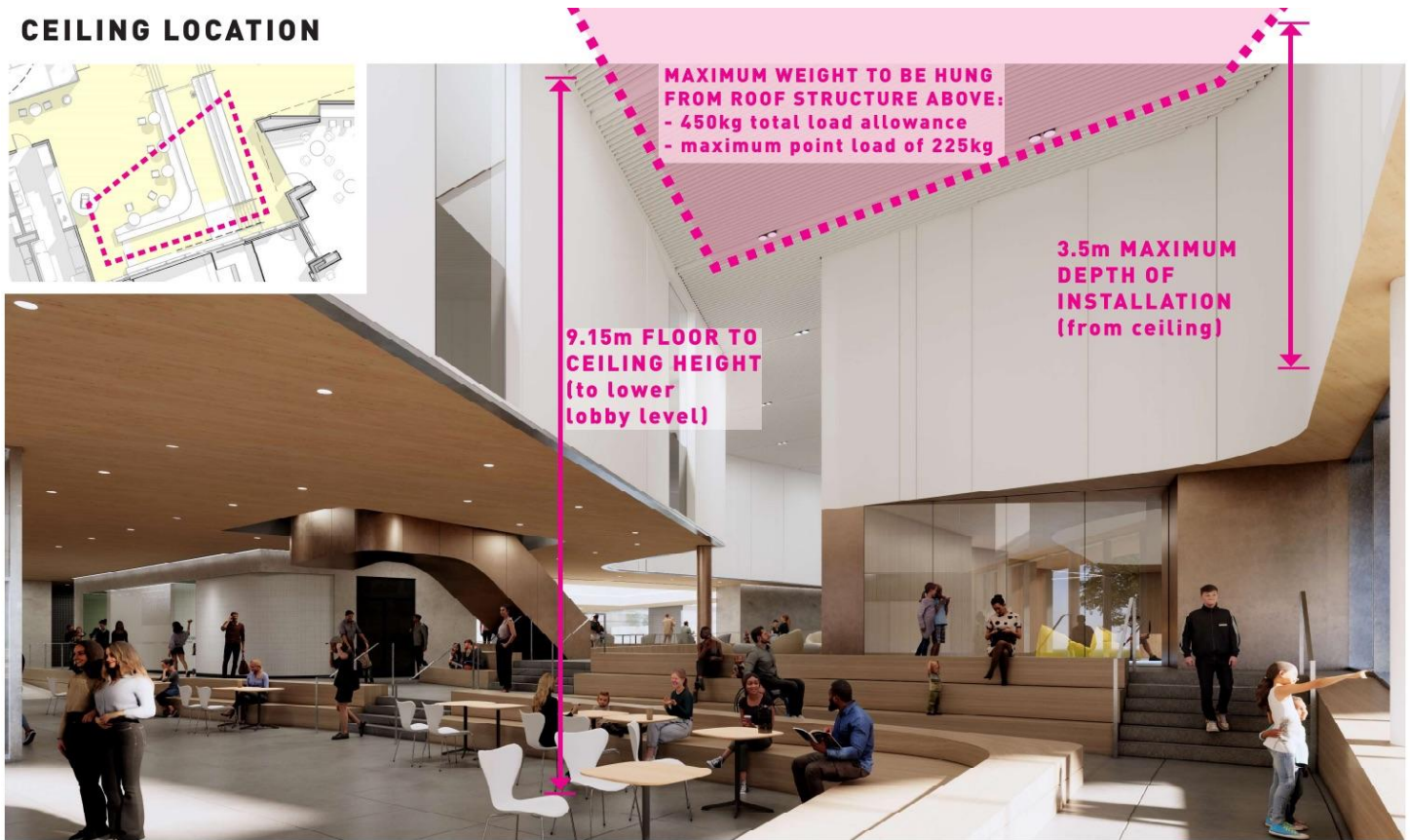
Each silk panel has its own narrative, but when seen together creates an installation that transforms as the viewer circulates the space. When viewed from directly below the shape echoes the snake-like curves used to depict the 'Little Bear' star constellation in the Mi'kmaq petroglyphs. By playing with opacity and reflection and employing a combination of malleable and rigid materials; some that permeate movement while others act as grounding for the artwork, Bennett has given a new dynamic forum for these oral traditions to be told and shared through the hanging sculpture. Bennett's aesthetic is as original as it is relational. He pays tribute to a design aesthetic inherited over generations from ancient marks on stones, to the basketry and quillwork color and designs used to inspire new aesthetics. Together these hanging pieces will evoke cultural markers of the past, and a most important playful approach to bridging the exterior with the interior, the natural with the person-made material.

Jordan's sculptural works are a reference to mobiles as an act of play, and to reflect the motion of the people who will be moving through the space, the passing and imprinting of their stories on the space. The opportunity to explore this sculptural work brings the artist back to his roots of training as a sculpture artist, and is an opportunity for him to revisit sculpture in a new phase of his practice – to take a step towards a new body of interactive work in public spaces. Over the past decade Jordan Bennett has observed various pieces of quillwork in archives online, in historical texts and have had the honour of visiting them in museums nationally and Internationally. It's through these visits and time spent with cultural objects of his home territory that he has begun to further explore the design, symbolism and history of these intricate and beautiful art forms.

Each new artwork is focused on connecting and visiting with this visual language, remembering and reimagining the artist's relations to each other, to Indigenous histories and with the land. The multi-media installation combines both traditional material and new technologies to construct an artwork that creates a visual link to Mi'kmaq ways of being and understandings of the known universe and the artist's place in it by presenting a visual conversation exploring Mi'kmaq creation stories.

Cambridge Recreational Complex - Atrium

CEILING LOCATION



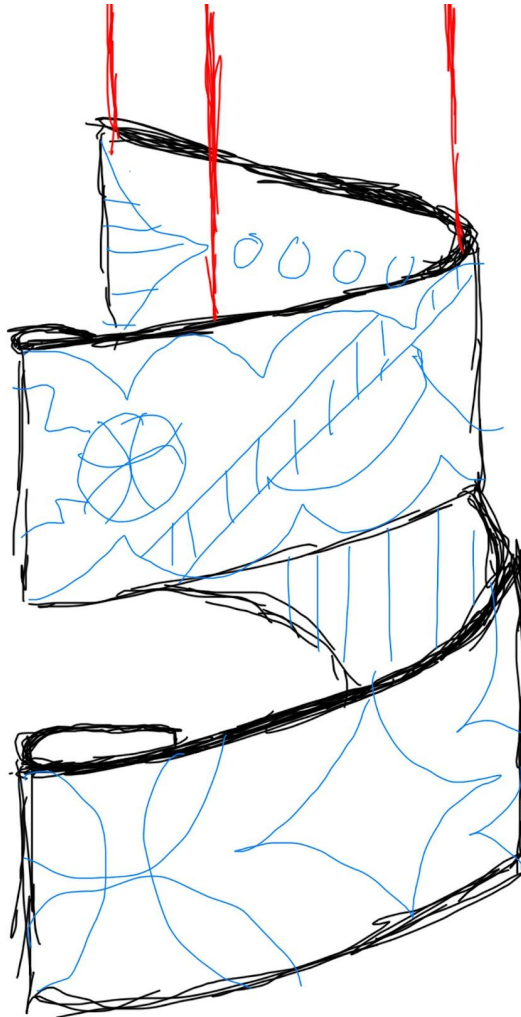
Artist Inspiration - Shape and Material



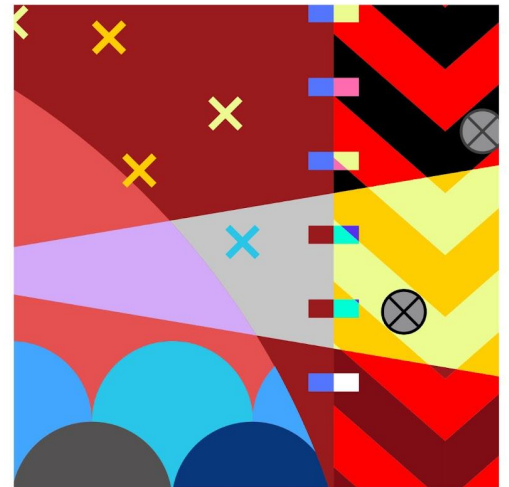
Site Specific Concept



3D test



Sketch example

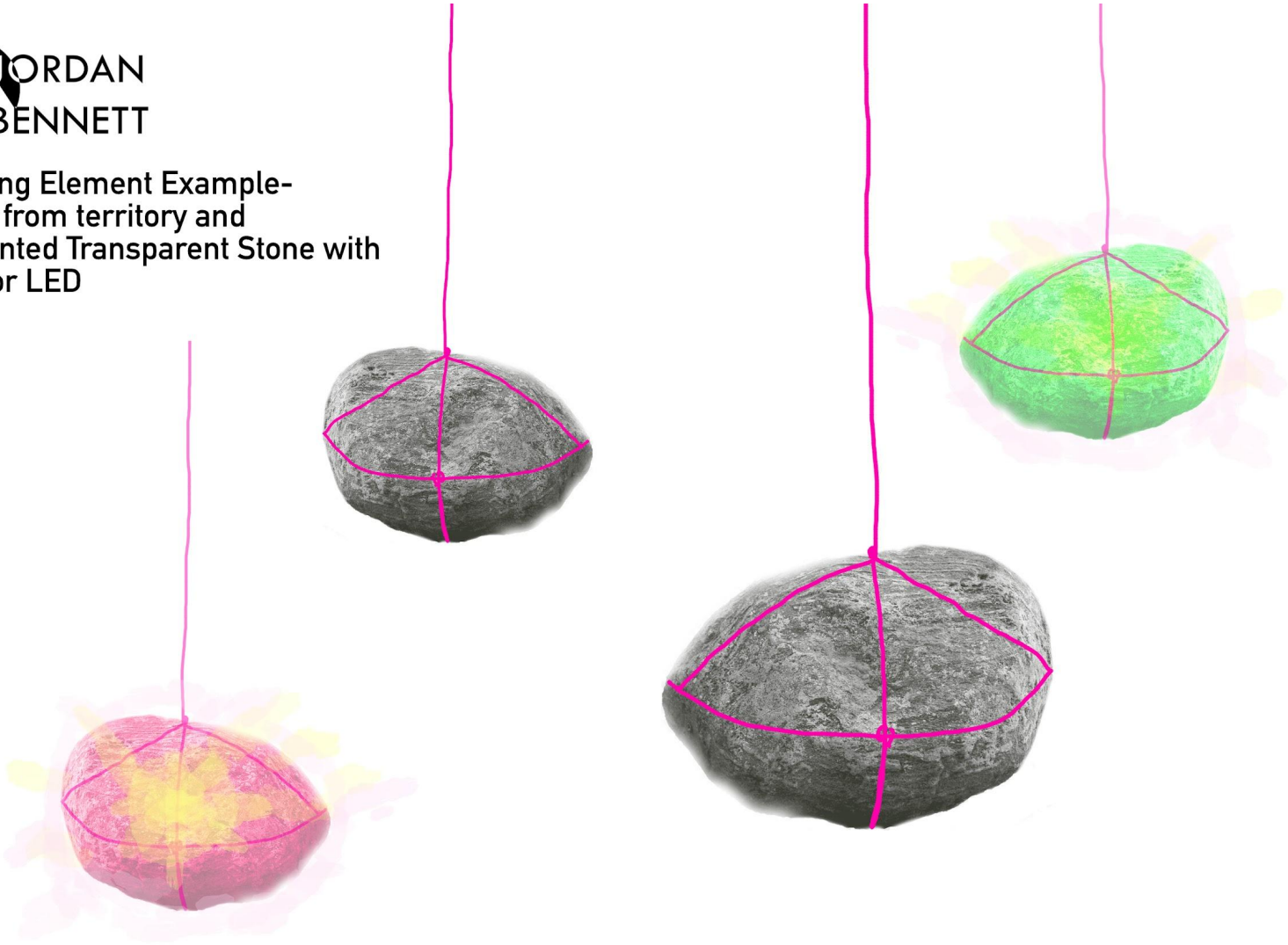


Colour and pattern example

Site Specific Concept

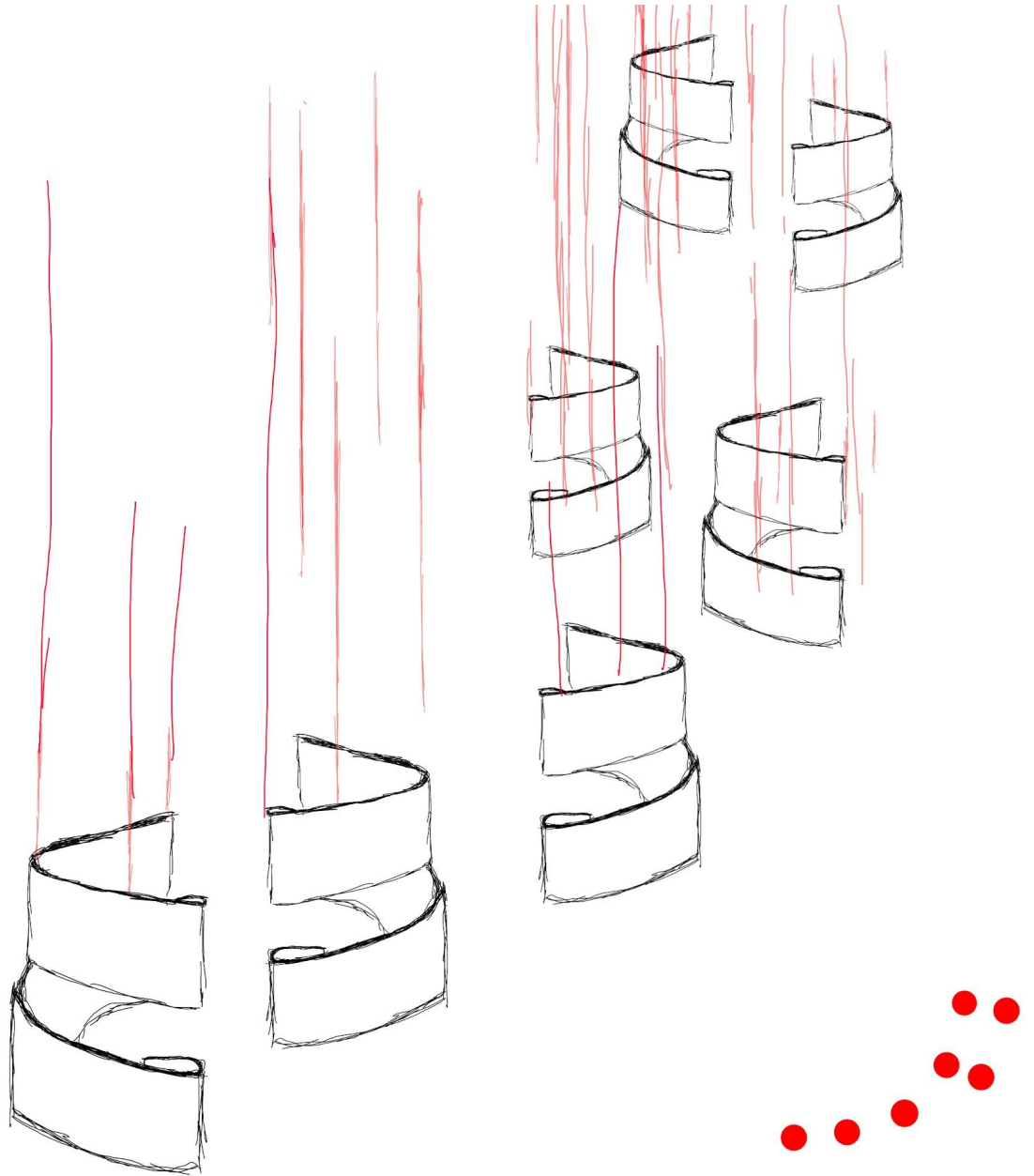


Hanging Element Example-
Stone from territory and
3D printed Transparent Stone with
interior LED



Site Specific Concept

 JORDAN
BENNETT
Ursa Minor Configuration



Site Specific Concept



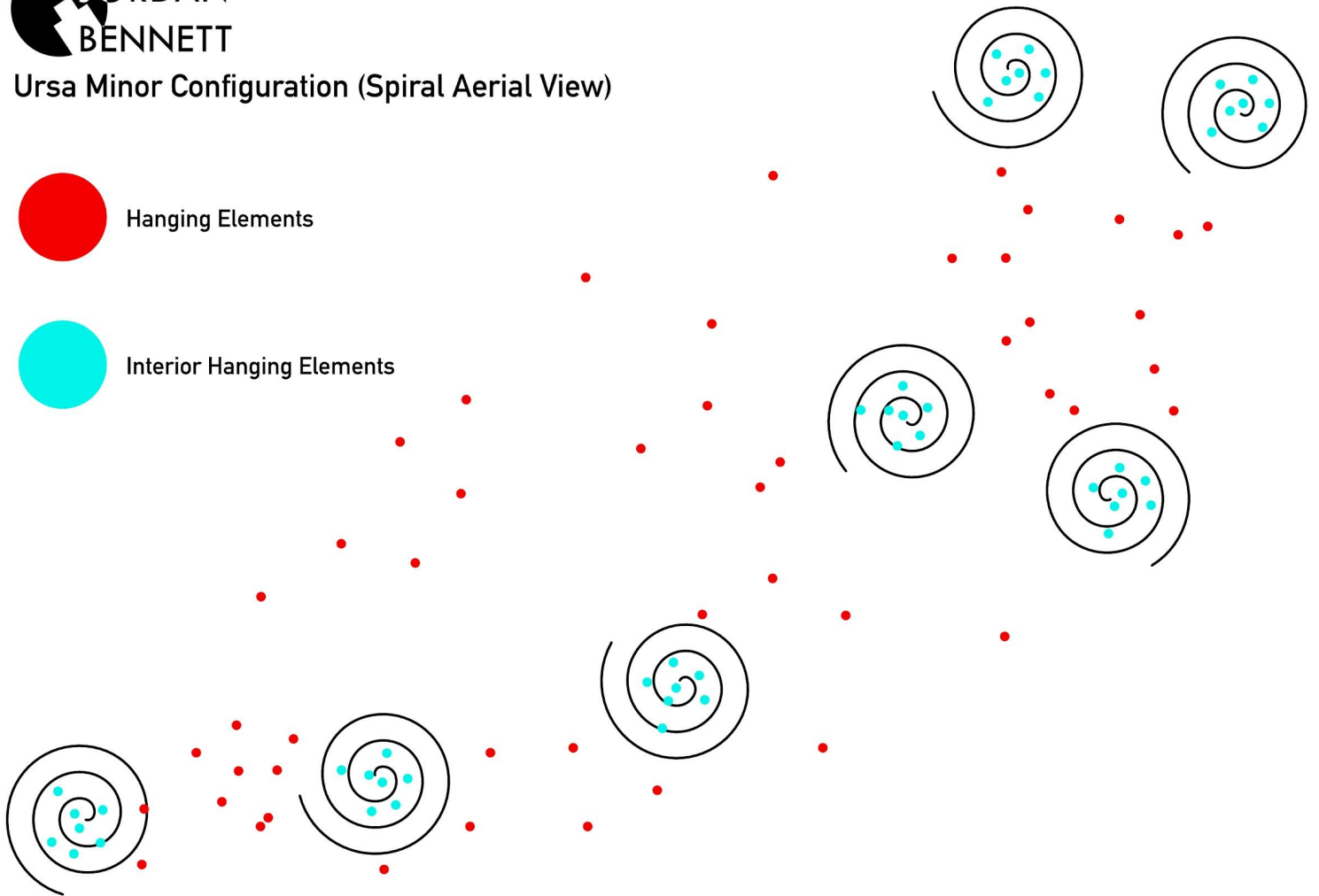
Ursa Minor Configuration (Spiral Aerial View)



Hanging Elements



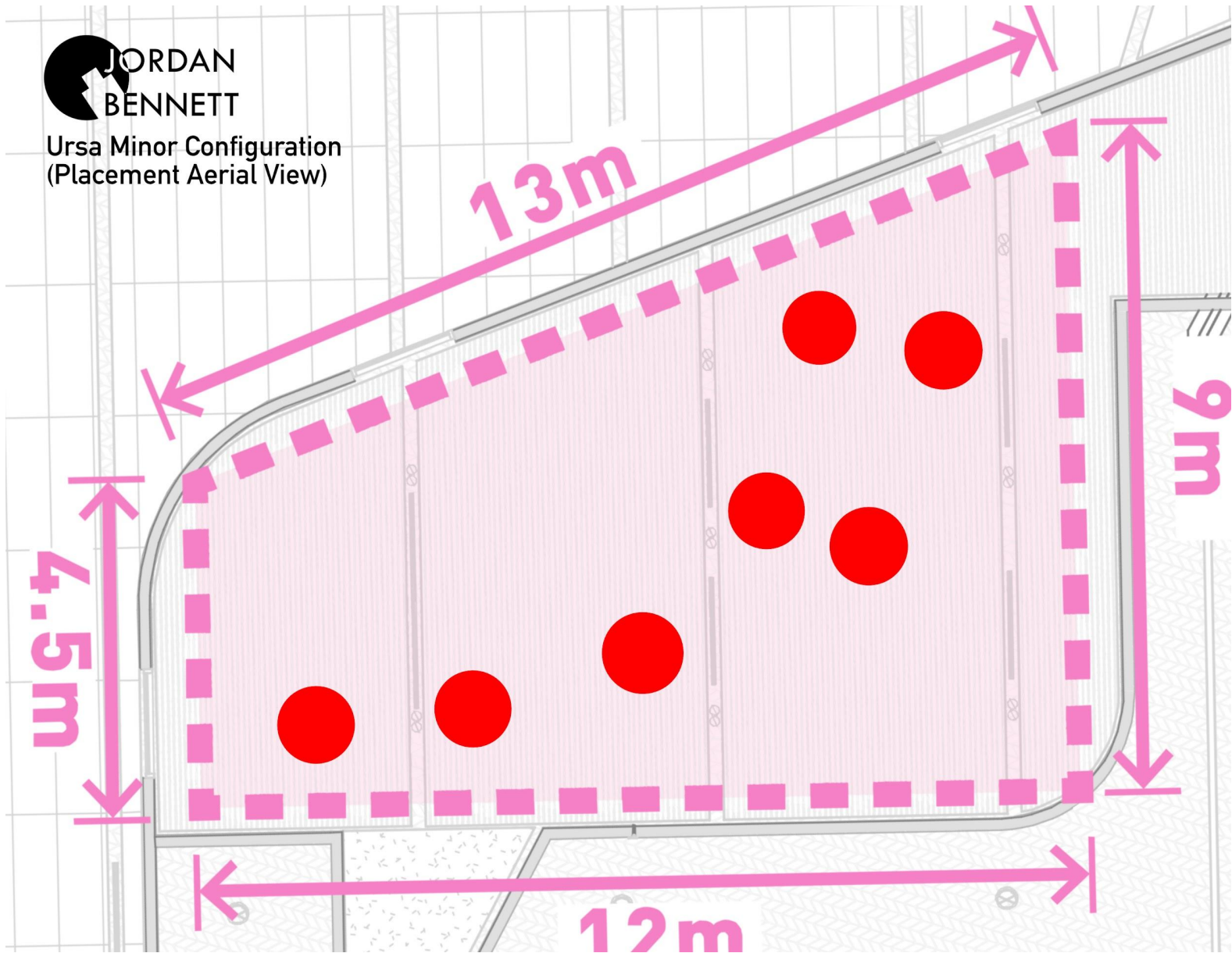
Interior Hanging Elements



Site Specific Concept



JORDAN
BENNETT
Ursa Minor Configuration
(Placement Aerial View)



Rough Budget Allocations

Cambridge Recreation Complex					
Grand budget: \$175,000 total - \$154,867 after taxes					
\$154,867.00					
Jordan Bennett EXPENSES					
Budget Items	Unit	Price per Unit	Projected Costs	HST (13%-14%) (13.5% av)	Projected Total
Artists Fee (Jordan Bennett)	1	\$42,000.00	\$42,000.00	\$5,670.00	\$47,670.00
Project Management (IOTA)	1	\$18,000.00	\$18,000.00	\$2,430.00	\$20,430.00
Sculpture Fabrication + Engineering	1	\$70,000.00	\$70,000.00	\$9,450.00	\$79,450.00
Photography	1	\$1,500.00	\$1,500.00	\$202.50	\$1,702.50
Graphic files/renderings (3 sets) (Devin Tepleski)	1	\$1,500.00	\$1,500.00	\$202.50	\$1,702.50
Insurance (1 year)	1	\$1,000.00	\$1,000.00	\$135.00	\$1,135.00
Travel - 2 site visits, 2ppl	2	\$1,500	\$3,000.00	\$405.00	\$3,405.00
Accomodations (2 day visits) 1 ppl x 2 visits x 3 days @\$200	2	\$800	\$1,600.00	\$216.00	\$1,816.00
Per diem (2 day visits) (1 ppl x 2 visits x 3days)	2	\$300.00	\$600.00	\$81.00	\$681.00
Overhead (4%)	1	\$6,194.68	\$6,194.68	\$836.28	\$7,030.96
Contingency (please note our contingency plan includes raising artist and PM fees if contingency is preserved) 5%	1	\$8,791.88	\$8,791.88	\$1,186.90	\$9,978.78
Total Expenses			\$154,186.56	\$20,815.19	\$175,000.00

Jordan Bennett



I am L'nu (Mi'kmaq nation), from Stephenville Crossing, Newfoundland (Ktaqmkuk). Having a methodology that is deeply guided by the land of my ancestors, my ongoing work possesses qualities of familiarity that can serve as a connection for a wide range of audiences spanning cultures and generations. My practice utilizes sculpture, painting, video, immersive installations, and sound to explore land, language, the act of visiting, familial histories and challenge colonial perceptions of Indigenous histories, stereotypes and presence with a focus on exploring Mi'kmaq and Beothuk visual culture of Ktaqamkuk.

My interdisciplinary practice has supported me to imagine and explore art in many forms. I often find myself working in a variety of materials for a single artwork, creating uncommon combinations to create a new narrative or way to explore an old story. This adaptation of materials in art making continues the practice of my ancestors whereby we incorporate new media to express histories, worldviews, and lived experience. All aspects of my practice aim to create a welcoming environment where a dialogue between the viewer and the work can form. Each work I create allows me to further explore how I position myself within my culture and community, by analyzing Mi'kmaq visual language through the cultural connections to ancestral objects.

In the past 10 years I have participated in over 75 group and solo exhibitions nationally and internationally. Most notably I have been long listed for the 2015 and 2016 Sobey Art Award, was shortlisted for the 2018 Awards and was a long list winner in 2020. I am partnered with IOTA Studio Gallery, and have completed large-scale public art commissions including Zatzman Sportsplex (Dartmouth, NS), OCAD University (Toronto, ON), and Beaverbrook Art Gallery (Fredericton, NB). My 100-foot installation "Tepkik," highlighted in the National Art Gallery of Canada for the 2019 exhibition "Àbadakone," was the 2020 winner of the Lieutenant Governor of Nova Scotia Masterworks Arts Award.

My ongoing research and creation around visiting, inter-generational sharing, and familiarity have and continue to push my practice in new and exciting directions. I am dedicated to my research as it relates to decolonial methodologies and through this work I continue to further my connection to my home territory and its dynamic living visual culture by engaging with and for community in Mi'kma'ki.

Past Work



"Welcome: Butterfly Garden"

2022

3M reflective print on metal, steel, concrete, plexiglass.

This installation is inspired by Mike MacDonald's butterfly gardens, and has been exhibited once at the Kitchener-Waterloo Art Gallery.



Jordan Bennett, *Tepkik*, Brookfield Place (Toronto), Brookfield Place (Finance District, NYC), and (Right) National Gallery of Canada, Fabric, rigging, metal and reflective 3M print, 2018-2023 , produced by Clyde Wagner, Sandy Pearl and IOTA Studios.



Tepkik, 2018-2023 , Brookfield Place (Finance District, NYC), Fabric, rigging, metal and reflective 3M print, produced by Clyde Wagner, Sandy Pearl and IOTA Studios.

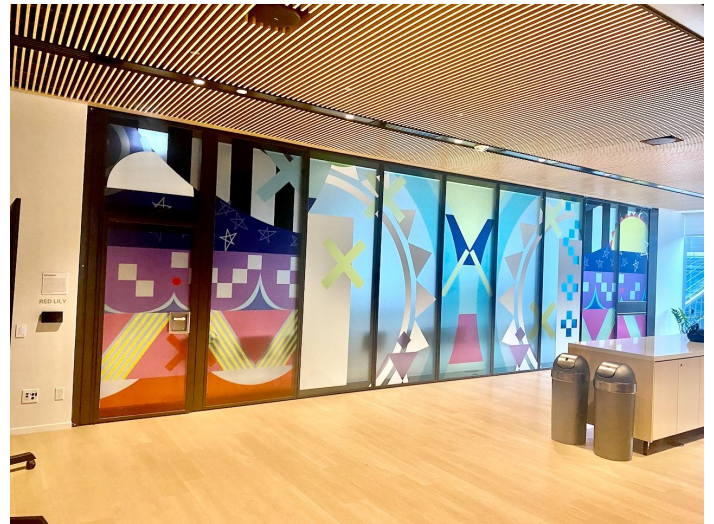


Tepkik, 2018-2023

Brookfield Place (Toronto), Fabric, rigging, metal and reflective 3M print,
produced by Clyde Wagner, Sandy Pearl and IOTA Studios.



Jordan Bennett, Mural for Metro Toronto, Underground mall walkway, Vinyl, Design extended throughout walkway with three full designs, 2023, produced by IOTA Studios.



Jordan Bennett, Vinyl window wrap, Scotiabank Boardroom, Toronto, Vinyl, 2023, produced by IOTA Studios.



Jordan Bennett, *Pjila'si (Welcome)*, Zatzman Sportsplex, Oak, walnut, maple, Labradorite, steel, acrylic paint, ash, plexiglass, 3M reflective print on Aluminum panels , 2018 , produced by IOTA Studios.



Jordan Bennett, *glass fritting Design for privacy glass, Zatzman Sportsplex, Ceramic Fritting*, 2018, produced by IOTA Studios.

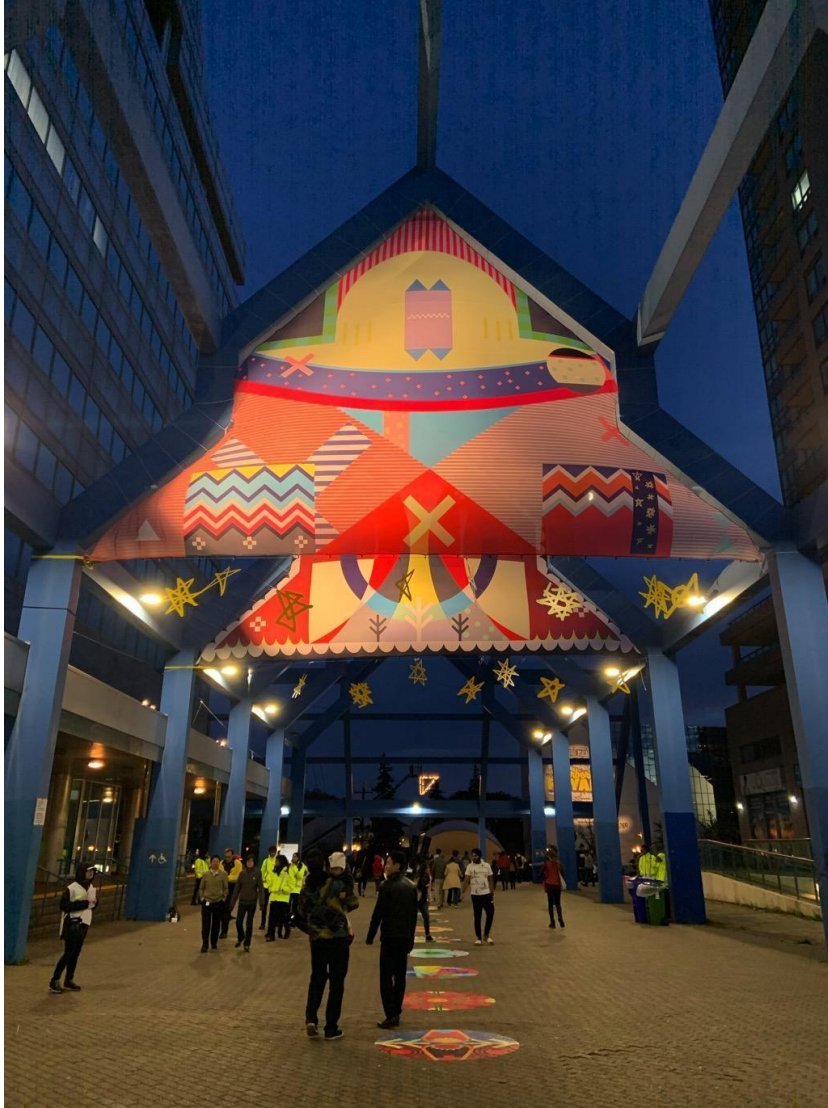


Jordan Bennett + Marcus Gosse, Crow Gulch, Cornerbrook, Newfoundland, commissioned by the City of Corner Brook, Billboard Mural, 2023, produced by IOTA Studios.



Ne'ata'q (Sun is Coming Out) 2019

1566 Barrington Street, Halifax, NS, Installation commissioned by NOCTURNE, DHBC's for Gritty to Pretty Program. produced by IOTA Studios.



Tepknuset, 2019

Photo by Ashok Sinha

Project by Queens and Kings of
Scarborough for Nuit Blanche

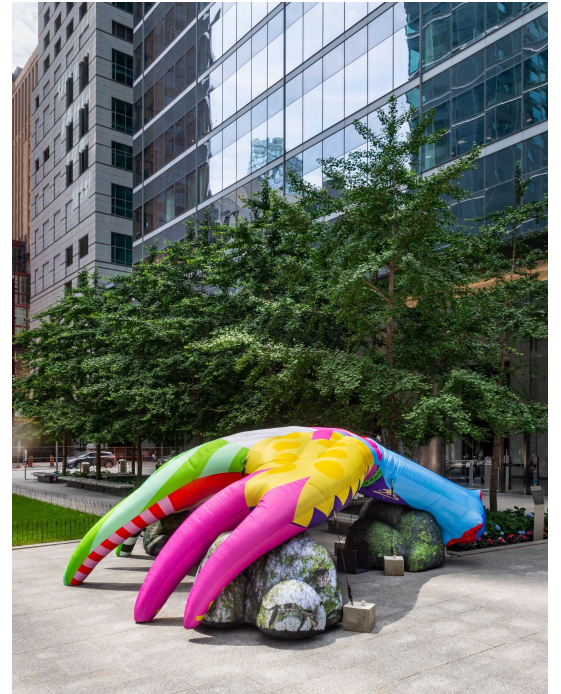


pi'tawita'iek: we go up river, 2022, Photo by Jeremy Mimmagh, Mural, Commissioned by OCAD University, produced by IOTA Studios.



Jennifer Denny + Jordan Bennett, *Title TBD*, Nova Scotia Native Women's Association, Millbrook (NS), Metal printing, March 2024





Jordan Bennett, *Echos Calling Back*
Luminato Festival, Toronto
Inflatable, 2023.



Jordan Bennett
Care Through Colour
MURAL Festival, Montreal
Mural, 2024.

CV + Team

The Jordan Bennett studio team for this project will consist of:

Project Management: IOTA Studios

Fabricators (silk printing): Sign Source

Fabricators (metal) and Installers: Hamilton Scenic

3D printers: Eureka Technologies



studio@jordanbennett.ca
URL: <http://www.jordanbennett.ca>

ACADEMIC EXPERIENCE

2016 - Master of Fine Arts, Visual Arts, University of British Columbia Okanagan, Kelowna, British Columbia.

2008 - Bachelor of Fine Arts Degree, Sir Wilfred Grenfell College, Corner Brook, Newfoundland

SELECTED SOLO EXHIBITIONS

2026-2027

- *Souvenir*, The Rooms, St. John's, NL
- *Souvenir*, Confederation Centre, Charlottetown, PEI

2019 *Souvenir*, Onsite Gallery OCAD, Toronto, ON
Mural, Beaverbrook Art Gallery, NB

2018-

- *Wije'wi (Come with me)*, Estevan Art Gallery, Estevan SK
- *Jordan Bennett: Ketu'elmita'jik*, Art Gallery of Nova Scotia, Halifax, NS

2017

- *Wije'wi (Come with me)*, Sir Wilfred Grenfell College Art Gallery, Corner Brook, NL
- *Herd:Heard*, Regart, Manif 8-La Biennale Quebec, Quebec City.

2016

- *Mniku*, Vernon Public Art Gallery, Vernon, BC

2015

- *Billy Jacking*, Gallery 2, Grand Forks, BC

2014

- *Ice Fishing*, Trinity Square Video, Toronto, ON
- *Guidelines-The Basket Ladies*, Sir Wilfred Grenfell Art Gallery, Corner Brook, NL
- *Horseback or Foot: Flattened and Confused*, Project Space Gallery, RMIT, Melbourne, AUS. (As Neon Kohkom, with Amy Malbeuf)

2013

- *Jordan Bennett- Shamans and Superheros*, SNAP Gallery, Edmonton, AB
- *A Glimpse into the World of Neon Kohkom*, SNAP Gallery, Edmonton, AB (As Neon Kohkom)
- *Skull Stories*, Transmissions Symposium, Concordia University, Montreal, QC

2012

- *Status*, Performance, Eastern Edge Art Gallery, St.Johns, NL
- *Skull Stories*, Urban Shaman Gallery, Winnipeg, MB
- *aboDIGITAL*, Alternator Gallery, Kelowna, BC
- *How Funny Was it When...*, Aboriginal Performance Art Symposium- Nippising University, North Bay, Ontario

SELECTED GROUP EXHIBITIONS

2019

- Abadakone, National Gallery of Canada, Ottawa, ON
- Bonavista Biennale- FLOE, Bonavista Peninsula, NL
- Young Arctic Artists, Gallery NAPA, Rovaniemi, Lapland, Finland
- Kings and Queens of Scarborough, Nuit Blanche 2019, Toronto, ON
- Canadian and Indigenous Art, Canadian and Indigenous Galleries, National Gallery of Canada, Ottawa, ON
- Boarder X- Art Gallery of Alberta, Edmonton, AB
- Future Possible : Art of Newfoundland and Labrador from 1949-Present, The Rooms, St.Johns, NL
- Worn Inward, Art Gallery of Nova Scotia, Halifax, NS

2018

- 2018 Sobey Art Award Exhibition, National Gallery of Canada, Ottawa, ON
- Boarder X- Mackenzie Art Gallery, Regina, SK
- Museum of Capitalism, Tufts University Art Gallery, Medford, MA, USA
- Unpacking the Livingroom, MSVU Art Gallery, Halifax, NS (As Neon Kohkom)

2017

- *Sans reserve*, Musée d'Art Contemporain du Val-de-Marne, Paris, FR
- *A Going Concern: Contemporary Textiles And Everyday Politics In Newfoundland And Labrador*, The Rooms, St.Johns, NL
- *Mi'kmaq Word of the Day*, Eastern Edge Art Gallery, St.John's, NL
- *Transformer: Native art in light and sound*, National Museum of the American Indian, Smithsonian, NYC
- *ArtSci*, Cape Breton University Art Gallery, Sydney, NS
- *Art in the Tunnels-From here to there: then and now*, Ottawa, ON
- *Coyote School*, The McMaster Museum of Art, Hamilton, ON
- *Insurgence/Resurgence*, Winnipeg Art Gallery, MB
- *Insurgence/Resurgence*, Winnipeg Art Gallery, MB (As Earthline Tattoo Collective)
- *Samqwan-Nipiy* (with Lori Blondeau), Charlottetown, PEI Flotilla presented by AKA Artist Run Centre
- *Museum of Capitalism*, Oakland, California
- *Canadian Imago Mundi*, Palazzo Loredan, Campo Santo Stefano, Venice Italy
- *Shared Lands*, Action Art Actuel, Musée des Abénakis, Odanak, QC.

2016

- *Boarder X*, The Winnipeg Art Gallery, MB
- *If We Never Met*, Pataka Museum, Porirua City, NZ
- *Convergence: space and time in contemporary Indigenous art in Canada*, Canadian Embassy, Ottawa, ON
- *Aja-sit*, Campbell River Art Gallery, BC
- *With Secrecy and Despatch*, Campbelltown Art Centre, Campbelltown, NSW, AUS
- *Culture Shift- Aboriginal Art Biennale*, Art Mur, Montreal, QC (As Neon Kohkom)
- *The Fifth World*, Kitchener-Waterloo Art Gallery, Kitchener, ON
- *Shared Lands*, The Native Museum of Mashteuiatsh, Mashteuiatsh, QC

2015

- *Under the Surface: 2015 Venice Biennale*, Galleria Ca' Rezzonico, Venice, Italy
- *Hip-Hop: From the Bronx to the Arab Streets*, Arab World Institute, Paris, France
- *The Fifth World- TRIBE Inc*, Mendel Art Gallery, Saskatoon, SK
- *Atlantic Canada Biennale*, McCain Art Gallery, Florenceville-Bristol, NB
- *Decolonize Me-* The Reach Gallery Museum, Abbotsford, BC; The Tom Thomson Art Gallery, Owen Sound, ON

2014

- *Shared Lands*, Action Art Actuel, Saint-Jean-sur-Richelieu, QC
- *Decolonize Me*, Vernon Public Art Gallery, Vernon, BC; Thunder Bay Art Gallery, ON
- *Noongwa (Now/Today)*, Gallery 101, Ottawa, ON
- *Storytelling: The Contemporary Native Art Biennial*, 2nd Edition: Art Mur, Montreal, QC
- *Changing Hands: Art Without Reservation*, Part 3- Chazen Museum of Art, Madison, WI, USA; University of Michigan Museum of Art, Ann Arbor, MI
- *Changing Tides: Contemporary Art in Newfoundland and Labrador*, McMichael Art Gallery. Kleinburg, ON
- *Beat Nation: Art, Hip-Hop and Aboriginal Culture*, Dalhousie Art Gallery and St. Mary's University Art Gallery, Halifax, NS; Mackenzie Art Gallery, Regina, SK

2013

- *Bury My Art*, Wounded Knee-Pacific Northwest College of Art, Portland, OR
- *Shared Lands*, Centre D'artistes Vaste et Vague, Carleton-sur-Mer, QC
- *Beat Nation: Art, Hip-Hop and Aboriginal Culture*, Musée d'art contemporain de Montréal, QC; Kamloops Art Gallery, Kamloops, BC; The Power Plant, Toronto, ON
- *Aboriginal Voice*, Galerie d'art Louise et Reuben-Cohen, Moncton, NB
- *Changing Hands: Art Without Reservation*, Part 3- Museum of Contemporary Native Arts, Santa Fe, NM; McMichael Art Gallery, Vaughan, ON; Memorial Art Gallery, University of Rochester, Rochester, NY
- *Decolonize Me*, Foreman Art Gallery, Lennoxville, QC; Art Gallery of Windsor, ON

2012

- *WANDERLUST*, Textile Museum of Canada, Toronto, ON
- *25 for 25*, The Rooms, St.Johns, NL
- *L'nuk* (with Ursula A. Johnson): Anna Leonowens Art Gallery, Halifax, NS
- *Changing Hands: Art Without Reservation*, Part 3-- Museum of Art and Design, NYC
- *Landwash Exhibition-Contemporary Newfoundland Art-* Esplande Art Gallery, Medicine Hat, AB
- *Beat Nation: Art, Hip-Hop and Aboriginal Culture*, Vancouver Art Gallery, Vancouver, BC
- *Decolonize Me*, Group Exhibition- Robert McLaughlin Art Gallery, Oshawa, ON

2011

- *Contrary Projects in Venice: An Aboriginal Art Intervention at the Venice Biennale 2011*, Venice, Italy
- *50-500 Members Show*, Urban Shaman Gallery, Winnipeg, MB
- *Problem Child* -Group Exhibition, The Rooms, St.Johns, NL
- *Decolonize Me*-Group Exhibition, Ottawa Art Gallery, Ottawa, ON
- *ACTING-out*, Claiming Space: Aboriginal Performance Art Series, Modern Fuel Artist Run Centre, Kingston, ON.

2010

- *RE:counting coup*, A Space Gallery, Toronto, ON



studio@jordanbennett.ca
URL: <http://www.jordanbennett.ca>

- *Red Runners*, The new objectification of Native Art and Identity- Group Exhibition, Well and Good Gallery, Toronto, ON
- *Truth and Reconciliation Commission of Canada*, TRC, The Forks Plaza, Winnipeg, MB
- *The 1 of 1 Project*, Sk8 Skates, Winnipeg, MB
- *L'nuk*, Collaborative Performance with Ursula Johnson, The Other Gallery, The Banff Centre, AB

2006-2009

- *Vancouver 2010 Aboriginal Art Exhibition*, Vancouver Convention Centre, Vancouver, BC
- *All Nighters*, Graduate Show, Sir Wilfred Grenfell College Art Gallery, Corner Brook, NL
- *Defining Moments*, Yukon Arts Centre, Whitehorse, Yukon.
- *Art in a Suitcase*, Relais de la Baie, Noyelle, France.
- *Harlow Campus Exhibition*, Harlow Campus Trust, Old Harlow, Essex, England.

PUBLIC ART COMMISSIONS AND INSTALLATIONS

2027 Upcoming project under non-disclosure agreement, Edmonton, AB

2023 Station 16 and Dalhousie University, Halifax, NS

2019

- "Tepkik:Night" Winter Gallery, Brookfield Place, New York City, NY USA.
- "Ne'ata'q (Sun is Coming Out) for Nocturne: Gritty to Pretty, 1566 Barrington Street, Halifax, NS.
- King's and Queens of Scarborough, Nuit Blanche 2019, Toronto, Ontario

2018

- Identify Festival, City of St.John's /Eastern Edge Art Gallery. "Ktamqkuk-Msit No'kmaq", Mural at Rawlins Cross, St.John's, NL.
- Brookfield Place- "Tepkik: Night" Jordan Bennett, Brookfield Place, Toronto, ON
- Zatsman Sportsplex- Jordan Bennett Commission (Halifax Regional Municipality), Dartmouth, NS

2017

- *Wall to Wall Festival*, Winnipeg, MB. Mural on Broadway
- *Raise a Flag*, OCADU, Take away art multiple

2016

- *Lumiere Festival*, Cape Breton, NS. Mural on Prince Street.

SELECTED SCREENINGS

- *Ice Fishing*, (Film World premiere) imagineNATIVE Film and Media Arts Festival- Toronto, ON 2015
- *Guidelines, The Basket Ladies* (Film World premiere) imagineNATIVE Film and Media Arts Festival- Toronto, ON 2013

SELECTED PUBLICATIONS

- The Walrus, The Summer Reading Issue, Illustrations for Summer Reading, 2019
- Visual Arts News, Summer 2019 Issue, ART + DESIGN, Cover and Exhibition Review, 2019

- 2018 Sobey Art Award Catalogue
- Blackfash Magazine, Issue 34.2, [Remembering The Remembered: In Conversation With Jordan Bennett](#), Michelle LaVallee, Cover and Artist Profile, 2017
- First American Art, Issue No. 17, [Artist Profile, Jordan Bennett: Mi'kmaq Interdisciplinary Artist](#), Matthew Ryan Smith PhD, 2017
- Smithsonian Mag, [How This Artist's Archival Discovery Sparked High-Tech Art](#), 2017
- Artsy, [This New Museum Imagines a World Where Capitalism Is Dead, Exhibition Review, 2017](#)
- The New Yorker, *What Would a Museum of Capitalism Look Like?*, [Exhibition Review](#), 2017
- Visual Arts News, *Words of Resistance* by Craig Francis Power, Exhibition Review 2017
- Revival: Earthline Tattoo Training Residency, Canadian Art, Summer 2017 (Review)
- Sticking to Tradition: Indigenous Tattoo Revival, Ash Kelly, CBC News, July 29, 2017 (Article)
- Reviving Indigenous Tattooing, Jaimie Kehler, CBC Radio One's Daybreak South, July 28, 2017 (Radio)
- An Indigenous Tattoo Reawakening, Lars Krutak, First American Art Magazine Issue 13/2016 (Article)
- Riddle Fence, Issue #24, *Visiting/Echoes and Reverberations from the Land*, Cover and Article, Dr. Heather Igloliorte, 2016
- Vernon Public Art Gallery, *Jordan Bennett: Mniku*, Exhibition Catalogue, 2016
- *Jordan Bennett/Wije'wi (come with me)*, Exhibition Catalogue, 2017
- RACAR 42.2 *Continuities Between Eras Indigenous Art Histories*, Cover, 2017
- 56 International Art Exhibition, *All the Worlds Futures*, Exhibition Catalogue, 2015
- Canadian Art, [Newfoundland Selects Artists for 2015 Venice Biennale](#), 2015
- Visual Arts News- [Q&A: Jordan Bennett](#), 2015
- C Magazine 127- *All the World's Futures: The 56th International Art Exhibition*, Randy Lee Cutler, Venice, 2015
- The Globe and Mail, *Indigenous artists design limited-edition scarves*, eBay collaboration, 2016
- Magicuado, *WIOT (Working it out together)*, #3, Cover and Profile, 2016
- Art Hip Hop and Aboriginal Culture, *Beat Nation*, Catalogue 2012

PRIVATE AND PUBLIC COLLECTIONS

- Over 50 private collections in Canada and the US
- National Gallery of Canada, Ottawa, ON
- TD Bank
- Tellus Inc
- Scotiabank Art Program
- The Room, Saint John's, NL
- Global Affairs Canada
- Winnipeg Art Gallery, Winnipeg, MB
- Royal Bank of Canada, Toronto, ON
- Indian and Northern Affairs Canada, Gatineau, QC
- The Rooms Provincial Art Gallery, St. John's, NL
- Grenfell Art Gallery, Corner Brook, NL
- Canada Council Art Bank, Ottawa, ON

SELECTED RESIDENCIES

- NSCAD Lithography Workshop: Contemporary Editions Project, NSCAD University, Halifax, NS
- *Earthline Tattoo Training Residency*. (Tattoo School). Halifax, NS 2019 (Faculty and Instructor)
- *Earthline Tattoo Training Residency*. (Tattoo School). Kelowna, 2017 (Faculty and Instructor)
- *Earthline Tattoo Training Residency*. (Tattoo School). Kelowna, 2016 (Faculty and Participant)
- *With Secrecy and Despatch*, Campbelltown Art Centre, Campbelltown, NSW, AUS, 2015
- *Self Directed*, Santa Fe Art Institute, Santa Fe, New Mexico. 2015
- *Art in the Open*, Mi'kmaq Confederacy of P.E.I, Charlottetown, PEI, 2014
- RMIT University international Artist in Residence Program, Melbourne, Australia, 2014
- *Shared Lands- Centre D'artistes Vaste et Vague*, Carleton-sur-Mer, Quebec, 2013
- *Woodland School, What Color is the Present*, Visual Arts, The Banff Centre, Alberta, 2013
- *Indigenous Artist IN Residence*, The University of Alberta, Edmonton, AB 2012-13
- *Trading Post Residency*, Visual Arts, The Banff Centre, AB, 2012
- *Artist in Residence*, North End Arts Centre, Winnipeg, MB, 2010
- *Plug In ICA Summer Institute*, Visual Arts residency, Plug In ICA, Winnipeg MB. 2010
- *Towards Language Residency*, Visual Arts, The Banff Centre, Alberta, 2010

SELECTED AWARDS, GRANTS AND MENTIONS

- Sobey Art Award- Long list WINNER, 2020
- Van Houtte Master Fund Award, 2019
- Sobey Art Award- Short list, 2018
- Reveal Award, Hnatyshyn Foundation, 2017
- Aboriginal Peoples Collaborative Exchange, Canada Council for the Arts, 2017
- Aboriginal/Inuit Traditional Visual Art Forms Grant, Canada Council for the Arts, 2017
- Sobey Art Award- Long list, 2016
- Canada Graduate Scholarships, Master's (CGS M) SSHRC, 2015
- Aboriginal Graduate Scholarship, University of British Columbia Okanagan, 2015
- Sobey Art Award, Long list, 2015
- Aboriginal Graduate Scholarship, University of British Columbia Okanagan, 2014
- Faculty of Creative and Critical Studies Graduate Scholarship, 2014
- University of BC Okanagan Graduate Fellowship, 2014
- Indspire Award, Graduate Studies, 2014
- ARTINFO 30 under 30, Blouin Artinfo Canada, 2014
- Artist of the Year Award, Newfoundland And Labrador Arts Council, 2014
- National Film Board of Canada/imagineNATIVE Interactive Digital Project 2014
- Hnatyshyn Foundation: Charles Pacter Prize for Emerging Artists, 2012
- Emerging Artist of the Year Award, Newfoundland and Labrador Arts Council, 2012
- Large Year Award, Excellence in Visual Arts Newfoundland, 2012
- Production Grant, Newfoundland and Labrador Arts Council., 2014, 2011, 2009
- Professional Artist Production Grant, Canada Council for the Arts, 2011
- Emerging Artist of the Year Award, Corner Brook Sustainability Awards, 2011
- Memorial University Medallion for Academic Excellence in Visual Arts, 2008

REPRESENTATION



studio@jordanbennett.ca
URL: <http://www.jordanbennett.ca>

IOTA Studio Gallery
902-292-2425
info@iotainstitute.com
www.IOTAinstitute.com



News Articles + Reviews

“Public Art Installation Acts as a Catalyst in a Vibrant Journey of Place, Memory, and Home”-

Massivart

<https://massivart.com/project/public-art-installation-downtown-toronto-jordan-bennett/>

“This Installation Tells Mi’kmaq Creation Stories High Above Brookfield Place”-

Design Lines Magazine

<https://www.designlinesmagazine.com/artist-jordan-bennett-tepkik/>

“Jordan Bennett Connects Centuries and Communities with Mi’kmaq Cultural Objects and Visual Language”-

White Wall Art

<https://whitewall.art/art/jordan-bennett-connects-centuries-and-communities-with-mikmaq-cultural-objects-and-visual-language/>

Thank You.