A close-up, textured portrait of an elderly Indigenous man, Byron Samson. He has a weathered face with deep wrinkles and a serious expression. He is wearing a white garment with red and yellow geometric patterns and a red tassel. The background is a solid, warm brown color.

# BYRON SAMSON MISTIKONÂPÊW

PLACE OF  
HONOUR

ITA Ê-AYÂK  
KÂ-KISTÊYIHTÂKOSIHK

**BYRON  
SAMSON  
MISTIKONÂPÊW**

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Art Gallery of Alberta  
February 19 - May 29, 2022

## **Place of Honour**

*"Culture survives through those who remember it and pass it on.  
By embracing new ideas, we form pathways for the new generation."*  
- Mistikonâpêw (Wooden Man) Byron Samson

The exhibition *Place of Honour* examines our community's role models. Within the territory of Treaty 6 past and present, there are ones among us who humbly served by taking on responsibilities to care for the well-being of others, thus becoming leaders. These ones have made a difference in our lives, some by impacting the past and others by influencing our present and future.

With skilled expertise, portrait artist Mistikonâpêw (Byron Samson) created a body of work featuring several leaders who we acknowledge by giving them a place of honour in our communities and in our hearts.

Our community's strength lies in being together through feast time and ceremony. We rely on one another through shared stories. We support each other and in spirit, we connect. By coming together in our practices, we maintain teachings and ways of knowing. Through inspiration, we dance and sing in celebration of the ones that came before us and those still here. In respect, we give honour to our knowledge keepers, mentors, elders, headwomen, headmen, leaders and influencers. We are grateful for our elders, our Nokums and Chapans, whose gifts of guidance and loving direction are graciously shared through their talents, skills and stories. We are inspired by today's leaders who by example live a life we can look up to, paving the way for the next generations.

Long ago, young ones who demonstrated old wisdom were nurtured to seek more understanding and training with an expectation of their becoming headwomen/men or medicine women/men. We follow this legacy when leaders were born at a time when sound judgment and foresight were a natural response to time and space and a connection to land. Leaders rose to protect, defend, settle disputes and form treaties.

We recognize the role of chiefs and authority in community, but to understand the leadership and position of chief it may be wise to understand the difference between a hereditary chief and an elected chief.

Hereditary leaders would have been called headmen or headwomen. Today the term hereditary chief refers to those who inherit the role and responsibilities according to their community's cultural values. Each Indigenous community has their own decision-making processes related to traditional leadership, many following a matriarchal line. The hereditary chiefs are caretakers of the people and culture. They are responsible for ensuring the community's traditions, protocols, songs and dances are respected and kept alive.<sup>1</sup> The term 'chief' originates from the Latin word *caput*, meaning "head of a group." Europeans used the anglicized version—chief—to refer to the leaders of the Indigenous peoples they came in contact with.<sup>2</sup> By using the term 'chief' in First Nations communities, it diminished the role of the traditional hereditary leader.

Writing for *The Canadian Encyclopedia*, historian Amanda Robinson defines chief as follows: "In many Indigenous cultures in Canada, chiefs are the leaders of bands, clans or First Nations. Chosen either by group consensus or ancestry, chiefs hold high positions of authority in their communities. They mainly serve as links between their people and the municipal, provincial and federal governments. Chiefs may also act as cultural and spiritual leaders."<sup>3</sup>

When the Indian Act was introduced in 1876, it also introduced and imposed the electoral system, where every two years community members vote in their chief. Even though the chief is elected by their people they are accountable to the federal government of Canada.<sup>4</sup>

As an example of a traditional headman who became a peace-chief, we remember a great leader: Pitikwahanapiwiyn (Poundmaker. c. 1842—July 4, 1886) who negotiated Treaty 6. His legacy as a peacemaker lives on.

Pitikwahanapiwiyn was born to a Cree-Métis woman and a Stoney medicine man. He grew up with his Plains Cree relatives under the influence of his maternal uncle Mistawasis (Big Child).<sup>5</sup> Pitikwahanapiwiyn was a quiet, thoughtful and respectful young boy. In his youth, he became a good hunter, warrior and storyteller. He later became a headman of his people and recognized as a skilled orator and leader.<sup>6</sup>

In 1873, Pitikwahanapiwiyn's life changed and his status heightened after Isapo-Muxika (Crowfoot), a head chief of the Blackfoot, adopted Pitikwahanapiwiyn during a peace treaty. Pitikwahanapiwiyn resembled Isapo-Muxika's fallen son. The Siksika name he was given was Makoyi-koh-kin (Wolf Thin Legs), as Pitikwahanapiwiyn had a commanding presence; slender and with waist-length hair, he stood more than 6' 6" tall.<sup>7</sup>



*Chief Poundmaker*, 2021. Coloured pencils on paper, 61 x 45.7 cm. Courtesy of the Artist.

By August 1876, Indigenous communities came together at Fort Carlton to negotiate a treaty with the Canadian government. Pitikwahanapiwiyyin was not opposed to treaty, but he was opposed to the terms of the proposed treaty, which he believed were not in the peoples' best interest: "This is our land. It isn't a piece of pemmican to be cut off and given in little pieces back to us. It is ours and we will take what we want." However, as the majority of Cree chiefs were in favour of signing, Pitikwahanapiwiyyin had no choice but to also sign Treaty 6. Pitikwahanapiwiyyin moved onto a reserve along Battle River, 64 km west of Battleford, Saskatchewan. According to historians Hugh Dempsey and Michelle Filice, "life on reserve was difficult; rations of food and supplies promised by the government in the treaty were inconsistent or insufficient. This led to unrest...among the young warriors."<sup>8</sup>

Pitikwahanapiwiyyin and other Cree leaders, such as Chief Mistahimaskwa (Big Bear), gathered at Pitikwahanapiwiyyin's reserve in June 1884. They held a Sun Dance to gain spiritual strength.

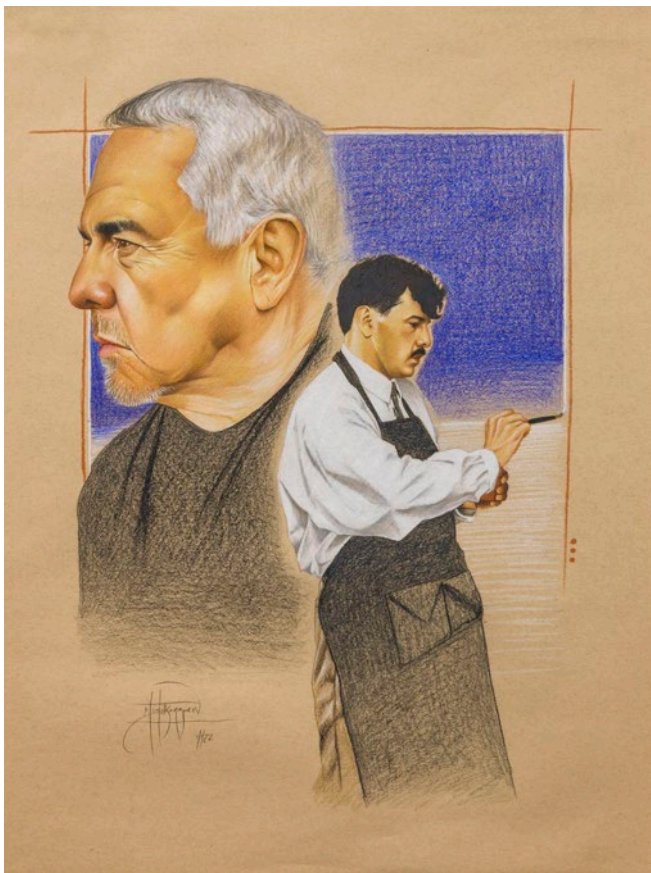
On March 26, 1885, after the Métis won the Battle of Duck Lake, most of the white settlers sought shelter in North-West Mounted Police camps near Battleford. Pitikwahanapiwiyyin travelled there to meet with the local Indian agent, seeking to collect rations he was owed. The agent was afraid to leave the police-protected area and refused to help. Angry young warriors took revenge by raiding the empty town. The following day, a warrior's lodge was established east of Cut Knife Creek. While Pitikwahanapiwiyyin remained chief, the warrior's lodge became the real centre of authority.

Lieutenant-Colonel William Dillon Otter sent over 300 armed men to attack the camp near Cut Knife Hill. Cree and Stoney warriors defended their camp with the battle lasting seven hours. Otter's forces withdrew. Pitikwahanapiwiyyin did not participate in the Battle of Cut Knife, but he managed to prevent more bloodshed by convincing the warriors not to go after Otter's army.

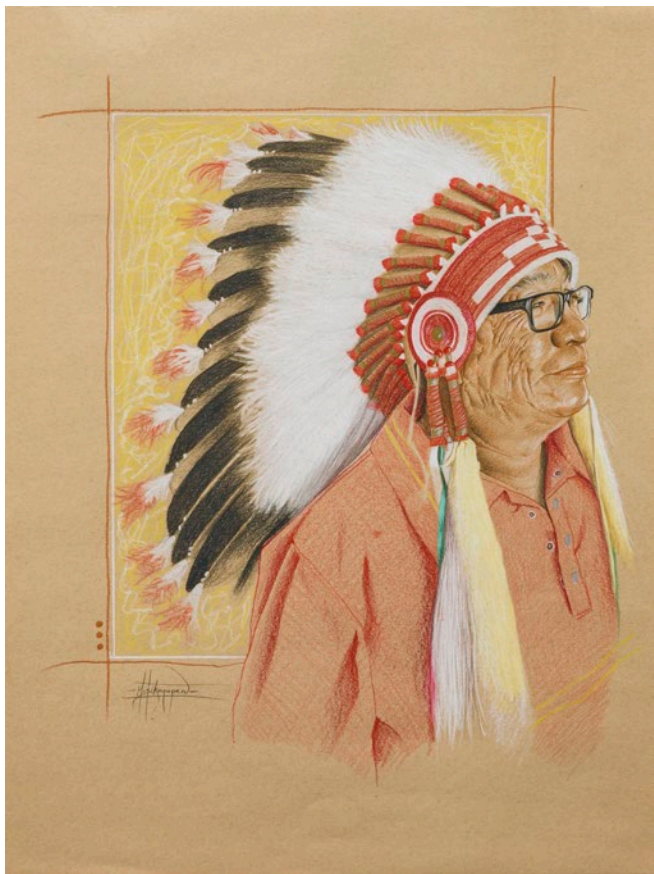
"Though Pitikwahanapiwiyyin was against it, his warriors planned to join Louis Riel's Métis forces at Batoche. On route, they captured a wagon train carrying supplies for Colonel Otter's forces. The warriors took these men as prisoners. Not wanting bloodshed, Pitikwahanapiwiyyin intervened to ensure that the prisoners were not harmed."<sup>9</sup>

When they received word that the Métis had been defeated at Batoche, Pitikwahanapiwiyyin sent a message to Major-General Frederick Dobson Middleton that





*George Littlechild, 2021. Coloured pencils on paper, 61 x 45.7 cm. Courtesy of the Artist.*



*Brad Terrance Rabbit*, 2021. Coloured pencils on paper, 61 x 45.7 cm. Courtesy of the Artist.



he was ready to talk peace. In May 1885, Pitikwahanapiwiyn and some of his councillors went to Battleford where they were arrested.

“Put on trial in Regina in July 1885, Pitikwahanapiwiyn protested his innocence, telling the court that he did ‘everything [he] could to stop bloodshed.’ However, the court still found him guilty of treason and sentenced him to three years in prison. He served one year in Stony Mountain Penitentiary in Manitoba. Poor in health and broken in spirit, Pitikwahanapiwiyn went to visit his adopted father, Isapo-Muxika (Crowfoot), on the Siksika reserve after his release from prison. Shortly thereafter, Pitikwahanapiwiyn died of unknown causes.”<sup>10</sup> He was 44 years old.

“On 23 May 2019, Canadian Prime Minister Justin Trudeau visited Poundmaker Cree Nation on behalf of the federal government to officially exonerate Chief Poundmaker for the crime of treason-felony during the North-West Resistance of 1885.”<sup>11</sup> Trudeau stated that Chief Poundmaker was a “peacemaker,” a man who “worked tirelessly to ensure the survival of his people.” He added, “I am here today on behalf of the Government of Canada to confirm without reservation that Chief Poundmaker is fully exonerated of any crime or wrongdoing.”

Chief Poundmaker was one of the great leaders. A peacemaker and defender of his people. He is worthy of a portrait.

We can be proud of examples like Pitikwahanapiwiyn and other leaders from our communities. These role models pass on our worldviews by holding each other up and holding each other accountable through language, tradition, ceremony and the natural laws of this land we call home.

Mistikonâpêw (Byron Samson) has many in his own family that he looks up to. His great-great-great-grandfather Karnataka, great-great grandfather Joe Samson and brother to his great-grandfather John Samson Sr. were hereditary chiefs of the Samson band from the late 1800s to early 1900s. As well, his Grandfather John Samson Jr. was elected chief through the electoral system.

Mistikonâpêw calls his work “stylized realism portraiture.” He is inspired by life, history, culture and the people he admires. When he draws, he tries to bring out the essence and personality of his subject. Mistikonâpêw uses cotton rag paper for sketching and Prismacolor premier pencils on Strathmore toned tan paper for his finished work.

## Endnotes

- 1 “Hereditary Chief definition and 5 FAQs,” Working Effectively with Indigenous Peoples Blog, Indigenous Corporate Training Inc., March 1, 2016, <https://www.ictinc.ca/blog/hereditary-chief-definition-and-5-faqs>.
- 2 Amanda Robinson, “Chief,” The Canadian Encyclopedia, last modified November 2, 2020, <https://www.thecanadianencyclopedia.ca/en/article/chief>.
- 3 Ibid.
- 4 “Indian Act and Elected Chief and Band Council System,” Working Effectively with Indigenous Peoples Blog, Indigenous Corporate Training Inc., June 25, 2015 <https://www.ictinc.ca/blog/indian-act-and-elected-chief-and-band-council-system>.
- 5 “Pitikwahanapiwiyyin (Poundmaker),” University of Saskatchewan, accessed December 10, 2021, <https://library.usask.ca/northwest/background/pound.htm>.
- 6 Holly Quan, *Native Chiefs and Famous Métis: Leadership and Bravery in the Canadian West* (Victoria: Heritage House Publishing, 2009), 47.
- 7 Hugh A. Dempsey, “PITIKWAHANAPIWIYIN (Poundmaker),” Dictionary of Canadian Biography, accessed December 10, 2021, [http://www.biographi.ca/en/bio/pitikwahanapiwiyyin\\_11E.html](http://www.biographi.ca/en/bio/pitikwahanapiwiyyin_11E.html).
- 8 Hugh A. Dempsey and Michelle Filice, “Pitikwahanapiwiyyin (Poundmaker),” The Canadian Encyclopedia, last modified September 10, 2021, <https://www.thecanadianencyclopedia.ca/en/article/poundmaker>.
- 9 Ibid.
- 10 Ibid.
- 11 Ibid.

## **ARTIST'S BIOGRAPHY MISTIKONÂPÊW (WOODEN MAN) BYRON SAMSON**

Mistikonâpêw (Byron Samson) was born in Wetaskiwin Alberta, and raised in Samson First Nation, Maskwacis, Alberta. His parents are Larry Omeasoo, from Ermineskin First Nation and Adeline Samson-Harvey from Samson Cree First Nation.

Since grade school he has had an affinity for drawing. During his senior year of high school, his teacher turned him to realism. He was both fascinated and frustrated by the complexity and beauty of mastering realism in portraiture. Since then, he has strived to achieve the level of skill that he has attained and continues to create portraits for friends, family and commissioned work.

He signs with his given name, Mistikonâpêw (miss-stick-ôh-nah-pay-yô), the Cree name given to him by his Mosom (grandfather). As far back as he can remember his Mosom always pushed a little harder than the rest of his family to support Mistikonâpêw in his art. He would randomly buy him paints and sketchbooks, and even bought his first drafting table for Christmas. To honour his Mosom, Mistikonâpêw signs every piece of work with the name his Mosom chose for him. Soon he plans to change his name to his Cree name Mistikonâpêw legally.

Mistikonâpêw's plans for the future are to continue doing what he loves and progress in other mediums to become a full-time professional artist.

## **CURATOR'S BIOGRAPHY MJ BELCOURT MOSES**

MJ is a traditional Métis artist, certified Native Cultural Art instructor and most recently served as Indigenous Art Consultant for Fort Edmonton Park and Indigenous Curator for the Edmonton Public Library. In 2019, MJ served as an Indigenous Artist in Residency with the City of Edmonton.

"I have a keen interest in the promotion and education of Indigenous Arts that relate to our cultural life locally, provincially and nationally," MJ says. "Indigenous Peoples' rich contribution to Canada's history and heritage reflects perseverance, strength and resilience, and 'Art' celebrates these achievements."



Byron Samson (Mistikonâpêw),  
*Place of Honour / ita é-ayâk kâ-kistêyihtâkosihi*, 2022. Installation view.



Byron Samson (Mistikonâpêw),  
*Place of Honour / ita é-ayâk kâ-kistêyihtâkosihi*, 2022. Installation view.



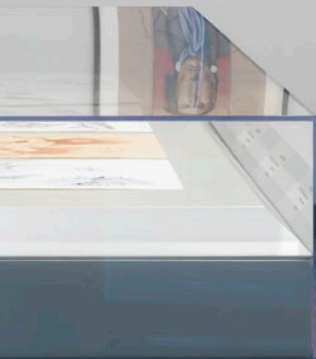
Byron Samson (Mistikonâpêw), *Place of Honour / ita é-ayâk kâ-kistêyihtâkosihi*, 2022. Installation view.



Portrait of a Native American man, 19th century.



Portrait of a Native American woman, 19th century.





Byron Samson (Mistikonâpêw), *Place of Honour / ita é-ayâk kâ-kistêyihtâkosihk*, 2022. Installation view.



## ita kâ-kistêyicikâtêk

*“êwakonik kâ-kiskisicik êkwa kâ-âsonamâcik kipimâcihowin ê-paspayihthkik.  
miciminamahki oski-mâmitonêyihthamowina, ê-osihtamawayâhkik ita oskayak  
ta-pimohtëcik meskanawa.”*

- mistikonâpêw Byron Samson.

ôma kâ-wâptêhiwihk *Place of Honour* ê-nitawâpênamihk êwakonik nitayisiyinêminânak kâ-miyo-sihkiskâkêcik. ôta misakâmê nikotwâsik tipahamâtow askiy pêci-nâway ekwa mîna anohc, âtiht ihtakowak êwakonik ê-tâptêyim-pamihâcik otayisiyinêmiwâwa, êwako ohci kâ-ati-nêkânêcik. ôkik mistahi kisihtoskâkonawak kipimâtisiwininaw, âskaw kiki-môsihtânaw nâway ôma kâ-kî-itâkamikahk, âskaw mêkwâc kipakamiskâkonaw êkwa ôtê nêkân.

awa kâ-nihtâ-tâpisiinahikê, otâpasinahikêw mistikonâpêw (Byron Samson) kî-tâpasinahwêw âtiht onêkânêwa, êwakonik ê-mamihcimayahkik ita ê-miyayahkik kâ-kistêyimihcik nitaskinâna êkwa nitêhinânihk.

ê-maskawisiwiskâtoyahk kâ-mâmawinitoyahk ita kâ-wihkohkêhk êkwa kâ-nêhiyawisihcikêhk. ê-mamisitôtâtoyahk mîna mâna kâ-ahâcimostâtoyahk. ê-sihtoskâtoyahk ekwa kitahcahkonawa ê-isi-nistawêyimitoyahk ohci. kâ-mâmawinitoyahk mâna kâ-nêhiyawisihcikêyahk, ê-ahkami-kanawêyihthamahk nêhiyawi-kiskêyihthamowina êkwa kiskinohamâkêwina. ê-ati-sihtoskâtoyahk nîmihtoyahki, nikamoyahki, aniki nistam kâ-pe-nakatamâkoyahkik asici mîna aniki mêkwâc ôta kâ-ayâcik. kistêyimitowin ohci ê-ispitêyimayahkik kâ-kanawêyihthkik kiskêyihthamowin, okiskinohtahikêwak, kêhtë-ayak, okimâskwêwak, okimâwak, onêkânwak êkwa êwakonik kâ-sihkiskâkêcik. ninanâskomonânak nikêhtëyiminânak, nohkominânak, nitâniskotâpânânak kâ-pê-kiskinohamâkoyahkik êkwa ê-kiskinohtahikoyahkik anihi kîkwêya kâ-miywâsiki tâpiskôc nakacihtâwin, nahêwin êkwa âcimowina. ê-sihkiskâkoyahkik êwakonik kâ-kanâci-pimâtisicik ta-kakwê-isinawayahkik, ta-nakatamawâcik êwakonik kâ-pê-câstamohtëcik ôtê nêkân.

pêci-nâway, oskayisiyiniw kâ-kiskêyihthâkwaniyik ê-ati-nânisitohtahk kayâsi-kîkwêya kî-pê-kiskinohamawâwak, kî-pê-kiskinôtayihâwak ta-onêkânêcik ahpô ta-onanâtawihiwêcik. nipimitisahênân ôma ispihk kâ-kî-ihtakocik onêkânêwak, kwayask ka-wiyasiwêhk êkwa ka-nahâsohk ôma askiy. onêkânêwak kî-kanawêyihcikêwak, kî-kispwêwak, kâwi kî-mînopayihthâwak êkwa kî-osihtâwak kihci-asotamâkêwin.



*Ivy Rain*, 2021. Coloured pencils on paper, 61 x 45.7 cm. Courtesy of the Artist.

ê-kiskêyîhtamâhk êwakonik onêkânêwak êkwa okimâwak kîkway otatoskêwiniwâw êkwa ta-pamihtâcîk, mâka ta-nisitohtamihk anima onêkânêwin pîtos awiyak kâ-okimâwit êkwa awiyak kâ-nawasônîht, ahpô okimâwiwin êkwa okimahkânîwin.

êwakonik okimâwak, onêkânêwak kî-isiihkâtwa mîna iskwêwak. anohc êwakonik okimâwak mâmiskômâwak anima otatoskêwiniwâw tânisiiyisi ê-wî-isi-itasiwicik otaskîwahk. tahto tipahaskân wiyawâw wiyasiwewak tânisiiyisi ê-wî-isi-otinacik onêkânêwa êkwa mihcêt pimitisahamwak kohkom-okimâwin. okimâwak mâna ê-nâkatêyimâcîk otayisiyînêmiwâwa êkwa opimâcihoniwâw. ê-kêhcinâhocik mîna ta-ahkami-kanawêyîhtamihk êkwa ta-manâcihtahk e-isi-pimâcihohk, wiyasiwêwina, nikamowina êkwa nîmihtowina asici kâkiyipa êwakoni ta-ay-ittohtamihk. ôma 'okimâw' itwêwin mônîyâwêwin wiyawâw akâyâsimowin kâ-itwêhk caput itwêstamâkêwin "onêkânêw." akâmaskêwiyniwak/opîtatowewak kî-wihêwak – chief – kâ-mâmiskômâcîk awiyak kâ-nêkânêwiyit ôma nistam kâ-nakiskawâcîk iyiniwa. kâ-akâyâsimototahkîk 'okimâw' tâpiskôc mayî-wihêwak, pîwêtâkwan êwako âpacihtâtâwî.

ka-kî-masinahikêstamawat Canadian Encyclopedia, otacimow Amanda Robinson kî-wihêw okimâwa omisîsi: "mihcêt iyiniw opimâcihowiniwâw ôta ka-kanâtahk, okimâwak nêkânêstamwak tipahaskân, nanahtohkoskân ahpô nêhiyâninahk. kâ-otinêt âskaw ê-nawasônêt ahpô nêhiyawî-mihko ohci, kî-mistâpiw okimâw ita kâ-otaskânêsit. e-pîkiskwêstamawâcîk otayisiyînêmiwâwa ohci kîkwêy askihtakomâwa. âskaw mîna nêkânêstamwak kîkwêy kâ-nêhiyawî-isihcikêhk ahpô kâ-mamahtâwahk kîkwêy."

ispîhk kâ-kî-pihtikwahahkîk iyiniw wiyasowêwi-masinahikan 1876, êkota kâ-kî-mâci-nawasônêcîk okimâwak, tahtwâw mâna nîswâw askiy kâ-nawasônêcîk okimâwak. anohc êwakonik okimahkânak isiiyhkâsowak. kiyâm âta ayisiyiniwak kâ-nawasônâcîk onêkânêwa, kiyâpîc poko ka-nanahitawâcîk askihtakomâwa.

tâpiskôc awa pâyak okimâw kî-otinâw ta-nêkânêstahk ispîhk e-wîtaskêmâcîk kotaka iyiniwa, nikiskisinân awa kihci-okimâw: pîtikohânapiiyîin (kî-pimâtisiw 1842-July 4, 1886) kâ-kî-nitawî-pîkiskwêstamâkêt ispîhk kâ-mâmawapihk ohci nikotwâsîk tipahamâtowin. kiyâpîc anohc mâmiskômâw ê-kî-kakwê-wîtaskêwî-isihcikêt.

pîtikohânapiiyîin okâwiya kî-âpihtawikosisâniskwêwiya êkwa asinîpwât-onâtawîhowêwiya ohtâwiya. kî-wît-ohpikîhmêw onêhiyawî-wahkohmâkana, kî-

pê-kiskinowâpahtihik osisa, mistawâsisa. pîtokahânapiwiyin kî-kwâmâcayâw, kî-koskwâwâtêyihâtakosiw, êkwa ê-kî-manâtisit kâ-oskayawit. kâ-nâpêwit kî-okimâwîw êkwa kî-nihtâwêw.

1873 pîtokahânapiwiyin kî-nakiskawêw Isapo-Muxikawa, êwakoni ê-kî-otinikot ta-okosisimâyit pîtokahânapiwiyin ispihk ê-wîtaskêmitocik kaskitêwêyasita. awa pîtokahânapiwiyin kî-naspitawêyiwa Isapo-Muxikawa kâ-kî-okosisiwiit. kaskitêwêyasitêwi-wîhowin kî-miyâw mahihkan kâ-sihkaciwiskâtêt, osâm kî-âcimâw ê-kî-kinwâskisit êkwa ê-kî-kinwâniskwêt, nânitaw nikotwâsik minâpihtaw misit ê-kî-kinosit.

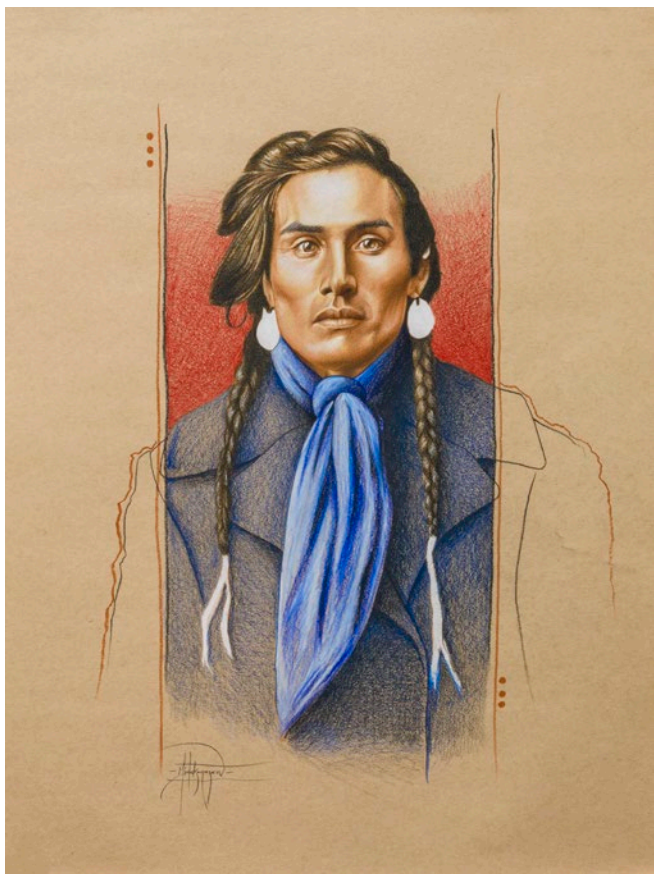
ohpahowipisimohk 1876, iyiniwak misakâmê ohci kî-mâmawapiwak pêhonânihk ta-osihtâcîk ostêsimâwiyasowêw-asinahikan anima tipahamâtowin. pîtokahânapiwiyin âta kî-wicihtam ta-osihtahk ôma ostêsimâwiyasowêw-asinahikan/tipahamâtowin, mâka namoya kî-miyweyihkam kahkiyaw wicihtam anihi kâ-mâmiskôtahkik askihtakomâwak, êkwa namoya ta-ati-wîchihokoc otayisiyinêma: “ôma nitaskînân. namoya anima tâpiskôc pîmihkân ta-manisamihk êkwa kâwi apisis ta-asamikawiyâhk. niyanân nitaskînân êkwa ta-otinamâhk kîkway niyanân ohci.” mâka mihcêt kotaka nêhiyaw okimâwak kî-nahêyihcikêwak ta-miyikicik owîhowiniwâwa, wîsta pîtokahânapiwiyin kî-masinaham owîhowin nikotwâsik tipahamâtowin ôma kâ-isyihkâtek anohc. ê-kî-ispicit iskonikanihk sisonê nôtinitowi-sîpihk, 64 mistik pahkisimotahk isi nôtinowi-sîpihk, saskâciwanihk. otâcimowak Hugh Dempsey êkwa Michelle Filice kî-masinahamwak “kî-ayiman ispihk ta-pimâcihohk iskonikanihk; anihi kâ-kî-asotamâkêcik askihtakomâwak asâhtowina namoya êwakoni kî-miyâwak nêhiyawak. kî-kisôtôtâkwan...wâwîs oskaya-nâpêkâsowiyiniwak kî-kisiwâsiwak nawac.

pîtokahânapiwiyin êkwa kotak okimâwak, tâpiskôc awa mistahi maskwa kî-mâmawapiwak pîtokahânapiwiyin otipahaskânihk opâskâwêhowipisimohk 1884. kî-nipâkwêsimonâniwak.

niskipisimohk 26 ê-akimiht 1885, êkospi ôhi âpihtawikosisânak ê-kî-sâkôhâcîk simâkanisihkâna sisip sâkahikanihk, ôki mônîyâwak kî-tapasiyâmowak ita simâkanisa ê-ayayit, ê-kî-ayâyit ciki nôtinowisîpihk. pîtokahânapiwiyin kî-nitawi-itohêw êkota ta-pê-wâpamât sônîyâw-okimâwa, ta-miyit anihi asahtowina kâ-kî-itwêcîk tipahamâtowin ohci. namoya nohtê-nakatam ita simâkanisa ê-ayayit awa sônîyâwi-okimâw êkwa êkatêtisahwêw pîtokahânapiwiyniwa. kî-kisiwâsiwak ôki onâpêkâsowiyiniwak kî-nitopayiwak ôcênâsihk mâka namâwiya êkota ayâyiwa. kotak kîsikâw, okihcitâwi-mihkiwahp kî-cimataniwiw kisiwâk sâkâstênohk-isi kîskihkomân



*Study for the drawing of Sheila Yellowbird, 2021. Pencil on paper, 27.9 x 35.5 cm.*  
Courtesy of the Artist.



*Louis Nautuasis*, 2021. Coloured pencils on paper, 61 x 45.7 cm. Courtesy of the Artist.



šipšisiyhk. pítokahânapíwiyin kî-okimâwîw, mâka onâpêkâsowiyiniwak wiyawâw kî-okimâwapiwak tâpwê.

simâkanisihkân okimâw Lieutenant-Colonel William Dillon Otter kî-itisahwêw 300 osimâkanisihkâna ta-môskistawâcîk nêhiyawa kisiwâk kiskihkomânacihih. nêhiyawak êkwa pwâsimowak kî-naskwâstamâsowak omânikêwiniwâw, nânitaw têpahkop tipahikan kî-wîcî-nôtinîtômêwak. Otter osimâkanisihkâna piysik kî-poyowak nêkân. pítokahânapíwiyin namoya ohci-nôtinikêw êkota, mâka kî-nakânêw onâpêkâsowiyiniwa êká ta-nitawi-mêscihayit anihi simâkanisihkâna kâ-tapasêyit.

âta awa pítokahânapíwiyin kî-kitahamâkêw, onâpêkâsowiyinêma âcipoko kî-nitawi-wîcihêwak ôkîk âpihtawikosisâna awa Louis Riel ita âpihtawikosisân-askiy Batoche-ihk. kâ-pê-pimohtêcîk êkotê kî-maskahwêwak anihi nêwokâtêwa êkota kî-astêwa nimâskwânwa Colonel Ottera simâkanisihkâna ta-âpacihtâcîk nôtinîtotwâwi. kî-otinêwak ôhi simâkanisihkâna. namoya ohci nitawêyihitam awa pítokahânapíwiyin ta-mêscihayit anihi simâkanisihkâna kî-pîkiskwêstamawew êká nânitaw ka-itohtawâcîk.

kâ-kiskêyihthahkîk ê-kî-sâkôhêcîk âpihtawikosisânak Batoche-ihk âpihtawikosisâninahk, pítokahânapíwiyin kî-itisahamawêw âsô-wihtamâkêwin Major-General Frederick Dobson Middletona ê-nohtê-witaskîmât. sâkipakâwipîsimohk 1885, pítokahânapíwiyin êkwa kotaka onêkânêma kî-itohtêwak nôtinîtowî-šîpihk, êkota kî-otinikâsowak.

“kî-wiyasowâtâwak oskana kâ-asastêki opaskowipîsimohk 1885, pítokahânapíwiyin kî-wihtam, namoya wiya otôcîkan, ‘âta ê-kakwê-nakânakîk êká ta-mihkowâpanatâcîk.’ mâka kâ-kêsi-wiyasowâtê, kî-itisahwâw kipahotowikamikohk Stony Mountain manitowâpohk. pêyak askiy kî-kipahikâsow. piysik namoya kî-miywayâw êkwa pikaskêtamâcihow, pítokahânapíwiyin kâ-pakitinêt ohci kipahotowikamikohk kî-nitawi-kiyokawêw kâ-tâpâhkômîkot Isapo-Muxikawa kaskitêwêyasitinahk. êkosi, êkota kî-nakataskêw awa pítokahânapíwiyin, namoya ohci kiskêyicîkâtew tânhêki ohci kâ-nakataskê.” nêmitanaw nêwosâp kî-itahtopîonêw.

“sâkipakâwipîsimohk, 23 kâ-akimiht, 2019, askihtakomâw kihci onekânêw Justin Trudeau kî-nitawi-itohtêw kiskihkomânihih, ta-kâsînamihit anima kâ-kî-wiyasowâtêt ohci ispihk kâ-kî-mayâkamikaniyik 1885 awa pítokahânapíwiyin.” ê-ayitât awa Trudeau, âta kî-kakwê-witaskîmêw ayisiyiniwa, “kî-sohki-atoskâtam otayisiyiniêma êká ta-kitimâkisiyit.” itwêw mîna, “ê-pê-pîkiskwêstamawakîk misakâmê ôta ohci askihtakomâwak ta-wihtamân awa

pítokahânapíwiyin mitoni kahkiyaw kâsinamawâw anima ohci kâ-kí-wiyasowâtêť êkwa namoya ayiwâk misihow.”

pítokahânapíwiyin mitoni kí-mistapiw onêkânëwin. kí-wítaskímêw ayisiyiniwa êkwa kí-kispêwêtotawew otayisiyinêma. mitoni okimâwêyihťákosiw ta-tâpasinahihť.

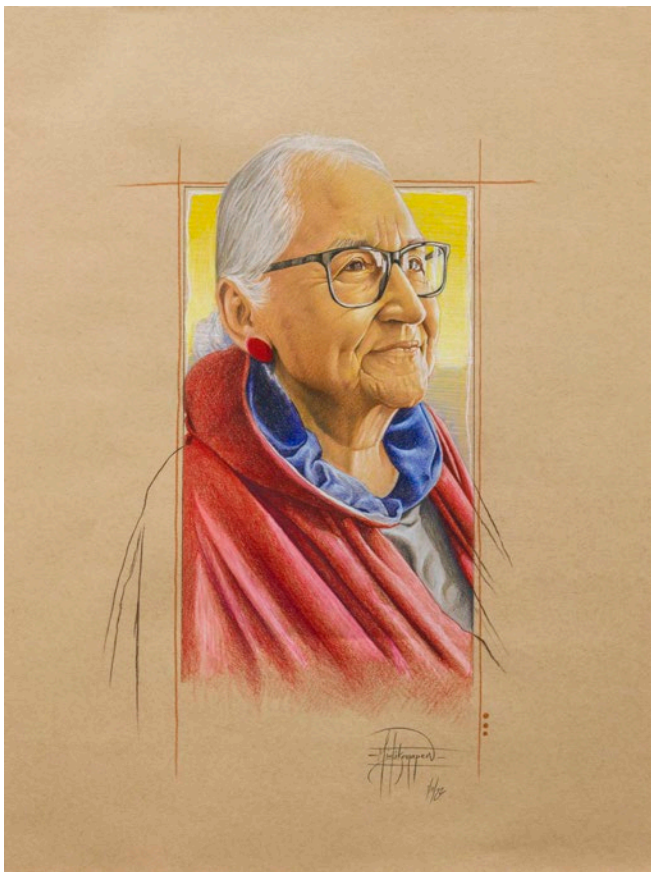
kâ-kí-mamihtêyimayahkik ayisiyiniwak tâpiskôc awa pítokahânapíwiyin êkwa êwakonik kitôkimâminawak kitaskínawa ohci. ôkik âsônâmâkêwak anima nêhiyaw itâpasiniwin, sihtoskâtítowak êkwa ta-atotâťocik iyiniwi-píkiskwewina, pimâcihowina, isihcikêwina, êkwa iyinitowi-wiyasowêwina ôta kitaskínaw kâ-isiyihkâtamahk.

mistikonâpew (Byron Samson) mihcêť owahkohmâkana ê-ohci-kihcinawât. nistwâw otâniskotâpân-omosôma Karnatakwa, êkwa nistwâw otâniskotâpân-omosôma Joe Samsona, otâniskotâpân-omosôma John Samson Sr. kí-okimâwiwak nîpisihkopahk 1800s isko awasimê 1900s. êkwa mîna omosômipana John Samson Jr. kí-nawasonâw ta-okimahkânêwit aspin ohci kâ-nawasonikêcik onêkânêwak.

mistikonâpew isiyihkâtam kâ-isi-tâpasinahahk kíkwêya “stylized realism portraiture,” êkwa ôhi ê-kí-sihkiskâkot ta-ati-tâpasinahikêť, pimâtisiwin, âcimowina, isihcikêwin êkwa êwakoni ayisiyiniwa kâ-kihcinawât. ê-koci-tâpasinahwât ayisiyiniwa mitoni kwayask ê-kakwê-kâcintinahk tânisiyisi ê-isiwêpisiyit êkwa ê-isi-itâtisiyit. mistikonâpew âpacihtâw pakíwayânêkanis tâpasinahikêci êkwa masinahikanahťikwa kâ-isiyihkâťêki Prismacolour ita masinahikanêkin ê-atisonâkwahk Strathmore isiyihkâťêw kâ-kêsi-tâpasinahahk kíkwêy.



*Shane Yellowbird*, 2021. Coloured pencils on paper, 61 x 45.7 cm. Courtesy of the Artist.



*Marilyn Rowan*, 2021. Coloured pencils on paper, 61 x 45.7 cm. Courtesy of the Artist.

## **ARTIST'S BIOGRAPHY MISTIKONÂPÊW (WOODEN MAN) BYRON SAMSON**

mistikonâpêw kî-nihtâwikiw wîtaskêwinihk, Alberta, êkwa kî-ohpikihâw nîpisihkopahk, maskwacisihk, Alberta. onêkîhikwa Larry Omeasoo, nêyaskwêyâhk ohci êkwa Adeline Samson-Harvey nîpisihkopahk ê-ohciyit.

aspin ohci kâ-mâci-kiskinohamâkosit ê-kî-miywêyitahk ta-tâtâpasinahikêt. nîsosâp kâ-ayamihtât, okiskinohamâkêwa kî-kiskinohamâk anima tâpasinahikêwin 'realism' kâ-isiiyîhkâtek. kî-osâmêyawêsiw ekwa kî-mâmaskâtêyîhtam osâm ê-ayimaniyik êkwa ê-katawasisiniyik êwako anima ta-kakwê-nakacipitamihk tâpasinahikêwin. aspin ohci, kî-ahkamêyîhtam ta-kakwê-nakacipitahk êwako tâpasinahikêwin êkwa ê-ahkami-tâpasinahikêstamawât otôtêma, owahkohmâkana êkwa ita mîna mâna kâ-masinahikêhiht.

ê-masinahahk mâna onêhiyawî-wîhowin, mistikonâpêw, omosôma ê-kî-miyikot êwako wîhowin. ispihk kâ-kî-kiskisit ohci omosôma ê-kî-sihkiskâkot ta-ahkami-tâpasinahikêt. konita mâna ê-kî-atâwêstamâkot sisopêhikana êkwa sisopêhikêw-masinahikana, asici mîna ê-kî-atâwêstamâkot nistam ê-ayât tâpasinahikêwinahtikwa ê-manitowî-kîskâyîk. ta-kîhcêyimât omosôma, kahkiyaw kîkwêy kâ-tâpasinahahk, onêhiyawî-wîhowin êkota masinaham. wîpac ê-nohtê-mêskotônahk omôniyâw wîhowin êkwa katisk onêhiyawî-wîhowin ta-âpacihtâhk.

mistikonâpêw ôtê nêkân nohtê-ahkami-itohtam anima kâ-mamiywêyîhtahk asici kotak kîkwêy ka-wîcihikot ta-nihtâ-tâpasinahikêt piyisk katisk ka-atoskâtahk tâpasinahikêwin.

## List of works

*Joe Samson, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Ivy Rain, 2021*

Coloured pencils on paper

Private Collection

*Chief Poundmaker, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Sheila Yellowbird, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Brad Terrance Rabbit, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Shane Yellowbird, 2021*

Coloured pencils on paper

Courtesy of the Artist

*George Littlechild, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Nancy Samson, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Marilyn Rowan, 2022*

Coloured pencils on paper

Courtesy of the Artist

*Chief John Samson, 2022*

Coloured pencils on paper

Courtesy of the Artist

*Chief Kanatakasu, 2022*

Coloured pencils on paper

Courtesy of the Artist

*Louis Nautuasis, 2022*

Coloured pencils on paper

Courtesy of the Artist

*Study for the drawing of*

*Brad Rain, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Study for the drawing of*

*Sheila Yellowbird, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Study for the drawing of*

*Shane Yellowbird, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Study for the drawing of Ivy*

*Rain, 2021*

Coloured pencils on paper

Courtesy of the Artist

*Study for the drawing of*

*George Littlechild, 2021*

Coloured pencils on paper

Courtesy of the Artist



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