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ROLANDE SOULIERE

Battle of the Majestic Beings

Image:
Rolande Souliere
Thunderbeings vs Underwater Panthers 3
(detail)
2024



ROLANDE SOULIERE

Depicting the clashing of the Thunderbird (master of the air realm in Anishinaabe culture), and the Underwater Panther (master of the water realm), Rolande Souliere uses abstraction and geometry to narrate cultural origin stories.

Both Thunderbird and Underwater Panther are shape shifters, and sometimes turn into humans in the earth realm, and from this fire happens. The paintings in this exhibition refer to centuries old geometries in Anishinaabe material culture, which can be found within fibre remnants depicting these two Majestic Beings.

Souliere's use of considered and precise geometric forms imbues the abstract with representational potency, illustrating for us a direct relationship with culture and story.



Ottawa maker unknown.
Twined fiber bag, ca. 1870.
Vegetable fiber and wool; 34.6
x 55.9 cm. Collection of the
Detroit Institute of Arts 81.37

This twined fiber bag features the "G" thunderbird, whose heart resembles the whirlpool motif. The reverse side of the bag depicts underwater panthers containing hourglass motifs.



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Working across painting, installation, photography, collage, sculpture, socially engaged art, and temporary and permanent public art, Souliere's art practice explores the interconnectedness, and complexities involved in systems. Whether social, political and or cultural, Souliere is interested in how these systems have impacted Indigenous people in personal and collective histories.

Influenced by her North American First Nation heritage, Souliere's choice of materials are diverse, and include mass produced materials and repurposed objects. These ready-mades are often manipulated with handmade repetitive processes such as taping, stitching, stacking, and binding. Texture and colour are also prevalent, and when combined with craft processes and everyday objects, they speak of the vast array of subjects residing within systems.

Souliere was born and raised on Turtle Island (North America) and lives and works on Gadigal Land, (Sydney) Australia. She is a member of Michipicoten First Nation and has a PhD and MVA from Sydney College of the Arts, University of Sydney.

Recent exhibitions include *Scents of Movement*, *Scents of Place*, Art Gallery of Alberta, Canada, *52 Artists 52 Actions*, Wangarrata A Regional Gallery, Australia, *Candy Apple Grey*, China Heights, Sydney, Australia, *States of Collapse*, Dunlop Art Gallery, Canada.

ARTIST STATEMENT

These paintings deal with aspects of Anishinaabe cosmology within cultural abstraction. I am interested in portraying the rivalry between two magnificent other than human beings, the Thunderbird and the Underwater panther.

These powerful majestic beings are widely known within Anishinaabe culture. They have appeared predominately on material culture from rock paintings to birch bark scrolls to fibre bag in different states of representation, from figurative beings to abstract forms. For example, the hourglass shape, triangles, thunderbolts and the 'x' are the abstract representations of the Thunderbird whereas the octagon, cross hatching, and wavy lines are abstract signs of the Underwater panther. The transformation of these majestic beings from non-human to human is referenced in the sculptural objects as the beings transit between the three parallel worlds – earth, sky and underwater.

After watching various hockey games on multiple screens at a local pub and seeing the competitiveness and fierceness of each team to win, my thoughts turned to the rivalry between the Thunderbird and Underwater panther. They are each other nemesis. The clashing and jarring of their culturally assigned abstract forms dating back to the hundreds of years, visually captures the movement of their ongoing battle. Pockets of colour highlight each majestic being's power, thunderbolts for the Thunderbird, and the spikey triangles for the underwater panther's powerful thorny tail. The large size of the paintings display the grandness of such spirits whereas the use of black to represent the abstract signs stays true to the historical reference found on material culture.

Thunderbirds continue to run through my practice and finding out through research that the home of the Underwater panther is Michipicoten Island was amazing, as I am from Michipicoten First Nation, a place near the island.



Rolande Souliere
Thunderbeings vs Underwater Panthers 1, 2024
Acrylic on canvas
64 x 96 in (162.6 x 243.8 cm)

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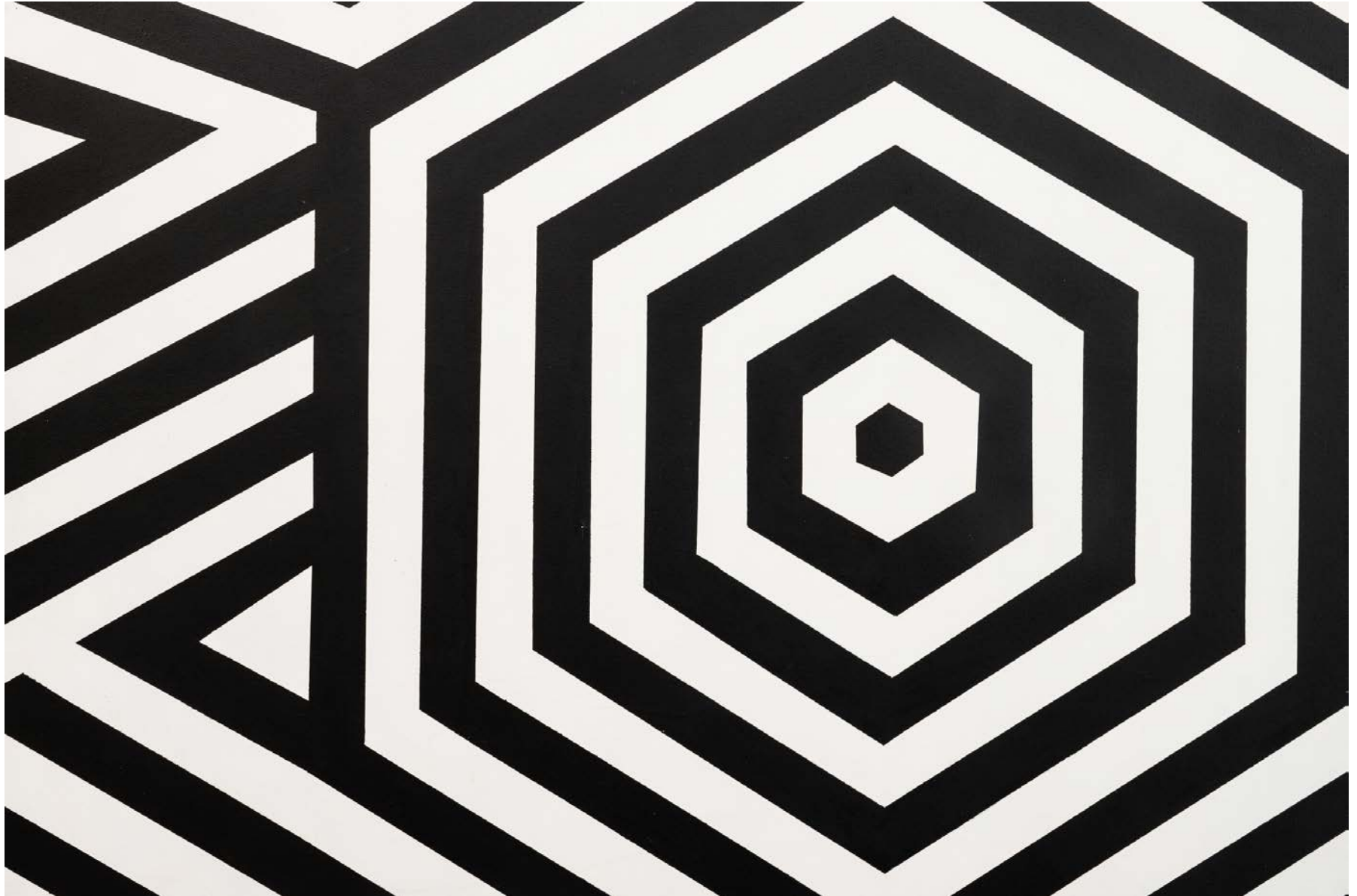


Rolande Souliere
Thunderbeings vs Underwater Panthers 2, 2024
Acrylic on canvas
64 x 96 in (162.6 x 243.8 cm)

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Rolande Souliere
Thunderbeings vs Underwater Panthers 3, 2024
Acrylic on canvas
64 x 96 in (162.6 x 243.8 cm)

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Rolande Souliere
Beyond the Horizon 1, 2024
Acrylic on canvas
59.5 x 59.5 in (151.1 x 151.1 cm)

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Rolande Souliere
Beings 1, 2024
Paper clay, dental plaster
4 x 5.5 x 5 in (10.2 x 14 x 12.7 cm)



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Rolande Souliere
Beings 2, 2024
Paper clay, dental plaster
4 x 5.5 x 5 in (10.2 x 14 x 12.7 cm)



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Rolande Souliere

Beings 3, 2024

Paper clay, dental plaster

4 x 5.5 x 5 in (10.2 x 14 x 12.7 cm)





Rolande Souliere
Beings 4, 2024
Paper clay, dental plaster, chicken wire
4.5 x 5 x 3.5 in (11.4 x 12.7 x 8.9 cm)



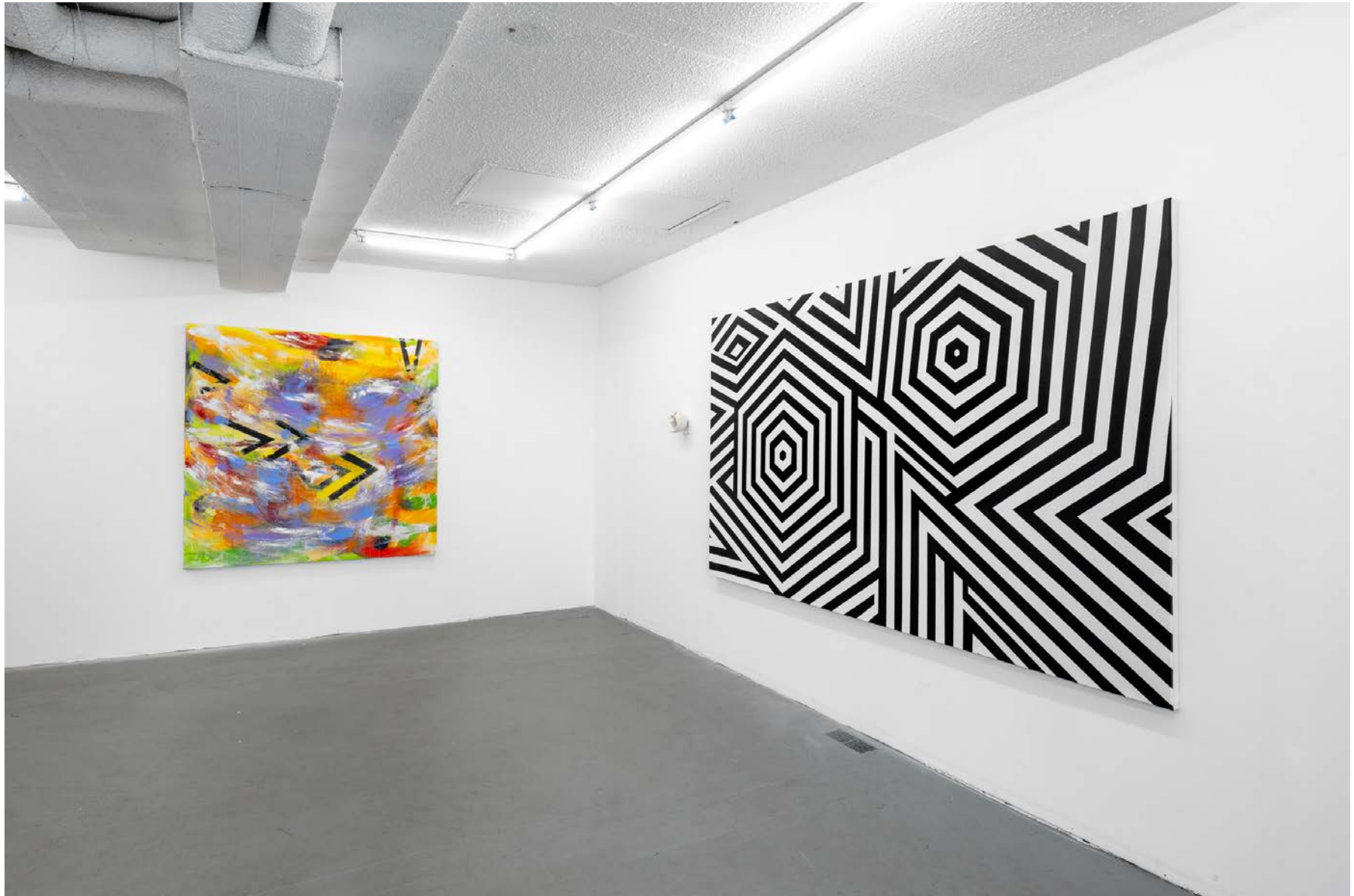
Rolande Souliere
Beings 5, 2024
Paper clay, dental plaster
3.5 x 3.5 x 3.25 in (8.9 x 8.9 x 8.3 cm)

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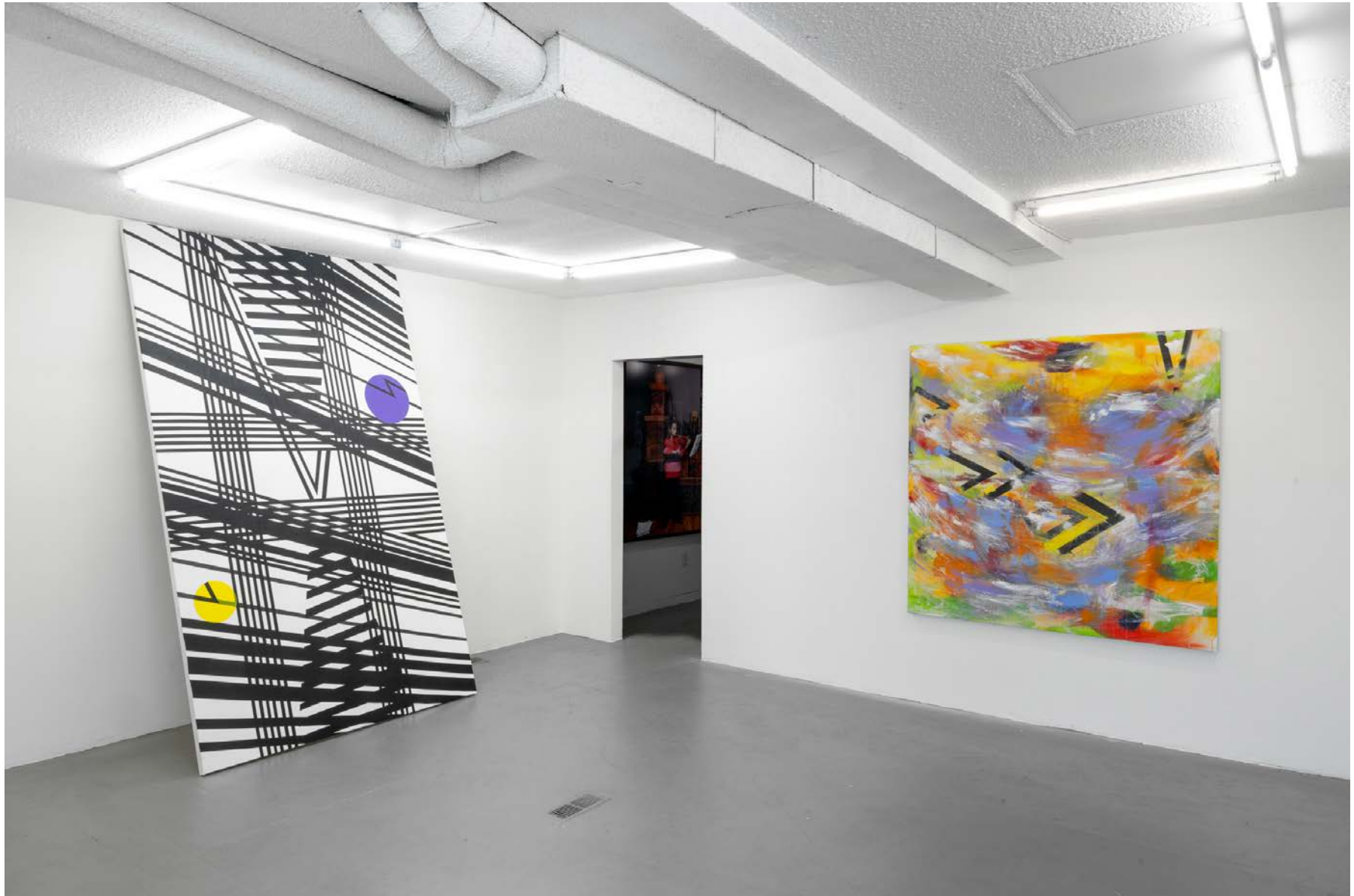




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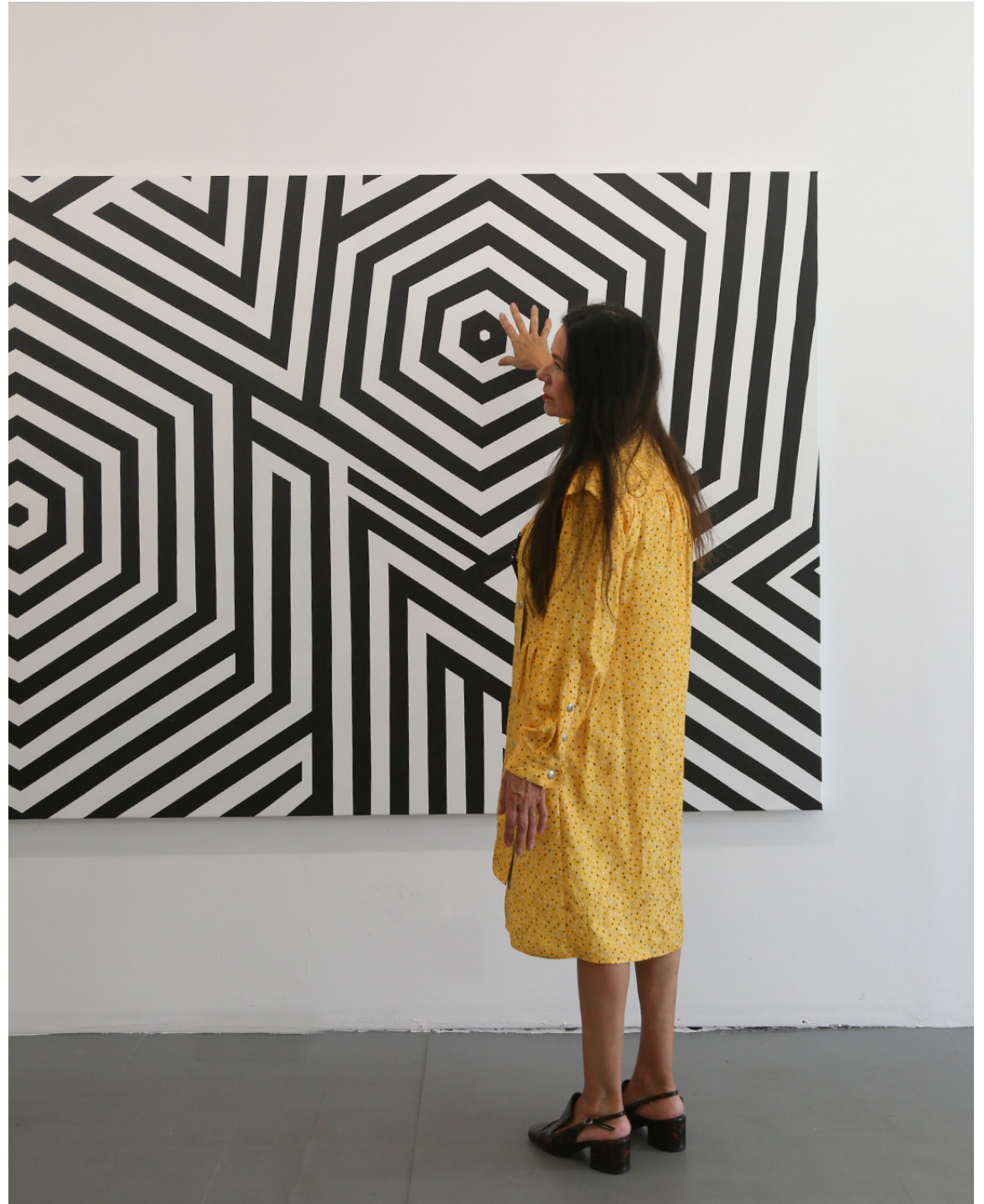


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ROLANDE SOULIERE
WAAP, JULY 2024



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Rolande Souliere
Aspects of the Skyworld, 2005
Coloured wool, wire, guinea fowl and pheasant feathers
3 m x 1.8m
Photo credit: Peter Endersbee



Rolande Souliere
Slang sex drug talk and other related matters
20 neon signs, wire, transformers
5.6m x 3.6m approx
Photo credit: Damian Dillon



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Rolande Souliere became a visual artist after moving to Sydney in the late 1990s and enrolling in a BVA at Sydney College of the Arts. Prior to this, Souliere's artistic expression was embedded in her Anishinaabe culture where she learned many aspects of her culture by attending, as child and up to her teens, a First Nations afterschool program, sponsored by the Canadian government. This experience is ingrained in Souliere's work, where repetitive processes of wrapping, weaving, stacking, stitching and layering, and the use of tactile and colourful materials are utilised to address the social, political, and cultural aspects of Indigeneity internationally and globally.

Souliere's interest in this position stems from the concept of the transnational - a way of understanding art that encourages the idea that art and its histories are interconnected beyond its point of origin. Her unique position of working on Gadigal Land of the Eora Nation (Sydney, Australia), traveling several times a year to Turtle Island (North America) to participating in exhibitions, working with communities and visiting family, situate her within an interconnectedness of contemporary art, Indigenous cultures and communities: This unique situation provides a long-term and continual ideological engagement with Indigenous alliances on a transnational scale.

Souliere's technique combines abstraction and the assisted readymade with handmade processes to discuss Indigenous narratives internationally. Construction road tape, reflective road signage, automobile headlights and brake lights, variable message boards, construction road materials and household items are her trademarks. These universal materials are stripped from their usual context, manipulated and repurposed into dynamic installations.

In 2021, Artspace Sydney commissioned her for "52 Artists 52 Actions" and she is also included in the group exhibition "States of Collapse" at Dunlop Art Gallery, Regina, Canada. In 2020, The Contemporary Art Gallery, Vancouver and Translink BC commissioned her for three large scaled site specific temporary public art works including a double length public transportation bus. Other permanent and temporary public art commissions include "Indigenous Womxn Banner Project", 2019, Mediating the Treaties (2017-2018) by The City of Winnipeg and Bringing Back Wabakinine, (2015) commissioned by the City of Toronto, Canada.

Socially engaged art is also part of Souliere's art practice. She has worked with several Indigenous communities, with Tlacolulokos Collective in Mexico (2021), in North America and Australia on her Collage of Indigenization social art project (2013-2018) and an international street project, Coyote Responds: I like America and America likes me, (2016-2018) in Toronto, Berlin, Vancouver, Winnipeg and Sydney for Or Gallery, Berlin.

Souliere's Phd titled Toward an Indigenous History: Indigenous Art Practices from Contemporary Australia and Canada was well received as providing expert knowledge (both practically and scholarly) in the field of Indigeneity in a contemporary international context. The study was rooted in contemporary art theory that deployed a transnational and transcultural approach. This approach highlighted the striking parallels between First Peoples' colonial histories and visual art practices in the context of two settler-colonial states: Australia and Canada.

Souliere is Anishinaabe, member of Michipicoten First Nation, born and raised in Toronto, Canada and an Australian citizen, she works between Australia and Canada. Souliere has a Phd, MVA and BVA from Sydney College of the Arts, The University of Sydney.



Rolande Souliere, installation view from *Frequent Stopping IV and V*, 2019. Photo: SITE Photography. Contemporary Art Gallery, Vancouver, BC.

ROLANDE SOULIERE
Contemporary Art Gallery, 2019
Vancouver, BC

The multi-media practice of Australia-based Anishinaabe artist Rolande Souliere entangles the visual language of hard-edged geometric abstraction with that of contemporary traffic signage to consider how colonial infrastructures mark both spaces and the people inhabiting them. Her solo exhibition, *Frequent Stopping IV and V*, presents two new large-scale, site-specific works across the street level façade of the Contemporary Art Gallery and offsite at the nearby Yaletown-Roundhouse Station. These installations draw from Souliere's ongoing body of work that creates interventions using caution tape and street barrier patterns in immersive installations.

Souliere has a long history of working with the materials and metaphors of the road. She strips these seemingly universal symbols from their usual contexts and separates them from their role as wayfinding aids to suggest the extent to which authorities dictate our movements on the land. The *Frequent Stopping* series points to the ways in which our perception of boundaries shift according to perspective and to the fact that so many Indigenous land claims — despite being first pressed decades or even centuries ago — have yet to be resolved. Especially in Vancouver, which sits upon the unceded ancestral territories of the Musqueam, Squamish and Tsleil-Waututh Nations, Souliere's ultra-visible, highly public interventions mark space in a gesture that speaks of permanent visibility and reclamation. They delineate lines that cannot be drawn and redrawn.

Curated by Kimberly Phillips, with assistance from Julia Lamare

Rolande Souliere
installation view from *Frequent Stopping IV and V*, 2019.
Photo: SITE Photography.



ROLANDE SOULIERE
Art Gallery of Alberta, 2022
Scents of Movement, Scents of Place

Artworks, like fragrances, reveal themselves over time; the longer you stay with them, the more nuanced ideas are uncovered. Perfumes are described by their top notes, what confronts you immediately but then fades; middle notes, the core of the scent that you perceive next; and base notes, what gradually reveals itself over time. While experiencing this exhibition it is useful to think of it as a perfume.

The top note of this exhibition is place: some places we know, some we can get to, others we cannot, and some perhaps we don't want to. The artist collaboration Sans façon and the artist Brian Goeltzenleuchter have recreated scents from specific times and places in people's lives. Sans façon captures nostalgic memories and Goeltzenleuchter works with refugees to recreate the smells of their now unreachable homes.

The middle notes are all movement-based: travel, migration, immigration, navigation, transportation, moving from one stage of life to the next, navigating through the afterlife, time travel, globalization, trade and the delineation of space are all present. Millie Chen and Evelyn von Michalofski's satirical work asks you to navigate the tourist experience by scent and think critically about care, travel, leisure and modes of transportation. As experienced through Abbas Akhavan's planter filled with trees, even if physical objects dictate your movement, smell can defy containment and borders.

The base notes encapsulate broader notions of life, death, myriad worldviews (or worldsenses), subjectivity, colonialism and what we can know through our nose. Rolande Souliere takes smellers on an olfactory journey through the Four Directions, in an installation that encapsulates the artist's Indigenous worldview with transitions through the stages of life, death and the eternal. Sita Kuratomi Bhaumik traces the real and imagined spatial histories of "curry," using it as a fragrant stand-in for colonization and notions of both identity and the Other.

Smell can transport and direct in very personal and subjective ways. What smells good, bad, odorous, or like nothing at all differs drastically from one person to the next and is dictated by an entire life of experiences. One smell can be simultaneously familiar, unrecognizable or abject to different people. While sniffing out this exhibition, consider how scent both moves you and grounds you in place.

This exhibition is produced by the Art Gallery of Alberta and curated by Lindsey Sharman.





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ROLANDE SOULIERE

CV

Education

2013-2017 - Doctorate of Philosophy (Phd), Visual Arts, Sydney College of the Arts, University of Sydney
2005-2006 - Masters of Visuals Arts (Painting), Sydney College of the Arts, University of Sydney
2000-2004 - Bachelor of Visual Arts, Honours (Painting), Sydney College of the Arts, University of Sydney

Selected Solo Exhibitions

2024 - Battle of the Majestic Beings, Wil Aballe Art Projects, Vancouver, Canada
2024 - Artist in Residence, Griffin Art Projects, Vancouver, Canada
2021 - Slang, Schmick Contemporary, Sydney, NSW
2019 - Form and Content II, Forest City Gallery, London, Canada
2019 - Frequent Stopping Part V and VI, Contemporary Art Gallery (curated by Kimberly Phillips), Vancouver, Canada
2017-18 - Form and Content, (curated by Manuela Well Off Man), IAIA Museum of Contemporary Native Art, Sante Fe, New Mexico
2017 - Coyote Responds: I Like America and America Likes Me, (curated by Jonathan Middleton), Or Gallery, Vancouver, Toronto and Berlin
2011 - CrossRoads, Urban Shaman, Winnipeg, Canada
2010 - I am JUST not that good at following directions, The New Gallery, Calgary, Canada
2009 - GPS-(The Good Red Road), Peloton, Sydney, NSW
2008 - Materiality and Otherness, Grunt Gallery (curated by Daina Warren), Vancouver, Canada
2007 - Binessiwags in Da House, Oxford Art Factory, Sydney, NSW
2007 - Connections/Disconnections, Firstdraft, Sydney, NSW
2005 - Materiality, Exit gallery, Sydney College of the Arts, University of Sydney, Sydney, NSW
2004 - Bahn Trang, Space 3, Sydney, NSW
2003 - Transformation of the Abject into Beauty, newspace, Sydney, NSW

Selected Group Exhibitions

2024 - For the love of petroleum, (curated by Lucy Merrett), Chrissie Cotter, Sydney, Australia
2024 - 52 Artists, 52 Actions, Museum & Art Gallery of NT, Darwin, Australia
2024 - 52 Artists, 52 Actions, Gladstone Regional Art Gallery, Gladstone, Queensland
2024 - Frybread as Fok, Emily Carr University Commons Gallery, Vancouver, Canada
2023 - Candy Apple Grey, (curated by Sebastian Goldspink), China Heights, Sydney, Australia
2023 - 52 Artists, 52 Actions, Jervis Bay Maritime Museum, Jervis Bay, Australia
2023 - 52 Artists, 52 Actions, Wangarrata Art Gallery, Victoria, Australia



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- 2022 - Scents of Movement Scents of Place, (curated by Lindsey Sharman), Art Gallery of Alberta, Edmonton, Canada
- 2022 - 52 Artists, 52 Actions, Bega Valley Regional Gallery, Bega Valley, Australia
- 2022 - 52 Artists 52 Actions, Penrith Regional Art Gallery, Penrith, NSW
- 2022 - Humm & Buzz, Neo Lite Gallery, Sydney, Australia
- 2021 - Indigenous Womxn Banner Project, temporary public art (curated by Red Embers) at Ashbridges Bay, Toronto, Canada
- 2021 - Indigenous Crossroads, with Tlacolulokos Collective, commissioned mural by the Canadian Embassy Mexico, Oaxaca, Mexico
- 2021 - States of Collapse, (curated by Wendy Peart), Dunlop Art Gallery, Regina, Canada
- 2021 - 52 Artists 52 Actions, (curated by Talia Linz), commissioned, (travelling), Artspace, Sydney, Australia
- 2020 - Society, Art Metropole, (curated by Jonathan Middleton), Toronto, Canada
- 2020 - The Auto Show, United Contemporary, Toronto, Canada
- 2020 - Frolic Freeze, Articulate, Sydney, Australia
- 2019 - Indigenous Womxn Banner Project, temporary public art (curated by Red Embers) at Allen Gardens, Toronto, Canada
- 2018 - How Far Do You Travel?, (curated by Kimberly Phillips), Contemporary Art Gallery, Vancouver, Canada
- 2018 - niigaankwewag, (curated by Rheanne Chartrand), Art Gallery of Mississauga, Mississauga, Canada
- 2017 - Language of Puncture, (curated by Joi Arcand), Gallery 101, Ottawa, Canada
- 2017 - Future Memories (Present Tense):Contemporary Practices in Perspective, (curated by Lorenzo Fusi), Illingworth Kerr Gallery, Calgary, Canada
- 2017 - How to Picture Living Systems No. 2, (curated by Petra Maitz) KLI, Vienna, Austria
- 2016 - Degree Examinations, Sydney College of the Arts Galleries, Sydney College of the Arts, Sydney, NSW
- 2016 - Culture Shift: Contemporary Native Art Biennale, Third Edition, (curated by Mike Patten), Art Mur, Montreal, Quebec
- 2015 - SNO 115, Sydney, NSW
- 2015 - Believe not every spirit, but try the spirits, with Mikala Dwyer and Alterbeast, Monash Museum of Art, Caulfield East, Victoria
- 2015 - Kiss Me Swiss in "Private Collection" (curated by Beata Geyer) WEST Project Space, Hazelbrook, NSW
- 2014 - SNO 110, Gallery 9, Sydney, NSW
- 2014 - 20/200 with Mikala Dwyer, Sarah Cottier Gallery, Sydney, NSW
- 2014 - Beat Nation, (curated by Kathleen Ritter and Tania Willard), Dalhousie Art Gallery, Halifax, Nova Scotia
- 2013 - Beat Nation, (curated by Kathleen Ritter and Tania Willard), Musee d'art Contemporaine, Montreal, Quebec
- 2013 - Goodnight, Peloton, Sydney, NSW
- 2013 - Cabinet of Curiosities, Callan Park Gallery, Sydney, NSW
- 2013 - Sydney Non Objective turns 100, Sydney Non Objective, Sydney, NSW
- 2012 - Beat Nation, (curated by Kathleen Ritter and Tania Willard), Toronto PowerPlant, Toronto, Canada
- 2012 - Beat Nation, (curated by Kathleen Ritter and Tania Willard), Vancouver Art Gallery, Vancouver, Canada
- 2011 - 50-500, Urban Shaman, Winnipeg, Canada
- 2011 - Mikala Dwyer 'Alphabet for Ghosts' for Alterbeast, Anna Schwartz Gallery, Melbourne, VIC
- 2011 - Finalist, David Harold Tribe Sculpture Prize, Sydney College of the Arts Galleries, Sydney, NSW
- 2011 - Alterbeast with Mikala Dwyer, Carla Cescon, Tine Havelock Stevens as special guest, Penrith Regional Gallery, Penrith, NSW
- 2010 - Scotiabank Nuit Blanche (curated by Gerald McMaster), Toronto, Canada
- 2010 - An Oeuvre both Abundant and Diverse (curated by Brad Buckley), SCA Galleries, Sydney, NSW



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2010 - No. 61, (curated by Rhonda Davis and Camila Tellez), S.N.O., Sydney, NSW
2010 - Safari 2010 (curated by Lisa Corsi) Sydney, NSW
2010 - Minus Space, SNO Group Gallery 9, Brooklyn, USA
2009 - No. 50, S.N.O., Sydney, NSW
2009 - Remote Control, Tortuga Studios Gallery, Sydney, NSW
2009 - Fundraiser, The Narrows, Melbourne, NSW
2008 - Finalist Fauvette Loureiro Memorial Artists Travel Scholarship
2008 - Point of Origin (curated by Gary Pearson) Artspace, Sydney, NSW
2007 - Echelon, Peloton, Sydney, NSW
2007 - Smash Hits, Parramatta Studios, Parramatta, NSW
2007 - Square Dance, Firstdraft, Sydney, NSW
2007 - Intermediaries, MOP Projects, Sydney, NSW
2007 - Finalist Helen Lempriere Traveling Art Scholarship, Artspace, Sydney, NSW
2006 - Finalist Helen Lempriere Traveling Art Scholarship, Artspace, Sydney, NSW

Top conferences / Panel Discussions

2020 - 22nd Sydney Biennale, Aabaakwad, with Wanda Nanibush, MCA, Sydney Australia
2017 - Locating Ourselves:Revisiting Inclusion in Indigenous Arts, with Suzanne Morrissette, Alberta College of Art and Design, Calgary, Alberta
2017 - Aksokgowamoski (Making Relations), Symposium, Alberta College of Art and Design, Calgary, Canada
2017 -Transcultural Collaborations, with Janelle Evans, Sydney College of the Arts, Sydney Australia
2016 - Decolonizing Conference, OISE, University of Toronto, Toronto, Canada
2017 - Language as Puncture, with Joi T. Arcand, Gallery 101, Ottawa, Canada
2008 - Point of Origin, with Blair French, Artspace, Sydney, NSW

Grants / Awards

2023 - Professional Development Grant, National Art School, Sydney, NSW
2022 - Commissioned, George Street Revitalisation Public Art, Toronto, Canada
2021 - Shortlisted, West Donlands Indigenous Public Art, Waterfront Toronto, Toronto, Canada
2021 - Shortlisted, George Street, Public Art, Toronto, Canada
2021 - Short Term Grant, Canada Council for the Arts, Canada
2021 - Professional Development Grant, National Art School, Sydney, NSW
2020 - Longlisted, Richmond Street, Public Art, City of Toronto, Canada
2018 - Travel Grant, Canada Council for the Arts, Canada
2018 - Shortlisted, Scarlett Road Bridge, Public Art, City of Toronto, Canada
2018 - Shortlisted, Dartmouth Sports Complex, Halifax, Canada



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2017 - Mediating the Treaties, Public Art Commission, Indigenous Sculpture Park, Winnipeg Art Council, Winnipeg and City of Winnipeg, Canada
2016 - Shortlisted, Indigenous Sculpture Park, Winnipeg Art Council and City of Winnipeg, Canada
2016 - Sydney University Postgraduate Research Support Scheme Grant, Sydney, NSW
2015 - Bringing back Wabakinine, Public Art Commission, Bala Underpass, City of Toronto, Canada
2015 - New Work Grant, Canada Council for the Arts, Canada
2015 - Shortlist, Public Art Commission, Bala Underpass, City of Toronto, Canada
2012 - New Work Grant, Canada Council for the Arts, Canada
2012 - Shortlisted, Blake Prize, Sydney, Australia
2011 - Finalist David Harold Sculpture Award, SCA Galleries, Sydney, NSW
2009 - Shortlisted, Urbanest/BatesSmart Public Art, Sydney, NSW
2007 - Marketing Grant, National Association for Visual Arts (NAVA), Sydney, NSW
2007 - Finalist, Helen Lempriere Travelling Art Scholarship, Artspace, Sydney, NSW
2004-2006 - Postgraduate Support Scheme Grant, The University of Sydney, Sydney, NSW
2006 - Finalist, Helen Lempriere Travelling Art Scholarship, Artspace, Sydney, NSW
2006 - Shortlisted, RIPE, Art&Australia/ANZ Bank Contemporary Art Award
2006 - Michipicoten First Nation Incentive Grant, Wawa, Ontario, Canada
2005-2006 - Michipicoten First Nation Post Graduate Student Support Scholarship, Wawa, Canada
2000-2004 - Michipicoten First Nation Student Support Scholarship, Wawa, Canada

Artist Residencies / Artist Talk / Mentoring / Workshops

2024 - Artist talk, Griffin Art Projects, Vancouver, Canada
2024 - International Women's Day - A Shared Table, Lane Cove Gallery, Sydney, Australia
2024 - Workshops, Aboriginal Gathering Place, Emily Carr University, Vancouver, Canada
2022 - Art Gallery of Alberta, Artist Talk, Edmonton, Canada
2021 - Artforum, National Art School, Sydney, Australia
2021 - One Day Mentorship, BFA Honor Students, University of Regina, Regina, Canada
2021 - 15 minute Mentorship, Mentoring Artists for Women's Art (MAWA,) Winnipeg, Canada
2019 - Forest City Gallery, Artist Talk, London, Canada
2019 - Contemporary Art Gallery, Artist Talk, Vancouver, Canada
2018 - This Place, Indigenous Sculpture Park, Artist Talk, Air Canada Park, Winnipeg, Canada
2017 - Illingworth Kerr Gallery, Artist Talk, Alberta College of Art and Design, Calgary, Canada
2017 - Artist in Residence, Alberta College of Art and Design, Calgary, Canada
2017 - University of Calgary, Artist Presentation, Calgary, Canada
2015 - Artist in Residence, Hunan Normal University, Hunan, China
2015 - Canada Council New Work Grant, Canada
2015 - Artist in Residence, Yamaji Art Centre, Geraldton, Western Australia



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2015 - Artist in Residence, Roebourne District High, Roebourne, Western Australia
2014 - Artist in Residence, Yamaji Art Center, Geraldton, Western Australia
2014 - Artist in Residence, Barkly Artist Camp, Tennant Creek, Northern Territory
2014 - Artist in Residence, Ngurratjuta Art Center, Alice Springs, Northern Territory
2013 - Artist in Residence, Yamaji Art Center, Geraldton, Western Australia
2013 - Artist in Residence, Artback, Alice Springs, Northern Territory
2012 - Simon Fraser University, Artist Presentation and studio critiques for Masters students, Vancouver, Canada
2011 - University of Manitoba, Artist Presentation, Winnipeg, Canada
2011 - Artist in Residence, The Sofitel on Collins, Melbourne, VIC
2010 - Artist in Residence, The New Gallery, Calgary, Canada
2008 - Australia National University, Artist Presentation, Canberra, NSW
2008 - University of Newcastle, Artist Presentation, Newcastle, NSW
2008 - Studio Residency, Artspace, Sydney, NSW
2008 - Artist in Residence, University of British Columbia (Okanagan), British Columbia, Canada
2007 - Studio Residency, Firstdraft, Sydney, NSW
2006 - Shortlist, Ripe, Art & Australia/ANZ Private Bank Contemporary Art Award

Writings on the Artist:

2019 - Akimbo, Hit List, <https://akimbo.ca/akimblog/rolande-souliere-artist-sydney/>
2019 - Rolande Souliere: Frequent Stopping IV and V by Kimberly Phillips,
<https://www.contemporaryartgallery.ca/exhibitions/rolande-souliere-frequent-stopping-iv-and-v/>
2019 - Red Embers Public Art Installation at Toronto's Allan Garden, Canadian Architect, July 2,
<https://www.canadianarchitect.com/red-embers-public-art-installation-transforms-torontos-allan-gardens/>
2018 - CBC Radio Interview with Jaime Lee McKenzie, September 28, Winnipeg, Canada
2018 - Finding a Way, curated by Bryan McGee, The Globe and Mail, January 6, 2018, Opinion, p. 4, 6-8
2018 - Global News, Morning Show, Indigenous Sculpture Park Launch, September 29, Winnipeg, Canada
2018 - Rick Garrett, Michipicoten artist's new installation in New Mexico, Anishinabek News, January 11, 2018,
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2018 - Cathy Mattes, Sites of Visual Remedy, catalogue essay, Winnipeg Arts Council
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2018 - Mop Projects 2003-2016, Publication, Formist, Sydney, NSW
2017 - McDonald's Youth Campaign, television commercial, Skin and Bones Film Company,
<https://abancommercials.com/ca/vid/750/det/mcdonalds-we-believe-in-canadian-youth-tv-ad-commercial>
2017 - U Turn, music video, Warner Music Canada
2017 - Zoom Zoom Magazine, Mazda Motor Corporation
2012 - Beat Nation, Catalogue, Vancouver Art Gallery and Grunt Gallery, November 2012.



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2012 - Marsha Lederman, A New Native Art, Globe and Mail, February 29, 2012, p. R1, R3.
2011 - Elizabeth Fortescue, David Harold Tribe Sculpture Prize, The Daily Telegraph, June 6
2010 - Nancy Tousley, Artist Doubles her Direction, The Calgary Herald, July 24, 2010
2010 - S.N.O., Catalogue, S.N.O., Sydney, NSW
2010 - David Garneau, Rolande Souliere's Sign Language, catalogue essay, The New Gallery
2009 - Gary Pearson, 'Point of Origin: a curatorial essay in seven parts', Column 3, Artspace Visual Arts Centre Ltd. 2009, p. 15-24.
2009 - Suzanne Boccalatte and Meredith Jones, Trunk Volume 1: Hair, Sydney: Boccalatte Pty Ltd, 2009, p. 153-155.
2008 - Skeena Reece, 'Rolande Souliere', brunt grunt gallery in print, Issue 4, September 2008, p. 28-31 18.
2008 - Video Interview: 'Materiality'; Interview with Rolande Souliere <http://www.grunt.ca/the-kitchen.html>
2008 - 'Preview', Canadian Art, Winter 2007, v 24, no. 4, p. 20.
2008 - 'Art Attack', Harpers Bazaar, March 2008, p. 385.
2008 - Kevin Griffin, 'Exhibition opens a door to another world', The Vancouver Sun, March 13-19, 2008, p. D18.
2008 - 'Art Exhibition -Rolande Souliere', Michipicoten First Nation News, March 2008, p. 15.
2008 - 'Vancouver', Preview, February/March 2008, p. 41.
2008 - Vancouver 2010 Cultural Olympiad 2008 Program guide, Cultural Olympiad, Vancouver, 2008, p. 107.
2008 - Vancouver Cultural Olympiad, 'Rolande Souliere Materiality and Otherness', FRONT Contemporary Art and Ideas, January/February, p. 6.
2007 - Tony D'Fabrici, 'Intermediaries', catalogue essay, MOP Projects. Sydney, 2007, p.3.
2007 - 'Rolande Souliere- Another Artisan of MFN, Michipicoten First Nation News, April, p. 2.
2006 - Le Flaneur, 'Rolande Souliere: G&A Studios', Australian Art Blog, June 4, <http://blogon.saatchi-gallery.co.uk>
2005 - Rick Garrick, 'Anishinaabe Artist Down Under', Anishinabek News, April, p. 18.

Related Experience

2022 - Acting Head of Painting, National Art School, Sydney, Australia
2021 - Senior Lecturer (Painting), National Art School, Sydney, Australia
2020 - Lecturer, (Painting), National Art School, Sydney, Australia
2019 - Sessional Academic, (Studio Practice) University of New South Wales, Art and Design, Sydney, Australia
2019-2016 - Sessional Academic, (Painting-Masters Program), National Art School, Sydney, Australia
2012-15 - Sessional Academic, (Painting-Honours Program), National Art School, Sydney, Australia
2013 - Sessional Academic, Sculpture, Performance, Installation (SPI), College of Fine Arts, University of New South Wales, Sydney, Australia
2012 - Foundation Studio, Sessional Academic, Painting, Sydney College of the Arts, The University of Sydney
2010 - Foundation Concepts Sessional Academic, Painting, Sydney College of the Arts, The University of Sydney
2009 - Sessional Academic, Studio, Painting, Sydney College of the Arts, The University of Sydney
2008 - Sessional Academic, Studio, Painting, Sydney College of the Arts, The University of Sydney
2003-2004 - ARTPORT, Artists Run Initiatives Committee member, Museums and Galleries, Sydney
2003 - Representative, Board of Sydney College of the Arts, University of Sydney
2003-2001 - Director, newspaper, 680 Darling Street, Sydney, NSW