



The public artworks created for the BLUE Rapid Transit Line tell stories and evoke ideas around ecology and natural history, historic north-south trails, civic planning, and Indigenous and Métis land experiences and histories. Following the river, the people, and their interactions in this area over time, seven artists weave and connect the meanings of routes in the Red River region and the Fort Garry neighbourhood.



The Winnipeg Arts Council is an arm's-length agency of the City of Winnipeg that funds, supports, and champions development of the arts on behalf of the people of Winnipeg. As a city-building organization, the Winnipeg Arts Council focuses its work on the quality of life in the city, as viewed through and influenced by the arts.

Winnipeg is located on Treaty 1 Territory and on the ancestral lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene Peoples, and in the homeland of the Métis Nation. We acknowledge the role and importance of Indigenous peoples in the arts.

The integration of artwork into Winnipeg's Rapid Transitway is the first project of its kind in our city. Through this public-private partnership, the Winnipeg Arts Council commissioned these artworks in collaboration with Winnipeg Transit, PCL, and Plenary Group. They are an important addition to the City's robust public art collection. Winnipeg's Public Art Program endeavours to increase the use and enjoyment of public space, build social cohesion and celebrate the unique character of Winnipeg.



WINNIPEG  
ARTS COUNCIL



winnipegarts.ca

© 2020 Winnipeg Arts Council

# CONNECTING ROOTS ALONG THE RED RIVER

Public Art on the BLUE Rapid Transit Line



- 1 **Ian August**  
*Rooster Town Kettle & Fetching Water*
- 2 **Jeanette Johns**  
*Furrows on the Land (The Field and The Wheel)*
- 3 **Public City Architecture and Urban Ink**  
*ROW ROW ROW*
- 4 **Bill Burns**  
*Salt Fat Sugar & Your Water Is Safe*
- 5 **Kelty McKinnon and Cindy Mochizuki**  
*テンサイ (TENSAI)*
- 6 **Warren Carther**  
*(Un)Still Life with Spoked Wheels*
- 7 **Tiffany Shaw-Collinge**  
*Métis Land Use*



**Rooster Town Kettle & Fetching Water**

Métis artist Ian August's *Rooster Town Kettle* recalls stories of warmth and sharing from the history of the Rooster Town community: "When there was a knock at the door the immediate response was to shout, 'come in, there's room' while jumping up to put the kettle on for tea." The sculpture also addresses how a population of 500 people living on the fringe of a Canadian city could have such unacceptable lack of access to clean water, an issue that is still relevant to so many Canadians living on reserves today.

**Furrows on the Land (The Field and The Wheel)**

Jeanette Johns' *Furrows on the Land* responds to the history of collective movement in Winnipeg and innovations in technology that came about through a unique mix of entrepreneurial spirit and necessity, specifically recalling the journeys travelled near what is now Pembina Highway by the Red River ox cart and Winnipeg's streetcar system.

**ROW ROW ROW**

This sculpture by Public City Architecture and Urban Ink was inspired by the seigneurial lot system that was used to divide settled land in Fort Garry, and throughout Winnipeg, into long, narrow properties running from the river and into the adjacent prairies.

**Salt Fat Sugar & Your Water is Safe**

Bill Burns' work considers food, animals, and the farm in relation to the commons, trade, and spiritual traditions. The artist is especially interested in invoking basic elements of life and survival such as water, salt, fat, and sugar. With this artwork, Burns attempts to shed light on a set of historical, social, and economic relations within advanced industrialism that often go unnoticed.

**テンサイ (Tensai)**

Cindy Mochizuki and Kelty Miyoshi McKinnon (PFS Studio) explore the relationship between the sugar beet and Japanese Canadian history. This artwork site is adjacent to the historic Manitoba Sugar Company building and calls into question the narratives that are 'unseen' to the public eye, such as the history of 4,000 of the 22,000 Japanese Canadians who were stripped of their rights and interned during WWII.

**(Un)Still Life with Spoked Wheels**

Warren Carther's artwork was envisioned through research of the historical transportation routes from Winnipeg to the U.S. and the incredible ingenuity of the Red River cart. Designed by the Métis people, the Red River cart was the first mode of transportation used in the fur trade to take goods south along a route that is still used today.

**Métis Land Use**

Tiffany Shaw-Collinge explores the land rights for Métis people. One part of the artwork highlights the Red River region around 1870 and cartographies around harvesting hay, Red River carts, berry picking, hunting, and sugaring to discuss long-standing use and occupancy of land by the Métis people. The other part focuses on Métis scrip and points to a critical chapter in how land rights were given to Métis people after 1885 and the government's advancement of extinguishing Aboriginal title for the Métis.

1  
BEAUMONT STATION

2  
SEEL STATION + MCGILLIVRAY OVERPASS

3  
CLARENCE STATION

4  
CHEVRIER STATION

5  
PLAZA STATION

6  
CHANCELLOR STATION + BISHOP GRANDIN OVERPASS

7  
MARKHAM STATION