



*The Treaty 5 Suite*  
*(Lost in Translation)*

**wapang**

Tim Schouten

North Dakota Museum of Art

*Language creates the world*

Ludwig Wittgenstein



1.

*the treaty and this adhesion, having been first read and explained by the Rev. Henry Cochrane, 2016*

20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel

Collection of Dr. Pat Harris

*The Treaty 5 Suite (Lost in Translation)*

*Agwi'idiwin 5 (Biindigamig)*

*Asotamátowina 5 Atoskéwikamik  
(éki wanitániwak ispík kákí miskwatasinahikáték)*

Tim Schouten

North Dakota Museum of Art

December 8, 2022 through March 26, 2023



2.  
*the same having been first explained to the Indians by JOHN SEMMENS, Commissioner, 2016*  
 20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
 Collection of Dr. Pat Harris

In Cree, the word *wahkōtowin* means kinship. Ideas of kinship and sharing are at the heart of Indigenous understandings of treaty, and it is these often missing elements in the treaty relationship that I address with this body of work.

In his book, *Two Families: Treaties and Government*, Harold Johnson writes, "When your family came here and asked to live with us on this territory, we agreed. We adopted you in a ceremony that your family and mine called treaty. In Cree law, the treaties were adoptions of one nation by another. At Treaty No. 6 the Cree adopted the Queen and her children. We became relatives. My elders advise that I should call you my cousin, *Kiciwamanawak*, and respect your right to be here."

...

At 7:00 am on April 1, 2016, I boarded Calm Air flight 527 to The Pas, Manitoba. In The Pas I rented a four-wheel drive vehicle and checked into the Wescana Inn. I stowed my bags and went to the hotel restaurant for breakfast. As I finished eating, an old acquaintance, Ovide Mercredi, former Grand Chief of the Assembly of First Nations and former chief of his home community, Misipawistik Cree Nation, came in to eat with friends. We greeted each other and shared a private joke about being out on the "Treaty Trail" again, a mutual interest of

ours. He from his way and I from mine. Ovide was on his way home to Grand Rapids for a family funeral. I would be driving up there in a few days, but we would not see each other; he would be grieving with his family, I would be looking for mine. Thus began my journey with *The Treaty 5 Suite (Lost in Translation)*.

I spent a few days in The Pas travelling around, meeting with local people, doing research in local archives at the Sam Waller Museum, and at Opaskwayak Cree Nation Lands Office, and visiting and photographing the site near the Devon Mission Church where a Treaty 5 Adhesion was signed in 1876. While in The Pas I visited the site of the former Guy Hill Residential School at Clearwater Lake, and made a trip to the Peter Ballantyne Cree Nation, the former site of the Sturgeon Landing Residential School, which I had first visited fifteen years earlier.

I then drove north through a heavy snowstorm to Grand Rapids, where, again with the help of community members, I located the site of the 1875 signing of Treaty 5 on the shores of the Saskatchewan River, within site of the looming Grand Rapids Hydro Dam which so devastated the community when it was built in the 1960s. With deep winter snow still covering the ground, I was not able to reach the actual signing spot, but I returned the following summer on my way to Norway House for their Treaty Days celebration. I was able to make it down the dirt road to Chartier Point. I was unable to

find “signs of the Chief’s house and garden”, as anthropologist Virginia Petch had suggested I might, but I did find markers of graves that had been repatriated to this site following the flooding that resulted from the construction of the dam. I took photographs out across the water and left tobacco in thanks on the shore.

A month later, I drove up to Fisher River First Nation, in the south basin of Lake Winnipeg, and with the help of the local Band Council and community members I visited and photographed the site of the signing of the 1908 Adhesion to Treaty 5. From there I drove back south to Little Dog Head Point (Wapang) where an adhesion was signed in 1876. Wapang had been a meeting place for local Cree for many years. The location was accepted by Cree leader Thickfoot as a reserve following treaty but was abandoned shortly after for better land across the lake.

And then I went back to my Winnipeg studio and began painting.

This exhibition has been a long time in the making. The earliest works in the show are dated 2016 but my early travels in Treaty 5 territory, in the late 1990’s on the Winter Road up to Bloodvein and Little Grand Rapids First Nations, laid the groundwork for what became the lifetime body of work that is *The Treaty Suites Project*. There is something very personal about this project, and there are many who helped and welcomed me along the way, beginning with the research for my first Manitoba exhibitions, *Treaty Lands*, and *Roads North*, and throughout my research for *Treaty Suites 1-4*, and now, *The Treaty 5 Suite*.

The work and travel for this series was interrupted for a period with the onset of the Covid-19 pandemic. Out of that interruption came the series titled, *The Treaty Party, 1910* based on archival photos found online, and the evolution of the *Treaty Abstracts*, which are the last works created for the project and which reference many of the Treaty 5 signing places to which I was unable to travel.

There are so many people to thank for guidance, support, and assistance with every aspect of this work. Those who guided me in my very early research, Professors, Laura Peers and Jennifer Brown who introduced me to the bountiful resources at the Rupert’s Land Study Centre and the Western Pictorial Index, both housed at the University of Winnipeg. The Treaty and Aboriginal Rights Resource Centre (TARR) allowed me to spend weeks amongst their voluminous records. Dennis Whitebird and Jamie Wilson at the Treaty Relations Commission of Manitoba generously offered me their time and experience. The many amazing archivists at the Hudson Bay and Manitoba Archives, who ably guided my halting searches of their resources are a treasure for all of us. Louis Young, former chief of Bloodvein First Nation, who during an early phase of my adventures on the “Treaty Trail”, invited me to his community for a ceremony, rescued me on the winter road when my truck got stuck and later guided me safely back across Lake Winnipeg on the rapidly melting ice road. Thank you to my friend Kevin Lee Burton who carefully pulled me back from some of the rockier shores of this project, helping me reflect on my own cultural biases and assumptions.

I have appreciated the welcoming, encouraging, and sometimes bemused support from community members across the north who have invited me to their communities, shared their stories and steered me in my quest for signing locations of local treaty and adhesion signings.

I owe a debt to Randy Burns of Opaskwayak Cree Nation who answered many questions about the signing at Opaskwayak and took me to visit the Helen Betty Osbourne Memorial at Clearwater Lake. I am forever grateful to Heidi Cook in Grand Rapids who directed me to, “... turn left past the transformers.” And to so many others – ekosi, thank you, and miigwetch.

The title and subtitle of this exhibition attempt to address language issues and differences during the negotiations of this treaty as well as the tragic loss of Indigenous languages, not just in North America but globally. I am a Cree learner. A big debt of thanks goes to the good folks at Indigenous Languages of Manitoba Inc., including Roger Roulette and Alderick Leask, who assisted with the translations in this catalog, and especially to my Cree language teachers Joyce Noonan and Grace Schedler who have been so patient with me over the last three years as I have struggled to learn the rudiments of their beautiful language, and so often mangled it in the process.

For his able assistance with the development and production of this exhibition catalog I extend a heartfelt thanks to my dear friend Bernie Léveillé without whose wisdom and patience it might not have happened.

I am deeply grateful to many collectors who have bought my work over the years and to those who agreed to loan paintings for this exhibition, including Winnipeggers Dr. Pat Harris, Moira Swinton and Bernard Léveillé and Ed Becenko, as well as Nate Bertram of Grand Forks and Harly Cory of Brandon, Manitoba.

I am ever grateful to Elder and Treaty 5 Knowledge Keeper Charlie Bittern, of Berens River First Nation, who toured me around his home community, showing me locations important in Treaty 5 history at Berens River and clarifying the correct location of the signing at Berens by his great grandfather Jacob Berens. Charlie visited with me at my studio and offered valuable insights on my work. I have worked with Matt Wallace on other projects for many years and in his new role as Director of the NDMOA, I am delighted to have him on board as lead for this exhibition.

Above all, there are two people who have played a significant role in the development of *The Treaty 5 Suite (Lost in Translation)*. I am indebted to my wife Pat Hardy for her unwavering support and belief in the power of my art; and a special gratitude I extend to my dear friend Laurel Reuter, Founding Director at the North Dakota Museum of Art in Grand Forks, whose unfailing encouragement, patronage, and faith in me have sustained me for many years.

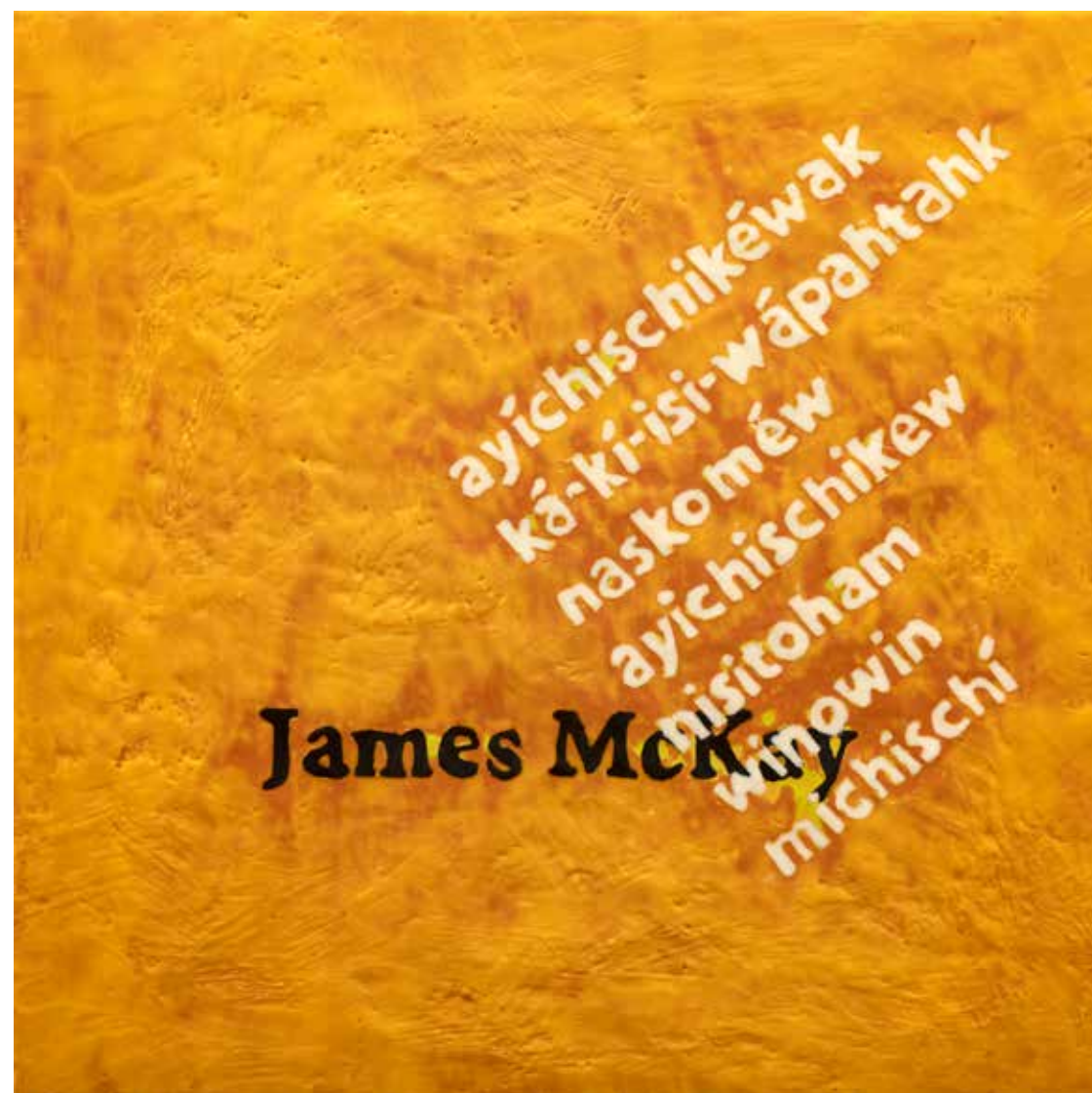
And finally thank you to the Manitoba Arts Council and the Winnipeg Arts Council for their generous financial assistance over the years.

Tim Schouten, 2022

## Translating History

### *The Treaty 5 Paintings of Tim Schouten*

by Robert Enright



3.

*the same having been first explained to the Indians by the Honourable James McKay, 2016*

20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel

Collection of Dr. Pat Harris

There are two kinds of history painters. One focusses on events to determine what history is and the other sees history as an unfolding process. Jacques-Louis David (1748 - 1825) and Eugène Delacroix (1798 - 1863) both depict history through events, David as a Neoclassicist employing control and austerity and Delacroix, ever the Romantic, using dynamic colour and dramatic movement. If you compare *The Death of Marat* (1793) with *Death at Sardapalus* (1827) you're aware of significant differences in rendering, but both paintings read history through a single, terminal event.

Winnipeg painter, Tim Schouten, who has become a visual historian of "The Numbered Treaties" signed between the Crown and various Indigenous peoples between 1871 and 1921 in Canada, views history as a process of competing and contested details. His conversion was

unintentional, more a product of his research than a realization of what he set out to do. He began his overall project of giving visual form to the 11 treaties 20 years ago, and over the last six years has produced *The Treaty 5 Suite (Lost in Translation)*. All 65 paintings in this exhibition are chosen from this body of work. As its title indicates, his project involves the ways that the languages of image and word engage and resist the function of translation, and the complications that arise when one language is used to convey meaning in another language. The epigraph for the exhibition is Ludwig Wittgenstein's declaration that "language creates the world". It is an apposite choice because in creating one world, language continues to create other worlds. What is most engaging about Schouten's approach is that he welcomes not only what is gained but also what is literally lost in the process of translation.

In 2022 he painted an elegant abstraction called *Language is a train running through it*, 2022 (cat. no. 57), "...after the phrase popped into my head. At the heart of it is simply the idea that language is a train, an undercurrent that flows through every interaction, every relationship, every historical episode."<sup>1</sup>

The way he incorporates this undercurrent is through a combination of quotation and elision. He is a thorough researcher of books on treaty history and from that extensive library has chosen fragments of text to include in his paintings. In a series from 2016 focussing on the communities of Grand Rapids, The Pas, Fisher River, Norway House and Dog Head, all communities that were signing locations for Treaty 5 and its adhesions, he inscribes on their surface partial sentences picked from a variety of books and reports. I laid out the Reserve where he described it, The place we had chosen for the conference was on a granite plateau, and Took Thickfoot's Adhesion, are taken from Alexander Morris' book, *The Treaties of Canada with the Indians of Manitoba and the North-West Territories including The Negotiations on which they were based*. Turn left past the transformers, an instruction from Heidi Cook, a community member in Grand Rapids, who told Schouten how to reach Chartier Point on the Saskatchewan River where the treaty was signed, is considerably less formal.

There are occasions where the text fragments seem to suggest a narrative. A pair of 8 x 10

mixed media on birch panel paintings - *about 50 souls outside of Treaty*, 2016 (cat. no. 14) and *17 others at Fisher River*, 2016 (cat. no. 15) - follow one another, and they imply a connection that has nowhere to go. But there are fragments in the series that articulate an accepted narrative. As Schouten says, "the texts are a code for a lot more information". Two of the panels in this group of paintings have names that are different from the texts, and both deal with the subject of Residential Schools. *St. Therese Residential School Site, Sturgeon Landing*, 2016 (cat. no. 13) says, "A doctor from the Pas visited the school only once every three months", a statement from testimony given during the TRC (the Truth and Reconciliation Commission of Canada), and *Guy Indian Residential School Site, Clearwater Lake, The Pas*, 2016 (cat. no. 17) includes the provision from the treaty signed at Berens River and Norway House that "*Her majesty agrees to maintain schools for instruction*". The history of the Residential Schools is not something that Schouten investigates in his work; it is decidedly not subject to any degree of negotiation.

Schouten moved to back to Manitoba in 1994 from Toronto and became "hyper-aware of the grotesque history and levels of racism" in the province, even among educated members of his own family. He made the decision that his work had to be about the history of the city where he was living and the places where he was traveling, and not about the beauty of the landscape. He has always struggled with the recognition that

"landscape painting at its heart is a problematic, colonial practice. I've always pushed my work away from the beauty of the landscape".

The Treaty 5 paintings concentrate on place (where the signings occurred) and person (who was involved in their translation and negotiation). There are 5 panels from 2022 that name the treaty negotiators and interpreters (McKay, Cochrane, Fiddler, Stead and Semmens); there are 15 paintings in a series called *The Treaty Party, 1910* showing the quotidian things the interpreters and their guides were involved in (moving from community to community, sitting in canoes, walking about the landscape, eating meals, conversing in the HBC Library at York Factory, and sleeping in the Coast Boat on their way to Fort Churchill).

Three 16 x 16 inch abstract paintings raise questions about the accuracy and the morality of the treaties; *Really Fucking Hard*, 2022 (cat. no. 40) a title picked by the artist, addresses the inadequacy of the translation process; *Sat in chair for three days*, 2022 (cat. no. 42) offers a glimpse into the physical demands and duration of the negotiation process and the text for, *the Queen could not replace*, 2022 (cat. no. 50) concludes, "there is no way that the Queen can replace 'what the powers have given us'", a statement of spiritual conviction taken from Neal McLeod's book *100 Days of Cree*, that speaks to the discrepancy between the effect of the treaty offering and the reality of Indigenous life before the treaty was signed.

*The Treaty Party, 1910* paintings are based on a "treasure trove" of 1910 photographs from the A.V. Thomas fonds in the Archives of Manitoba. To make the series, Schouten divided the square panels in half and assigned a colour to each - yellow and green, orange and purple, blue and gold - and then represented the figures through an assembly of minimal lines of pigment. He poured wax into the incisions he carved in the surface with an electric pen tool and then used a knife to scrape away the excess. "The background coming through gives me a lot of random and unexpected events", he says, "that's the beauty of the process".

His technique makes method and meaning equivalent. The advantage of encaustic as a medium is that you can layer it, scrape it away, and then add another layer. It is a way of painting that allows a simultaneous engagement with two different time frames, one linear, the other layered. The surface of the painting is itself a history where made marks can subsequently be obscured and even obliterated. The way the painting is made, then, duplicates the making of history: as a series of decisions, reconsiderations, reversals, and contradictions. History aspires towards clarity and ends up being messy.

As a white settler in an unsettled land, Schouten has good reason to be wary of providing a full answer. He has adopted a series of strategies by which he can avoid assuming too much control over the narrative. This is

partly a result of his being both an amateur and an uncertain historian. History is not fixed and like the treaties, it is subject to interpretation and negotiation. "I make every effort to ensure that the work is not didactic. I don't have solutions", he says, "I always try to leave the work open-ended." In his narrative sequences he is careful in both what he includes and what he leaves out. *Height of Land*, 2017 (cat. no. 29) is divided down the centre - ochre on the left and orangey-red on the right - and at the bottom of the composition a trio of white men sits on the ground. Above them, occupying the height of the land, are six stick figures in various degrees of completion, pictographic representations that almost begin to form a script. They are more hieroglyph than figure. The realized figures are the interpreters sent by the Crown to negotiate the Treaty. It is interesting that the phrase height of land appears at numerous times in *Treaty 5 between the Queen, the Saulteaux and Swampy Cree at Berens River and Norway House*, in one instance addressing "the point dividing the waters of the Albany and Winnipeg Rivers". The partial figures in Schouten's painting are the Indigenous guides who are negotiating the river waters and not the treaty.

The first in *The Treaty Party*, 1910 series is called *Empire*, 2017 (cat. no. 30) and it is anything other than what is implied in its name. It shows two men who have an air of informality about them; one is Reverend John Semmens, the Treaty Commissioner for the 1910 signings

and the other, who inexplicably has a pair of antennae sticking out from his hat, is both an administrative witness and the cook for the treaty party. The ground they occupy, flesh-coloured on one side and pinky grey on the other, is gorgeous but the notion that these commonplace figures embody any sense of empire verges on the ridiculous.

In *Charlie, Treaty 5*, 2019 (cat. no. 70) one of 10 paintings in the Berens River series, Charlie Bittern wears a white shirt and black pants and points emphatically, his arm as straight as an arrow, to his left. He is an Elder and the great-grandson of Jacob Berens, one of the signatories of Treaty 5 and his ancestral knowledge was central in adding content to the Berens River series. Finding the exact location of the signing is historically important and Schouten has made it additionally so on a personal level. He had intended to travel to every site visited by the Crown negotiators, over 160,000 square kilometres of territory, but the pandemic shifted his focus from the field to a research-based practice. Bittern acts as a counter-historian to the official version of the Berens River signing. Alexander Morris, a politician, and the Lieutenant-Governor of Manitoba from 1872 - 77, was a negotiator for treaties 3, 4, 5 and 6 and in his writing notes that Treaty 5 was signed in the schoolhouse. On the basis of his family connection, Charlie claims it was signed on a rocky promontory on the shore of Berens River, where Jacob sat for three days discussing the terms with 1000 Cree assembled around him.

Schouten decided to represent the rock as an abstract shape in *Agwaagani'indwaa*, 2021-22 (cat. no. 51) an Anishinaabemowin word which translates as "Negotiating the Treaty". In the painting, the rock takes the form of a pile of black flats vibrating on a Robin's egg blue ground. It is a rectangle of sorts, with smudgy, irregular edges. The overall surface of the painting is marked by delicate eruptions of purple and gold leaf, while the surrogate rock is further activated by a pair of white horizontal lines and a single vertical red line. At the top of the painting a cloudy white shape drifts away, and a crumbling sequence of obscured black letters adds another layer of unreadability. A large (60 x 50 inches), mixed media (oil, pigment, microcrystalline wax, beeswax, dammar resin, black silica and 24 k gold leaf) work on canvas, it is an irresistibly craggy painting. Schouten chose the title because Berens River is an Anishinaabe community and most of the Northern communities where the Treaty 5 signings took place were Cree. Its naming is characteristically inclusive.

I have emphasized that Schouten's depiction of history is a delicate one in which he toggles between inscription and erasure, between making and unmaking. But at the same time, it is important to emphasize that he is not disengaged from the process of recording and correcting his relationship to the land and the people who occupy it. His understanding of his complicit involvement is unequivocal. "This is my history. These aren't just Indigenous treaties:

these are our treaties. We signed them and we have a responsibility and a duty to reflect on these agreements and to honour what we agreed to and to fix things that need to be fixed. I want to talk about these things from a settler perspective. Treaty history is not Indigenous history; it's the history of this country."

In addition to pointing out our collective role in the occupation of the land, the other thing Schouten never lets us forget is that we are looking at paintings, objects that are made and that show constant evidence of their making. He admits that one of his early influences was Anselm Kiefer and in *Dog Head Point (Wapang)*, 2016 (cat. no. 23) you can see evidence of the gritty tangled surface with which Kiefer constructed his landscapes. Early on, Schouten had incorporated sand and soil from the locations he was traveling to, but he decided he didn't want to go too far in emulating Kiefer's way of working. (That said, he is still engaged with the materiality of painting and is including silica sand in some of his abstractions). *Wapang* is an intelligently confusing composition; it is divided in half, with the sky a roughened grey surface, a bowl of water curls below a decisive horizon line, and then a confection of rich red and gold leaf forms the lower half of the painting. It reads as if two landscapes convincingly presented themselves as one landscape.

*Wapang* is one of four same-sized works that are double-named in English and then



in Cree, with the names written in large lower-case letters across the landscape: The Pas, Grand Rapids and Fisher River get re-inscribed as *opaskwayak*, *misipawistik* and *ochekwi sîpî*. The names are accurate but there are works in the exhibition where Schouten, who has been studying Cree for three years at Indigenous Languages of Manitoba, Inc., includes what he describes as his own “misshapen, terrible translations” of the original treaty texts. In making himself a translator, he enters his own history.

The core element the smaller abstract pictures engage is what Schouten calls “deliberate obfuscation”. He began making the abstractions two-and-a-half years ago during the first Covid-19 lockdown. He moved out of his downtown studio and set up a workspace in the spare bedroom in his home and did a series of abstract works on paper. His intention was to bring historic and landscape references into the abstractions but instead he ended up pulling text-sourced quotes into the pictures. His method was to choose very specific, pointed texts that are important and relevant and then cross them out, paint over them, or leave them incomplete.” I want to erase them so that in a lot of cases they are impossible to read. I want to obfuscate them; but I know they’re there.” The texts are both document and fragment; they both make meaning and undermine it.

The eight Berens River paintings are the most fully representational and detailed of

the works in the exhibition. All use archival photographs from the Archives of Manitoba as their source. Seven of the eight include one or more buildings, six are on birch panel, five use gold leaf for the entire sky, and two are painted on canvas. They operate inside different stylistic modes; there are three depictions of the mission and the church, and each shows the buildings in a particular manner; in a large oil painting called *Mission and Church (his X Mark, Berens River)*, 2020-22 (cat. no. 63) the scene is a blizzard of scumbled pigment that does admirable work in retaining its attachment to landscape depiction, at the same time that it moves towards a compelling abstraction; the turquoise and gold version, *Mission, Berens River (Treaty 5)*, 2020 (cat. no. 69) looks as if it is about to disintegrate or disappear; the old shack in *River Camp (far shore, with old shack), Treaty 5*, 2019 (cat. no. 65) is a black structure that looks as if it smelled of tar; and the building depicted in *William’s Garage, Treaty 5*, 2019 (cat. no. 66) is both a common piece of Northern architecture and the place where Schouten’s tire was fixed after it went flat four kilometres out of Berens River. “That was a big brouhaha and eventually I limped into town”, he explains. The painting does what many of Schouten’s paintings do; because the garage had a connection with the treaty signing it is historically important, but it is also the place where Charlie Bittern took him to fix his tire, so it assumes personal significance inside his own story. For Schouten the historical and the personal weave into one narrative.

In addition to being representational, the Berens River paintings are also the most painterly. As content, the gold leaf is an emblem of value, (Schouten confesses it is so seductive that he must ration how often he uses it) but it is also a painterly device, a geometric form that plays a role, along with the variously coloured areas of green, yellow, red, orange and purple that float across the top of the canvas, in these abstractions. Similarly, splitting the canvas in equal halves in *The Treaty Party, 1910* series does double duty by drawing our attention to the two partners in the treaty signing and by establishing the synchronous nature of form and content. In *Treaty Rock, Berens River*, 2021-22 (cat. no. 67) the impenetrable gold leaf, the smears of green pigment and a red square are indicators that the language being spoken is a painterly one, as do the interrupted texts in the small paintings set in various Indigenous communities where treaty was signed. These word sequences act as a syntax - “language is what anchors the abstractions” - but they also function as a way of closing down and confusing meaning.

Tim Schouten’s explorations and extrapolations of Treaty 5 establish an intriguing relationship between maker and viewer. When he began the project, he admits he had no idea it would turn him into a historian, and he certainly couldn’t have anticipated that it would become “an urgent compulsion. I struggle every moment with incorporating that essence into the work.” His feeling that he is “very much a part of this

history” is supported in everything he did in six years of working on *The Treaty 5 Suite (Lost in Translation)*. His commitment to being at the sites of the signings, of taking his own photographs from which to make paintings, and his careful choice of texts as parallel “readings” of his images, are all exemplary.

The fragments he chooses as the basis for his telling of history are personal and they may well be idiosyncratic. He is aware that they are a kind of code and the precise way to read them may not be available to us. Instead, what is available in Tim Schouten’s project is evidence of a passionate and deeply considered search for emotional truth, as well as a need to make art a catalyst for personally reconciling our troubled past with our troubling present.

<sup>1</sup>All quotations from the artist are taken from two interviews conducted in the artist’s Winnipeg studio on October 4 and October 6, 2022.

*Robert Enright is the Research Professor in Art Theory and Criticism in the School of Fine Art and Music at the University of Guelph and the senior contributing editor to Border Crossings magazine. He lives in Winnipeg.*



4.

*Chartier Point, Grand Rapids, 2016*

5"x7", watercolor on paper

Collection of the artist

*Grand Rapids / Misipawistic*

*The Pas / Opaskwayak*

*Fisher River / Ochékwi Sipi*

*Dog Head / Wapang*

*Norway House / Kinosao Sipi*



5.  
*and that I would have it read to them*, 2016  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of Senator Marilou McPhedran, Manitoba, Canada



6.  
*He said, "here is Wapang"*, 2016  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of Moira Swinton & Bernie Léveillé



7.  
*I laid out the Reserve where he desired it*, 2016  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of Thom Proch



8.  
*Met the Indians at three p.m. and had the adhesion read to them and signed*, 2016  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



9.  
*On the 27th we met the Indians near the Chief's house in the open air, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



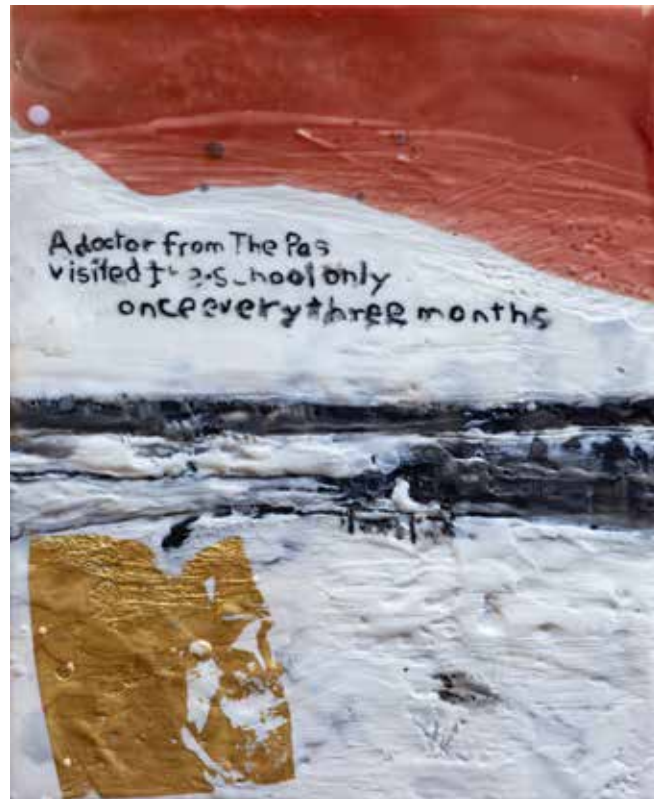
10.  
*turn left past the transformers, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



11.  
*The place we had chosen for the conference was on a granite plateau, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



12.  
*Took Thickfoot's Adhesion, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



13.  
*St. Therese Residential School Site, Sturgeon Landing, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



14.  
*about 50 souls outside of Treaty, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of Moira Swinton & Bernie Léveillé



15.  
*and 17 others at Fisher River, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of Thom Proch



16.  
*I landed at the mission at The Pas or Devon Mission, 2016*  
 10"x8", oil, pigment, microcrystalline wax, beeswax,  
 dammar resin, 24k gold leaf on birch panel  
 Collection of Ed Becenko



17.  
*Guy Indian Residential School Site, Clearwater Lake, The Pas, 2016*  
10"x8", oil, pigment, microcrystalline wax, beeswax,  
dammar resin, 24k gold leaf on birch panel  
Collection of the artist



18.  
*Leigh Cochrane Memorial Visitor Centre,  
Fisher River (at the rapids), 2016*  
10"x8", oil, pigment, microcrystalline wax, beeswax,  
dammar resin, 24k gold leaf on birch panel  
Collection of the artist



19.  
*Little Dog Head Point (Treaty 5), 2016*  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



20.  
*The Pas (Opaskwayak Cree Nation)*, 2016  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



21.  
*Grand Rapids (Misipawistik Cree Nation)*, 2016  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



22.  
*Fisher River (Ochékiwi Sípi Cree Nation)*, 2016  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



23.  
*Dog Head Point (Wapang)*, 2016  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist





24.

*... in a large storehouse of the Hudson Bay Company ...*, 2019-22

72"x108" (diptych), oil, pigment, microcrystalline wax,  
beeswax, dammar resin, 24k gold leaf on canvas

Collection of the artist

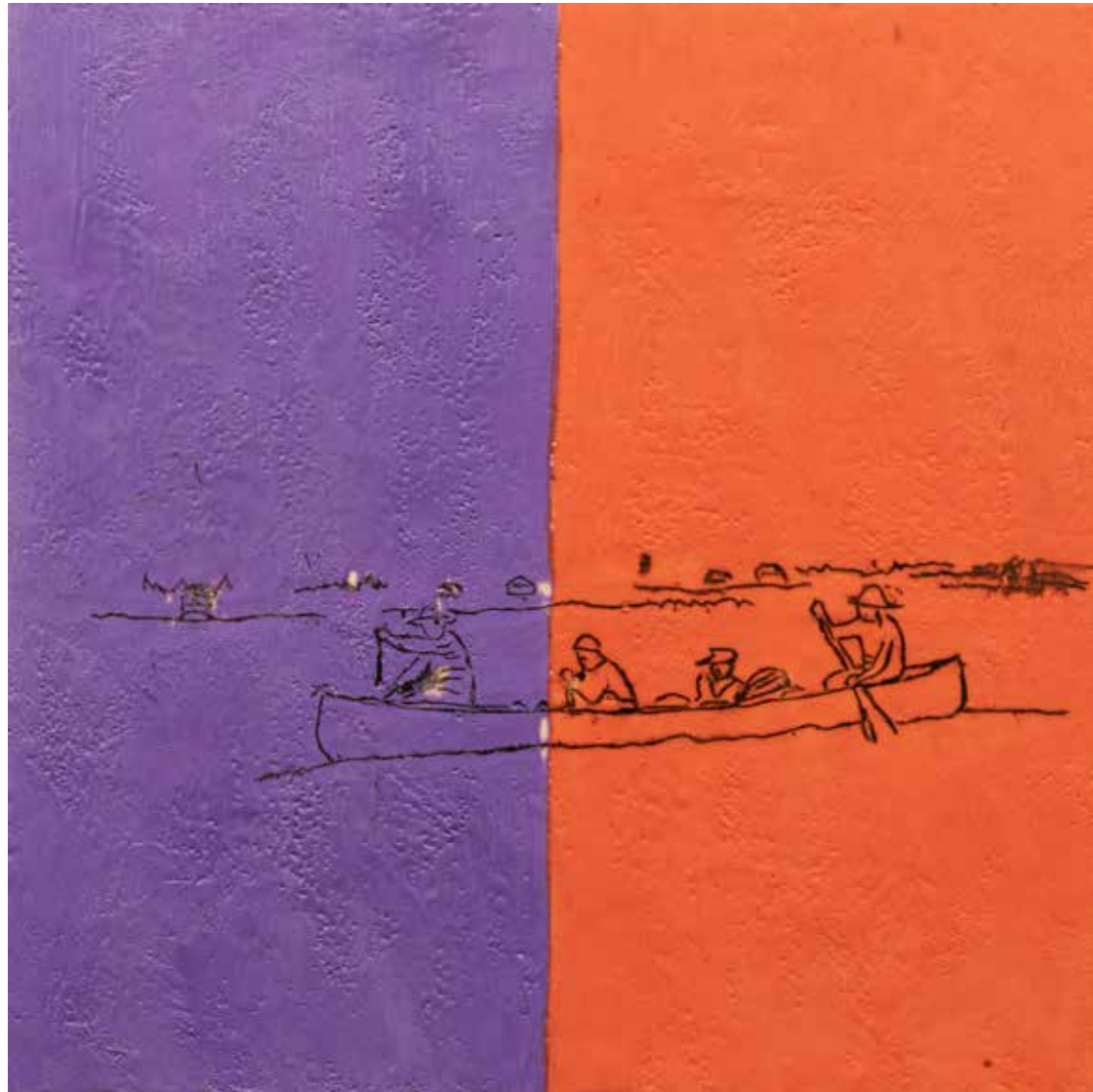
*The Treaty Party, 1910*



25.  
*Commissioner Semmens party leaving York Factory for Fort Churchill to make a treaty with the Churchill Indians, July 27, 1910, 2nd version, 2019*  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



26.  
*1910, Paying Treaty Nelson House, 2019*  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



27.  
*1910, between Cross Lake and Norway House, 2019*  
24"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



28.  
*The Reverend J. Semmens, Inspector of Indian Agencies in his canoe, 2017*  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



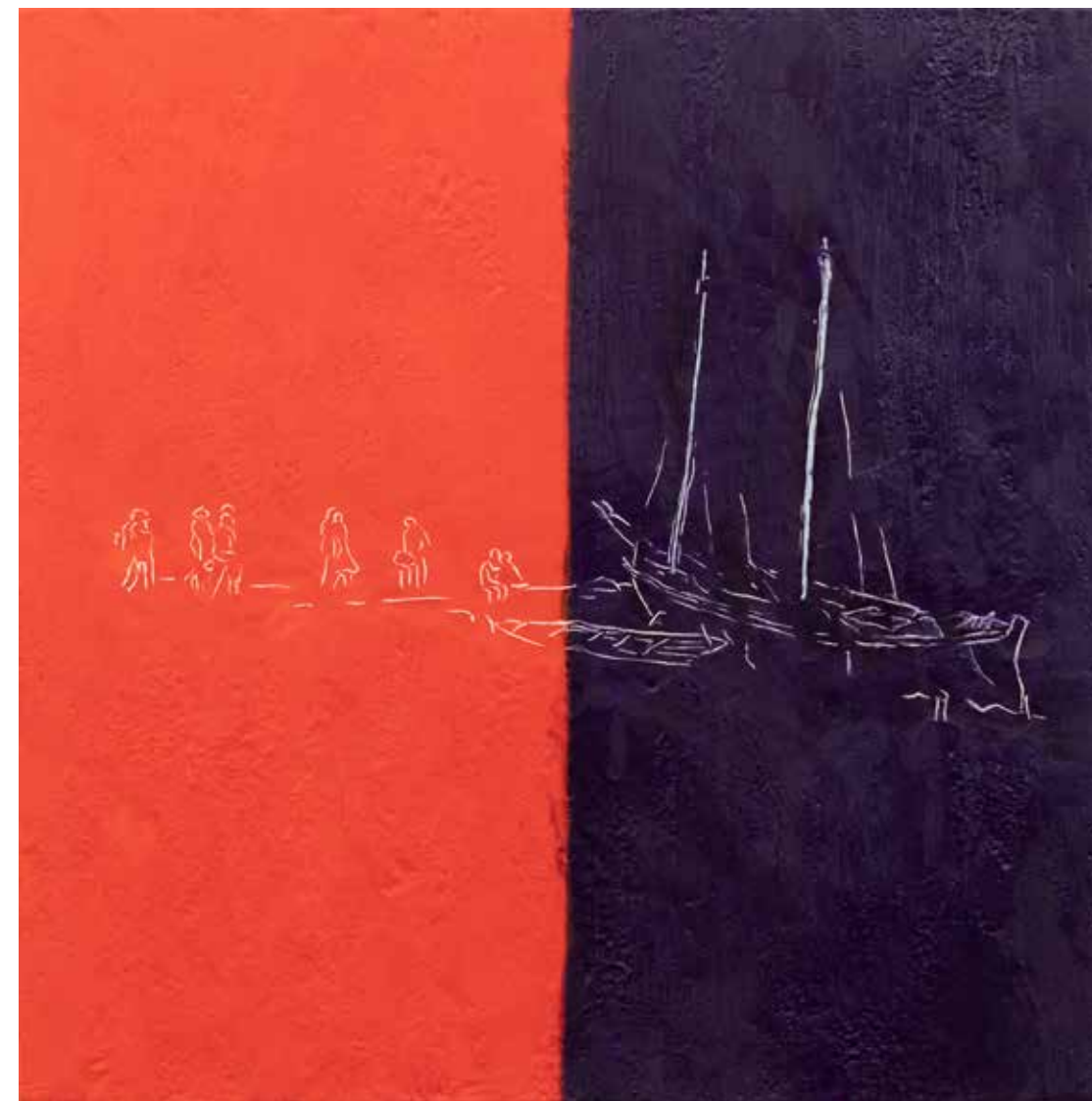
29.  
*Height of Land*, 2017  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



30.  
*Empire*, 2017  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



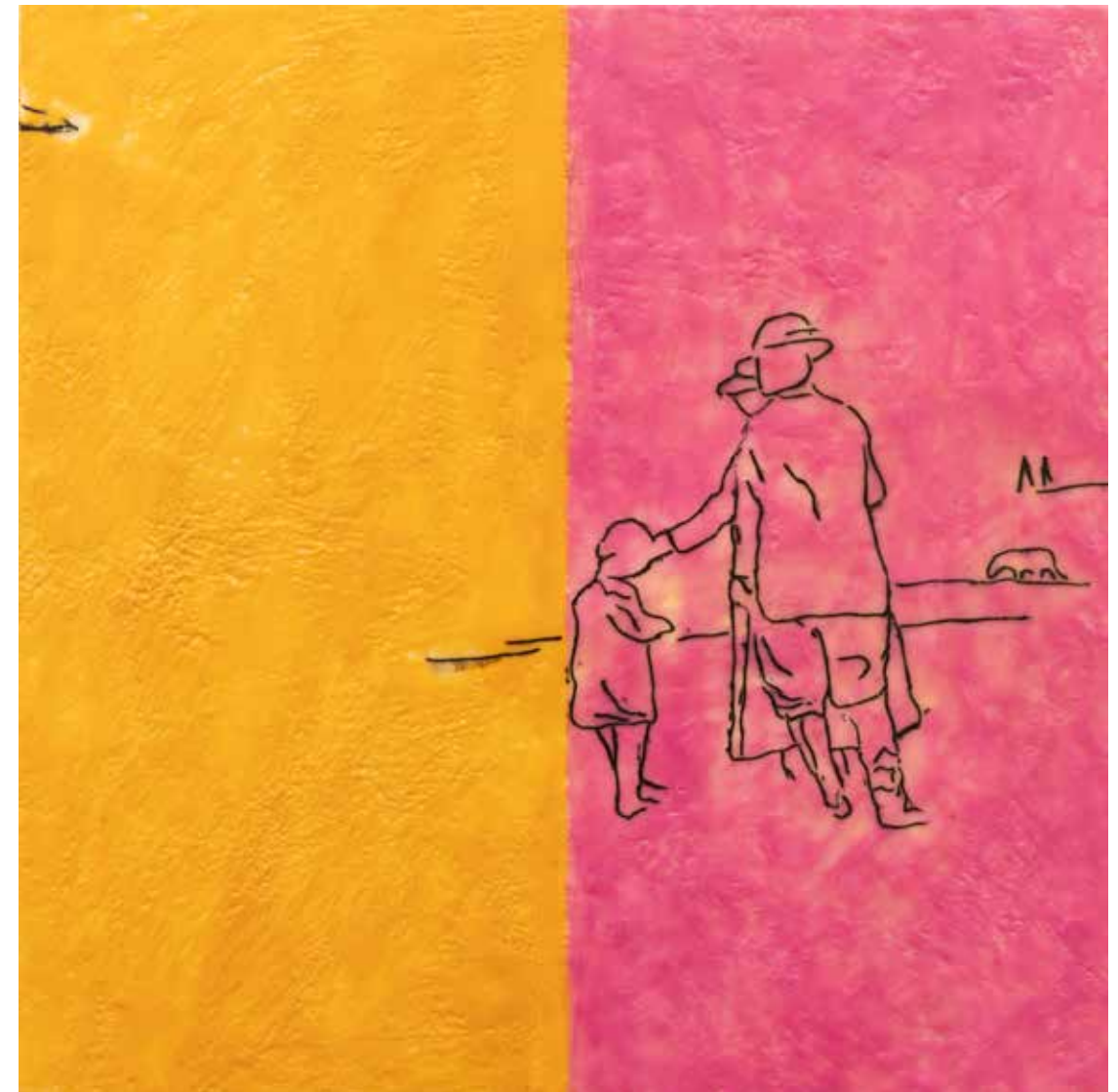
31.  
*Sunday dinner in the woods between Deer's Lake & Island Lake, 2017*  
20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



32.  
*Commissioner Semmens party leaving York Factory for Fort Churchill to make a treaty with the Churchill Indians, July 27, 1910, 1st version, 2019*  
20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



33.  
*The Semmens and Grey parties ashore for lunch, 2018*  
20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



34.  
*Their Excellences the Greys and Ramona Sinclair, 1910, Norway House, 2018*  
20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist

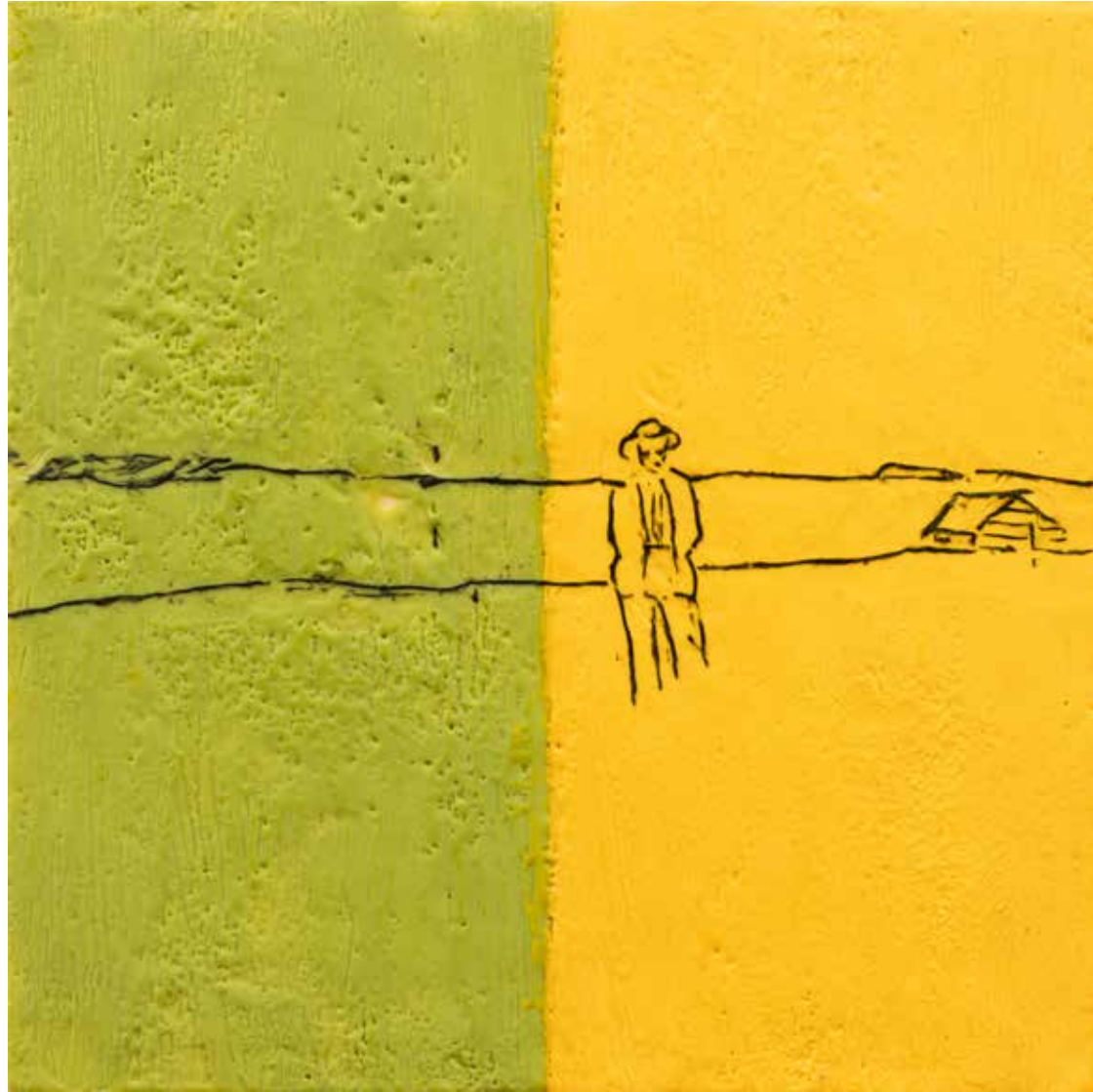


35.  
*Library at York Factory, Hudson Bay, with Commissioner Semmens, 2018*  
20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist

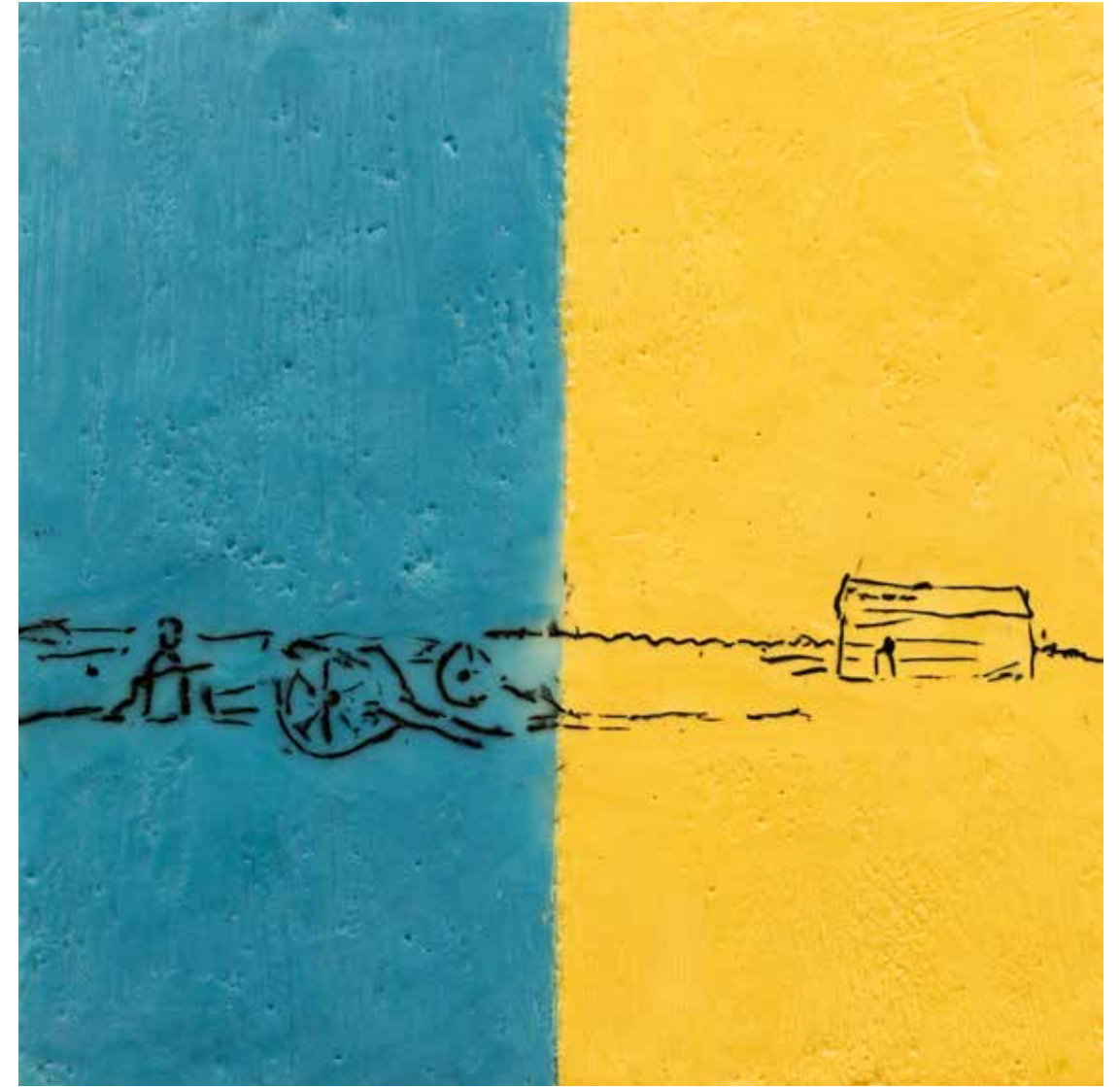


36.  
*At York Factory, from left to right: Commissioner Semmens, "Billy" Mac Ewen, cook, A.W. Thomas, clerk, 2018*  
20"x20", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist

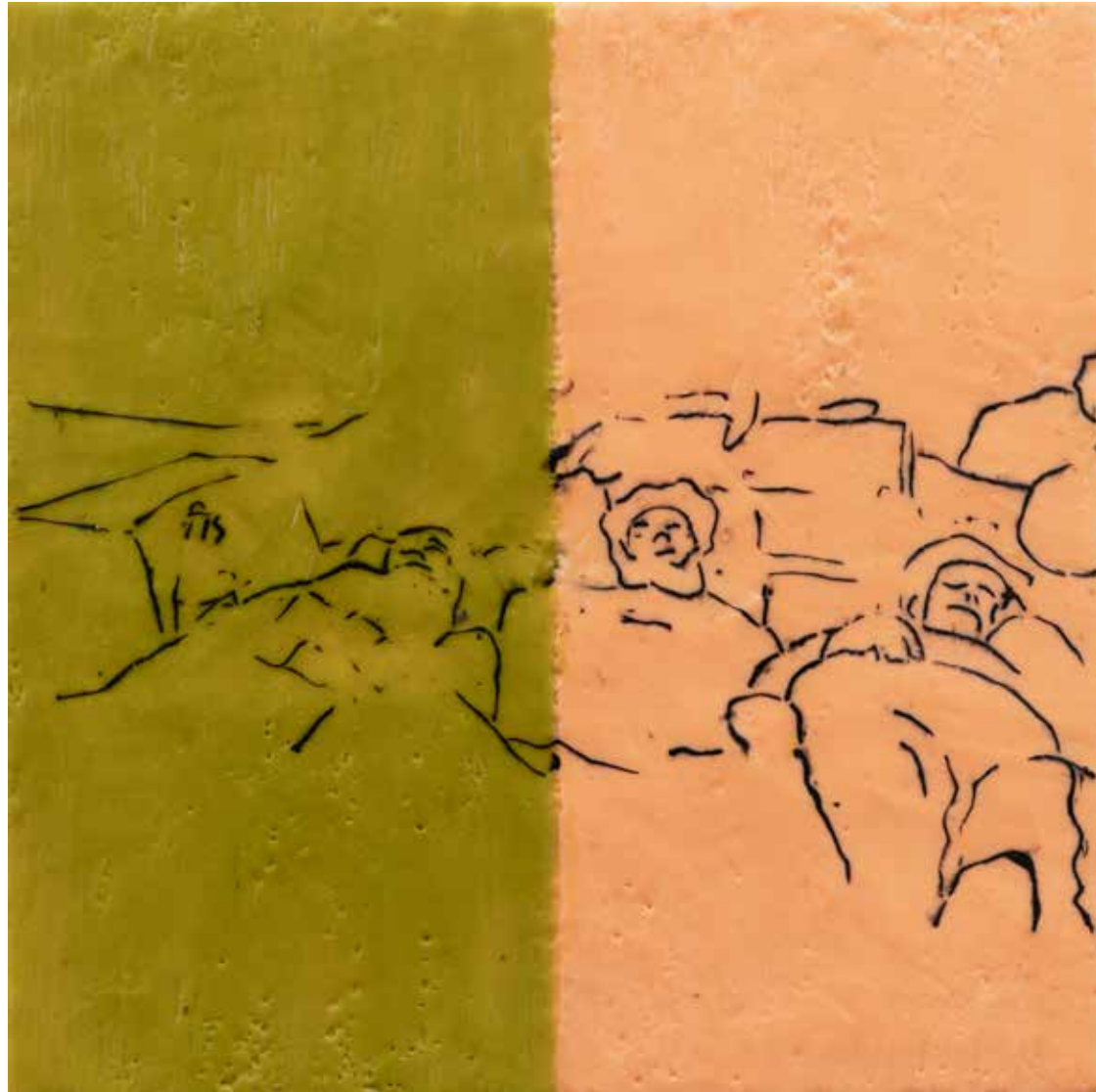




37.  
*A.W. Thomas at Split Lake*, 2018  
12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



38.  
*York Factory Cannon: Facing Hayes River*, 2018  
12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel  
Collection of the artist



## *Treaty Abstracts*

39.

*In bed on H.B.C. coast boat, between York Factory and Fort Churchill, 2018*

12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin on birch panel

Collection of the artist



40.  
*Really Fucking Hard*, 2022  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



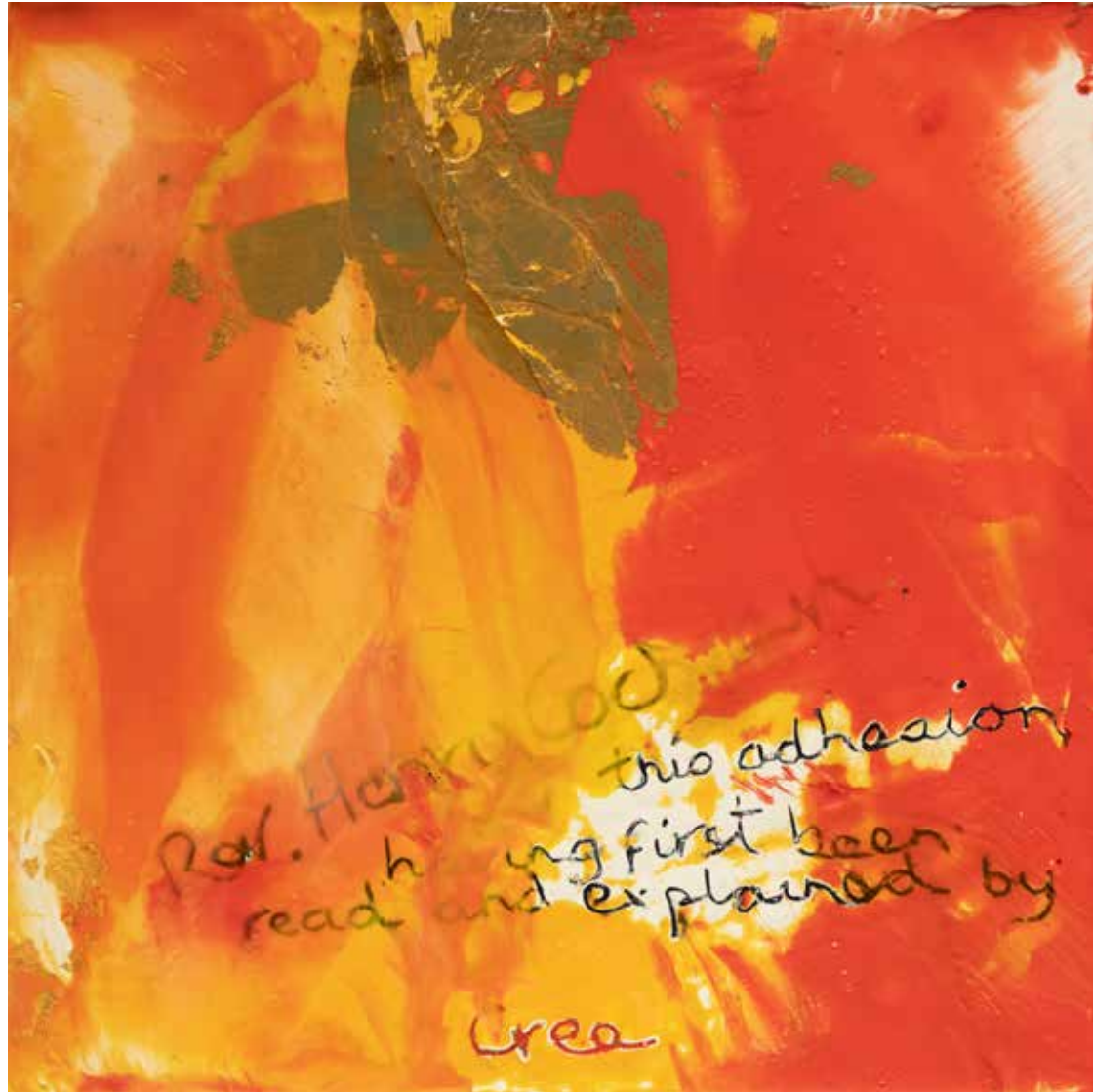
41.  
*There is no way*, 2022  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



42.  
*Sat in chair for three days*, 2022  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



43.  
From the series *Five Treaty 5 Interpreters: McKay, Cochran, Fiddler, Stead, Semmens*  
*Hon. James McKay*, 2022  
12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



44.  
 From the series Five Treaty 5 Interpreters: McKay, Cochran, Fiddler, Stead, Semmens  
 Cochran, 2022  
 12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



45.  
 From the series Five Treaty 5 Interpreters: McKay, Cochran, Fiddler, Stead, Semmens  
 Fiddler, 2022  
 12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
 Collection of the artist



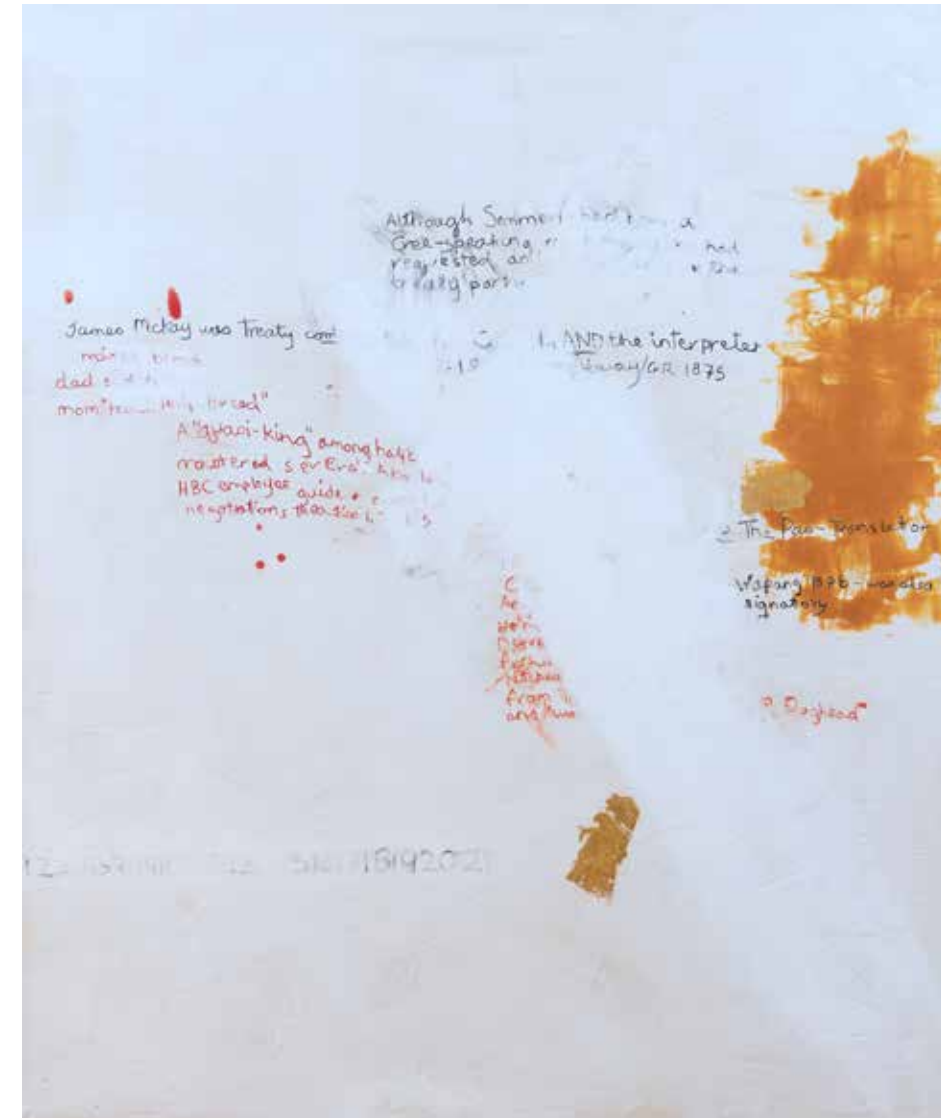
46.  
From the series Five Treaty 5 Interpreters: McKay, Cochran, Fiddler, Stead, Semmens  
Stead, 2022  
12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



47.  
From the series Five Treaty 5 Interpreters: McKay, Cochran, Fiddler, Stead, Semmens  
Semmens, 2022  
12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



48.  
 Fiddler and Berens and Semmens, 2022  
 60"x50", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas  
 Collection of the artist



49.  
 Histories (White), 2022  
 60"x50", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas  
 Collection of the artist



50.  
*the Queen could not replace, 2022*  
60"x50", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas  
Collection of the artist

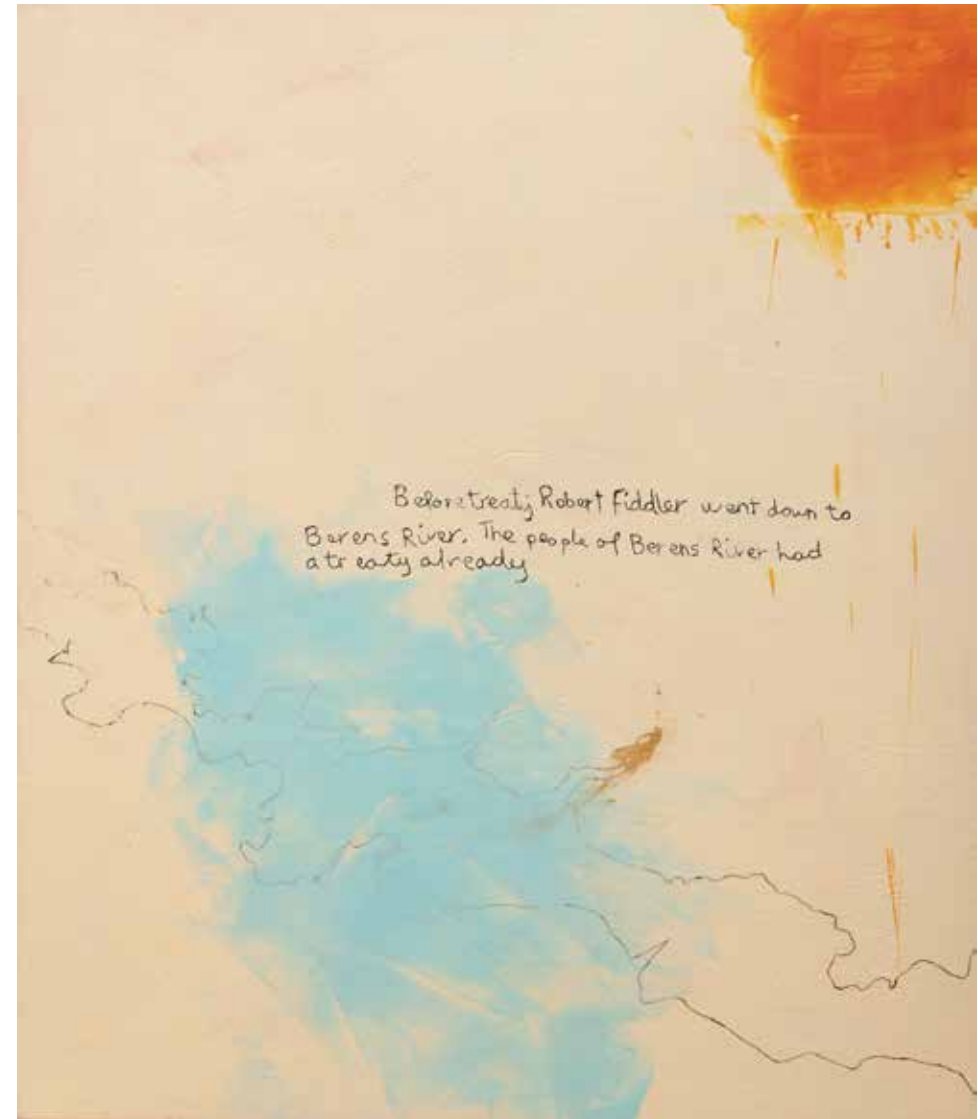


51.  
*Agwaaganii'indwaa, 2022*  
60"x50", oil, pigment, microcrystalline wax, beeswax, dammar resin, black silica, 24k gold leaf on canvas  
Collection of the artist





52.  
*Stead, H.S., clerk, taking adhesions, 48d. at \$100 per m . . . , 2022*  
36"x30", oil, pigment, microcrystalline wax, beeswax, dammar resin on canvas  
Collection of the artist



53.  
*Robert Fiddler went down to Berens River, 2022*  
42"x36", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas  
Collection of the artist

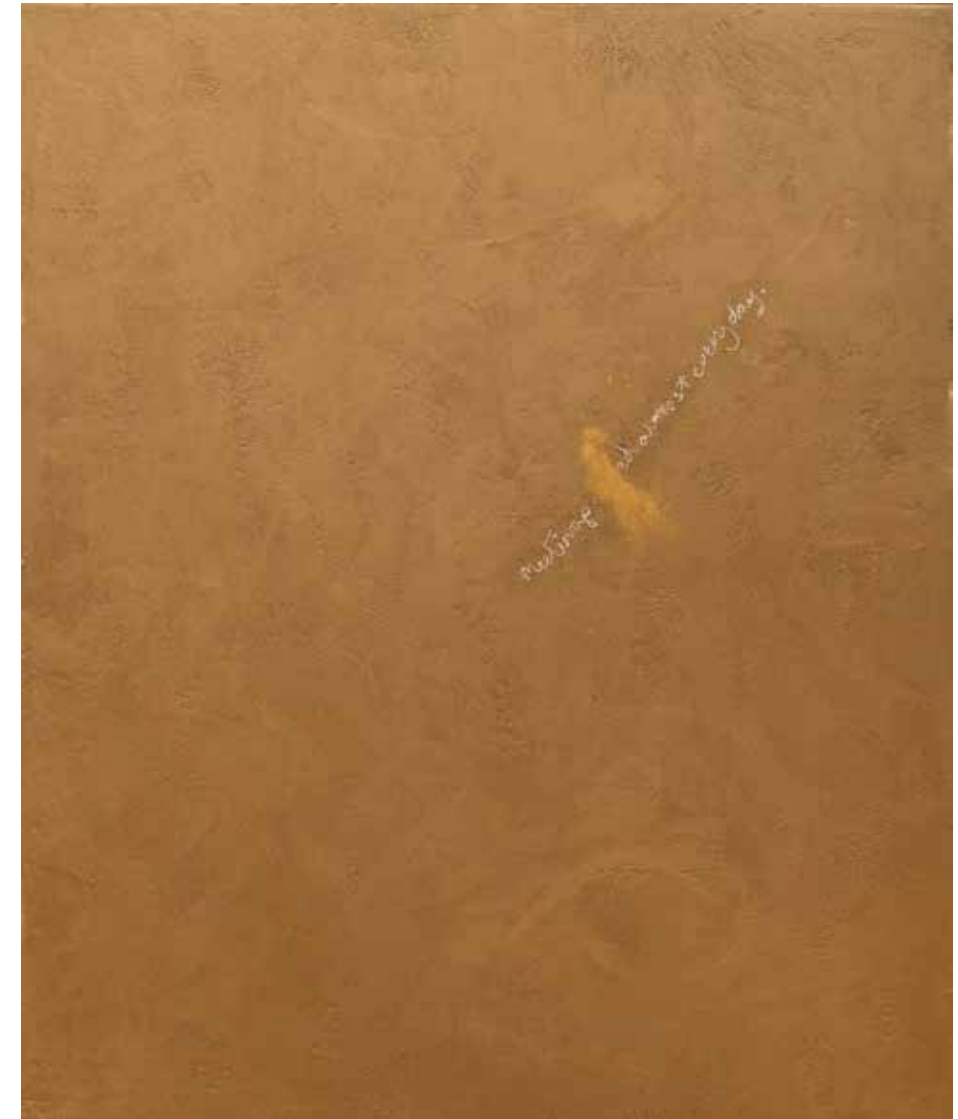


54.

*airstrip waters taxes*, 2022

36"x30", oil, pigment, microcrystalline wax, beeswax, dammar resin, black silica, 24k gold leaf on canvas

Collection of the artist



55.

*Meetings all day*, 2021

36"x30", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas

Collection of the artist



56.  
*Sat on a chair by the old dock, 2022*  
48"x36", oil, pigment, microcrystalline wax, beeswax, dammar resin,  
24k gold leaf on canvas  
Collection of the artist



57.  
*Language is a train running through it, 2022*  
48"x36", oil, pigment, microcrystalline wax, beeswax, dammar resin,  
24k gold leaf on canvas  
Collection of the artist



58.  
*So that settlers and travelers, 2022*  
 48"x36", oil, pigment, microcrystalline wax, beeswax, dammar resin,  
 24k gold leaf on canvas  
 Collection of the artist



59.  
*The Indian Act, 2022*  
 48"x36", oil, pigment, microcrystalline wax, beeswax, dammar resin, white silica,  
 24k gold leaf on canvas  
 Collection of the artist



60.  
*found a marker on the Métis side*, 2022  
36"x30", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas  
Collection of the artist



61.  
*at once expressed his astonishment*, 2022  
36"x30", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas  
Collection of the artist



*The Berens River Paintings*

62.  
*a crazy idea*, 2022  
36"x30", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on canvas  
Collection of the artist



63.  
*Mission and Church (his X Mark, Berens River)*, 2020-22  
42"x40", oil, pigment, microcrystalline wax, beeswax, dammar resin on canvas  
Collection of the artist



64.  
*Mission and Church, Berens River*, 2020  
18"x24", oil, pigment, microcrystalline wax, beeswax, dammar resin on canvas  
Collection of the artist



65.  
*River Camp (far shore, with old shack), Treaty 5, 2019*  
14"x18", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of Harley Cory



66.  
*William's Garage, Treaty 5, 2019*  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of Art Barn in Amaranth





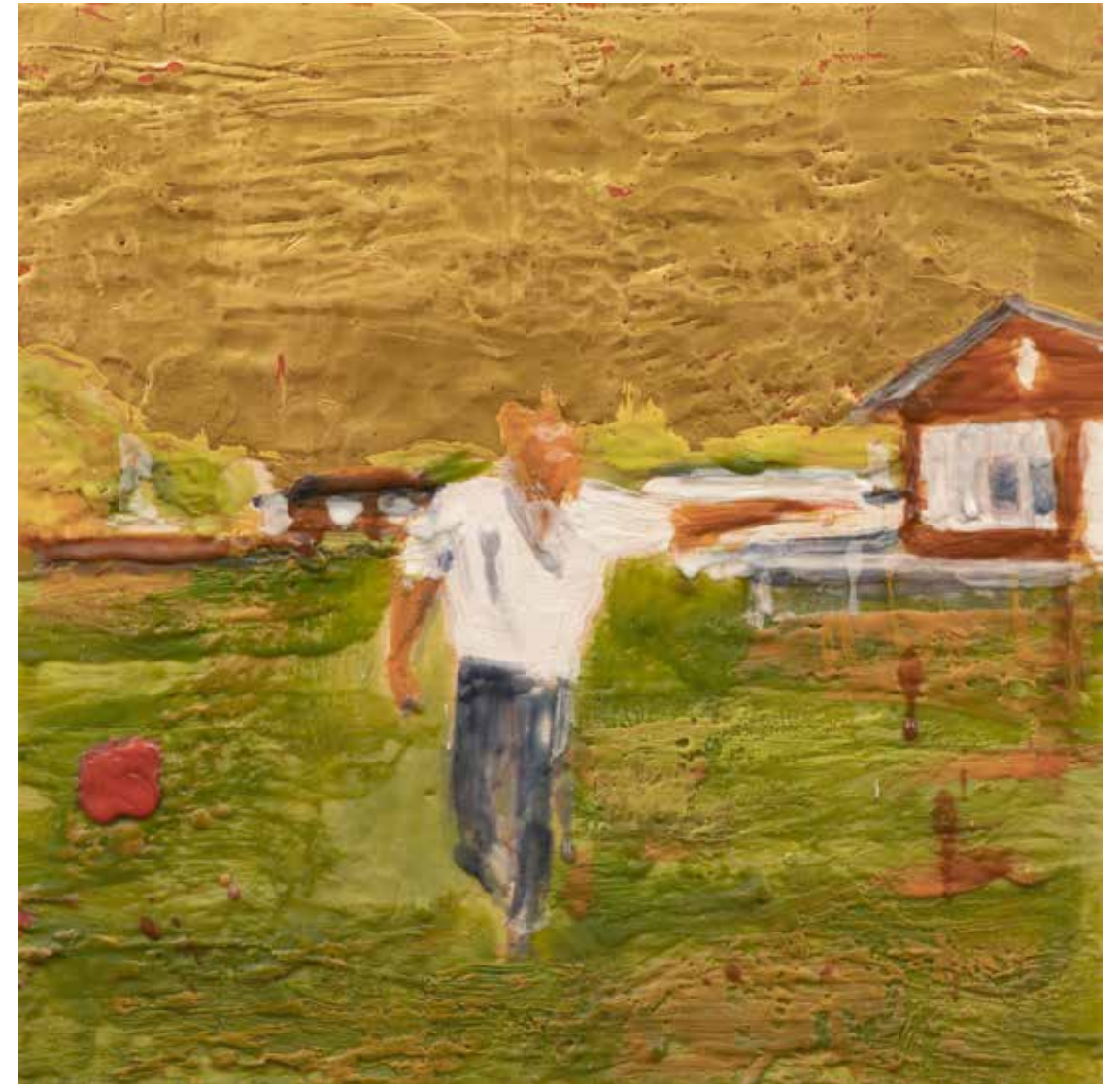
67.  
*Treaty Rock, Berens River*, 2021-22  
11"x14", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



68.  
*House on Berens River, Treaty 5*, 2019  
16"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist



69.  
*Mission, Berens River (Treaty 5)*, 2020  
12"x16", oil, pigment, microcrystalline wax, beeswax, dammar resin on canvas  
Collection of the artist



70.  
*Charlie, Treaty 5*, 2019  
12"x12", oil, pigment, microcrystalline wax, beeswax, dammar resin, 24k gold leaf on birch panel  
Collection of the artist

## The Treaty 5 Suite (Lost in Translation)

Tim Schouten

a solo exhibition held at the North Dakota Museum of Art  
December 8, 2022 through March 26, 2023  
Grand Forks, North Dakota, USA

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