

**THE WRITING ON THE WALL:  
The Work of Joane Cardinal-Schubert**  
Edited by Lindsey V. Sharman

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## INTRODUCTION

*“I would like to extend a formal welcome to you all to this part of the country ... in the words of John Snow, ‘These Mountains are our Sacred Places.’ It is a beautiful part of the globe – resplendent and bountiful and majestic.”*

– JOANE CARDINAL-SCHUBERT, “FLYING WITH LOUIS”  
MAKING NOISE! KEYNOTE ADDRESS, 2003

This publication was largely written and compiled on the traditional territories of the Blackfoot and the people of the Treaty 7 region of Southern Alberta. The works illustrated are drawn primarily from collections, both public and private, on this same land which includes the Siksika, the Piikuni, the Kainai, the Tsuu T’ina and the Stoney Nakoda First Nations. Dr. Joane Cardinal-Schubert, RCA affirmed herself as “Blackfoot-Blood” or Kainai. Cardinal-Schubert introduced herself and her work succinctly and aptly in Loretta Todd’s film, *Hands of History* by simply stating, “I am Joane Cardinal-Schubert – and I play a lot.”

Cardinal-Schubert melds this playfulness with astute observation and self-assured critique of the world around her based in exhaustive historical knowledge. This combination resulted in tireless engagement with the people and systems of which she was a part and to which she was in proximity. This engagement inspired, educated, intimidated, and even frustrated, but she left her mark and her stories nonetheless. People revel in telling “Joane

stories” and are fascinated by her work and her personality. I am one of countless people whose life paths have been altered by Joane. In 2008, I took a job with Masters Gallery, Ltd in Calgary because they represented her commercially. I helped with her last exhibition with this gallery in the summer of 2009 and together we reinstalled *The Lesson*, an installation and performance first realized by the artist in 1989 at Article Gallery, Montreal (fig. 24). This installation created waves that reverberate still, and it is mentioned in several of the following essays. I was surprised by the number of people that were unaware of the history that it presented. I didn’t understand it at the time but I have come to realize that Joane was good at planting seeds in just the right places; the commercial dissemination of her work allowed these seeds of subversiveness to take root in people’s homes.

In October 2009, shortly after this exhibition, Masters Gallery, Ltd hosted a celebration of her life. In Tanya Harnett’s article “Recollections” she states that in a First Nations construct, the spirits of those who pass before us remain. Joane certainly was there that day. I saw her smiling and heard her laughing. Teasingly, as if to say to everyone, “You know you’re going to have

to do this now, right?” We are all left to carry on where she left off and she knows it’s hard work.

During her time in the physical realm, Joane Cardinal-Schubert found ways to simultaneously support and mentor those who struggled with the legacies of colonial histories and reach those who were unaware of how this system affected them. Indigenous people’s and settler people’s perspectives on Joane’s work have been included here, with particular focus on the places where the personal, the political, and the artistic overlap.

The first essay is written by Mike Schubert, the artist’s widower. He gives insight into the early years of the artist’s life as he remembers and as it was told to him – most are from before she became the political powerhouse artist and activist that most people are familiar with. His stories allow us to know her more intimately and perhaps look at her art in a new light. Schubert shares how the artist’s lived experience informed her work and how her work should in turn inform our lived experience.

Both Monique Westra and David Garneau offer writings that are cyclical in nature, mirroring Joane’s work, oscillating around ideas, and getting new views

“I exist at the centre of a big circle.

My ‘stories’ are circular, the end and the beginning linked, referenced ... and I can cross over the circle and spin off into little circles rediscovering aspects I have missed or that remained undeveloped in previous works. Sometimes I cross that circle as a challenge to rediscover, to find out what I missed at first glance.”

— JOANE CARDINAL-SCHUBERT, *GALLERIES WEST*, 2002

around every bend. Westra offers a balance between art historical analysis of several of Joane’s works and anecdotes about the artist. Formerly unpublished writings by Cardinal-Schubert about her own work, made available by Westra, allow readers to draw their own circles around the artist.

To tell the story of Joane Cardinal-Schubert, David Garneau reminds readers that “in the Indigenous worldview, time is non-linear and everything is

related.” Rather than focus solely on Cardinal-Schubert as a visual artist he focuses on her written calls to action, inspiring “us” to remember who is writing and for whom. Garneau points to the underlying politics at play in innocuous acts of being reader/viewer or creator. His analysis of the lasting legacies of Joane’s writings calls on readers to “be good guests, allies, or even members.”

3. *Warshirt for the Earth*, 1980

59.7 x 80.7 cm

23.5" x 31.75"

Mixed media/Acrylic on paper

Collection of the Red Deer Museum and Art Gallery

"Traditionally, the war shirt was worn to do battle against opposing forces threatening the existence of the individual family or tribe. This war was a fight to overcome a challenge which would then govern man's relationship with man and also his environment.

These war shirts symbolize the defensive covering, the armour, the heraldry; the concerns and challenges facing you, the pedestrian warriors of this time. No concern is too small! Each tree destroyed means less oxygen and increased erosion, every watershed disturbed means less fertile land, each animal destroyed means an interruption in the food chain, and pollution of the air and ground threatens man's existence and the environment as a life sustaining entity.

There is no time limit on the responsibility we have to each other and to the future of those who will use this universe for their lifetimes. Our actions today determine what the future will be."

– Joane Cardinal-Schubert, RCA

February 1986 "Genesis of a Vision – The Warshirt Series – A Declaration"





Joane Cardinal-Schubert's apprehensive and at times combative relationships with museums and institutions are drawn out in Alisdair MacRae's consideration of her works. Cardinal-Schubert rejected settler anthropological approaches to Indigenous culture that played out both inside and outside of museums and art galleries. MacRae outlines several of her ways of working that remind her audiences that Indigenous people are contemporary beings.

Keep Joane in the present tense.

The primary source material for Harnett's "Recollections" was an open call for stories about Joane Cardinal-Schubert. She allows those influenced by Joane a space to share their stories and contribute to the conversation about this monumental figure. In "laughter or lament" these stories are told and retold.

The last word, fittingly, is dedicated to Joane herself. In her own words she discusses her work with Gerald McMaster. This interview was recorded on the advent of her twenty-year retrospective in 1997, twenty years ago now. Her words still resonate, her observations are as current as ever. As Garneau would remind us, Joane circles round again.

Make reckless associations and contradictions in the following essays, cross-reference wildly between sections. See Joane Cardinal-Schubert's Calgary airport installation in MacRae's text as the embodiment of Joane's welcome in Garneau's; align the artist's rejection of a feminist label put forth by MacRae with Westra's analysis of her *Letters to Emily*; Harnett reminds us that Joane never labelled herself or her work as political; try to rectify that with the analysis of her work that every writer puts forth; join Joane talking about her own childhood with Mike Schubert's stories; align her rejection and utilization of institutions with those same institutions' utilization and rejection of her; criticize that artistic retrospectives and publications are linear and at odds with how Joane works.

Throughout the organization of *The Writing on The Wall*, Joane has led the way; I have merely followed. Here I have assembled what she has left behind and, hopefully, read the writing on the wall in a way that Joane would approve of.

— *Lindsey V. Sharman, curator*



4. *Remembering My Dreambed*, 1985  
 149.86 x 114.3 cm  
 59" x 45"  
 Acrylic on canvas  
 From the Estate of Joane Cardinal-Schubert

In this work, the artist recollects the invasiveness of a medical procedure related to cancer treatment.







# **“I AM OUT OF THE WOODS NOW”**

**- JOANE CARDINAL-SCHUBERT**

BY MIKE SCHUBERT

Joane Cardinal-Schubert was born in Red Deer General Hospital on August 22, 1942. Her dad was a game warden for the Alberta Game Branch. Her mother was a nurse but had given that up to look after the children – Joane was the fourth of eight. They all talked about how their parents would show them things by drawing. I saw this teaching with the grandchildren too. Joane’s dad would not hesitate to show Joane and her brothers by drawing in the sawdust on the woodworking shop floor or even in dirt levelled by hand while working in the garden.

She and her family had moved a couple of times in Red Deer but by the time Joane started school they had moved to an acreage north of the city. It was a mink farm with a lake on the property. Joane’s dad moved a small house onto the land for his parents. Grandpa Cardinal helped feed the mink. This home greatly inspired Joane and influenced her work. There were water lilies on the lake. She used those lilies in several of her paintings. Canadian Geese ate in the yard with chickens and kept the grass short. She loved to lie on the grass at night and look at the star constellations – but you had to be careful about the goose poop. She later painted many star paintings.



5. *Springtime in the Rockies*, 1977

24.9 x 28.2 cm

9.75" x 11"

Hand coloured plexi etching on paper, artist's proof

Collection of Glenbow; gift of Shirley and Peter Savage, 1995



Joane went to grade school at St. Joseph's Convent on the north hill at Red Deer until grade four. In her first days at the convent she remembered having to deal with the sisters. They put her in a very hot shower with slats in the bottom and brushed her down with a long handled broom assuming because she was Native she must not be clean and could have lice. They were not aware that Joane's mom was a nurse and a stickler for cleanliness. Joane missed many weeks of class in her first four years of school due to chronic bronchitis. In her fourth winter at the convent, having just come out of the hospital, she sat in a one room school house with a potbellied stove on one side of her and a leaky door on the other. Her dad came into the school while at work and in uniform to see how she was doing. When he saw the situation he immediately told her to get her coat and he took her and her three older brothers out of the school and registered them in the public school board.

In those days if you were Catholic you had to go to the separate school and pay separate school tax. You could not choose one or the other. There was a court case over this and Joane's dad won. The law

was changed for everyone to have a choice. Joane thrived in public school. She took home eight or nine books every day from the Red Deer Library and every night her parents checked her bed to see if she was reading with a flashlight under the sheets. *Anne of Green Gables* was her favourite book. Why Joan with an "e"? Because her favourite book, *Anne of Green Gables*, was Anne with an "e." By the time she was eleven Joane had read all the books in the Red Deer children's library. She was amazed when the librarian told her that she would have to start on the adult library. It was all this reading, as well as her good fortune to have two very good grammar teachers in grade school, that made writing come very natural to Joane.

She did well in grade school and junior high school. She went to high school at Lindsay Thurber Comprehensive High School – she did not do well in her courses there. However, she excelled in extracurricular activities. She was the editor of the yearbook and she was on the cheer leading squad (I was on the football team). One night I heard there was a Teen Town dance at the community hall but I was too shy to go by myself so I talked my next older sister Gesine in to going with me. She had



taught me how to jive. We took the family car, a brand new VW Beetle. As soon as we walked into the dance hall I noticed these legs dangling from a table across the floor and I would later learn this was Joane. With my sister's coaxing, I went over to ask her for a dance. My sister told me she would walk home and Joane and I and another couple all piled into our VW and went to the local A&W. I had not been introduced to anyone yet so I said my name was Eckehart. They all laughed (you have to remember this is Red Deer in the 1960s.) So someone decided I should get a new name. Potential names thrown out were Iggy, Ike, Egg. Joane seemed to be horrified at these suggestions and blurted out "How about Mike" and that has stuck now for approximately fifty-five years. We had grade ten science class together, where she did not do well. The instructor kept throwing chalk at her and he told her to take up knitting. I remember she could not graduate with me because she was three credits short – a miscalculation by the school.

I can remember when I picked her up for a date her mother would answer the door and Joane would have disappeared into the bathroom and I would end up visiting with her mom until she got enough

nerve to come out. I do know some of this time was used to put on makeup, which she was very good at. For our entire married life the first thing she did in the morning before I could look at her was put on eyeliner, because she felt her eyes looked too round. When I passed her in the hall at school she would turn beet red. Although Joane's family had the money to buy her the clothes she wanted she had taken sewing in Home Ec and was very good at it. If she saw a piece of clothing in a fashion magazine she liked and could not buy it in Red Deer she would often get a pattern at some store in town and make it. Often when I came to pick her up for a date I would have to wait for her to finish a new outfit before we could leave.



After high school Joane worked at the Red Deer Provincial Training School for a few months but she found it too depressing. One day the following summer, Joane's dad said to the family "Let's all go to Banff for the weekend." Brother Doug was home from Texas and he came along. To Joane's surprise they stopped in at the Alberta College of Art (now the Alberta College of Art and Design) while going through Calgary.



6. *Pictograph - Writing On Stone*, 1980  
 54.4 x 73 cm  
 21.5" x 28.5"  
 Conté and oil on paper  
 Government House Foundation Collection

Cardinal-Schubert felt very connected to the pictographs at Writing-On-Stone. Her work is not only a reaction to their power but an act to record many images that already have vanished from the area because of vandalism and erosion.

Doug spoke about his career with the registrar and at the end of the conversation the registrar turned to Joane and asked, to her great surprise, if she was ready to buckle down and study. In the previous few months she had toyed with the idea of going to the Parsons School of Design in New York to become a dress designer. Her dad would have none of that after Doug's long stint at University of Texas in Austin; he was not about to send his favourite daughter to school that far away. At the end of first year at ACA she was asked not to come back; her report card read: talent low, imagination low, flighty attitude. What the teachers at ACA did not realize was that she was very, very shy. At the end of first year when Joane went into the office to get her locker money back Stan Perrot, then Director, looked at Joane and said, "Joane you are a funny girl when are you going to come out of the woods?" A couple of years later, Joane went back to ACA and there was Stan Perrot, still in the same office and Joane said, "I am out of the woods now, Mr. Perrot and I would like to come back to ACA." He said, "OK just go down the hall to the art history class in room 5." That's how she got back into ACA. She took two more years there and I had to move to

Edmonton with my job. About three jobs later I ended up in Edmonton again working for Alberta Environment. By this time we had two little boys, Christopher and Justin. When Justin was about two and a half years old Joane was itching to get back to post-secondary education. She wrote the adult entrance exam for University of Alberta and got one of their highest marks ever. She started in the Faculty of Arts. We were one of the first tenants in the new married housing called HUB. It was great because there was a daycare in the same building. In the new year I started a new job with Federal Environment in Calgary. I commuted every weekend between Calgary and Edmonton until Joane was finished at the end of May. Joane transferred to University of Calgary into third year painting, and we moved into married student housing here. Joane did well at University of Calgary because she was already established as a painter. She was at odds with her instructor though. The rest of her class would come to her with painting problems. At the beginning of the year most of her classmates were painting mud on mud. They basically learned how to mix paint from Joane. The course required students to paint ten paintings during the course, Joane painted twenty. She was by far



7. 14 Raiders, 1981  
49.53 x 72.39 cm  
30" x 41"  
Oil stick and conté on paper  
Collection of Glenbow; anonymous donation, 2015





8. *Grassi Lakes*, 1983

81.3 x 121.9 cm

32" x 48"

Watercolour and oil crayon on paper

Collection of Glenbow; purchased with the support of the Canada Council for the Arts Acquisitions Assistance Program/oeuvre achetée avec l'aide du programme d'aide aux acquisitions du Conseil des Arts du Canada, and from the Glenbow Collections Endowment Fund, 2000

the best painter in the class. Her instructor gave her a B- for the course and a couple of the students who Joane taught how to mix paint got A+s.

During the seventies and eighties, even when our children were little whenever we had time for a short holiday we would go camping, sometimes with her Native relatives and sometimes we would visit sites like Writing-on-Stone Provincial Park, Grassi Lakes, or the Milo medicine wheel, Grotto Canyon, or Willow Creek to look for pictographs and petroglyphs. By seeing pictographs and petroglyphs at Writing-on-Stone and from seeing the archives records at the Glenbow Joane realized that many of the pictographs and petroglyphs had been defaced, removed, and eroded. The Glenbow had good black and white positive slides of most of the Writing-on-Stone art from around 1900. Joane felt she needed to recreate these images on paper, hence all the pictograph, petroglyph drawings.



The other places we used to visit were residential schools and early agricultural training schools like the Dunbow Ranch south of Calgary. We had a friend who had

a friend who owned the Dunbow Ranch, which is on the river flat next to the Highwood River. We were given permission to look at everything on the ranch. Some of the graves in the cemetery next to the river and the ranch were being washed away into the Highwood but we were not allowed to try and stabilize them. We found attendance records and trunks full of books and many sad carvings on the inside of the barn walls and on the ladders – “I miss my parents” and “I want to go home.” Joane had found a letter written by Father Lacombe to the Indian Affairs office in Ottawa, asking whether they could do something about the disparaging presence around the school. That presence was the parents of the kids who were at the school, camped there to see them. The Dunbow School was only open for four years (this is another very long story, but not for here). One of the boys ran away to go home and was later found dead. The official explanation was that he had died of scarlet fever. His body was buried south of the Stampede grounds. This was where most of the Blackfoot camped when they came to Calgary, and later when they attended the Calgary Stampede. When Barlow Trail was built through the prominence many years later they had to move



9. *Girl on a Bicycle*, 1973

121.9 x 182.9 cm

48" x 72"

Acrylic on canvas

From the Estate of Joane Cardinal-Schubert

While living in student housing at the University of Calgary Cardinal-Schubert saw this woman biking everyday and was inspired to render her in paint. The vibrant colour palette is typical of the artist's early painting. Not wanting to follow or emulate, after her style and colour palette was likened to Gauguin Joane immediately abandoned it.





10. *Carousel (Portrait of Christopher and Justin)*, 1977  
 121.9 x 182.9 cm  
 48" x 72"  
 Acrylic on canvas  
 From the Estate of Joane Cardinal-Schubert



the grave and those who dug him up discovered he had a bullet hole in his forehead. It was things like this and more research at the Glenbow and old Calgary Herald stories that gave us all insight into racism from pre-1900 to well into the 1950s. This was the impetus to do pieces on the residential schools like *The Lesson* (and others), which put a spotlight on Canadian histories that aren't often told.

Something that never gets discussed is Joane's early paintings. These paintings are very colourful, a lot of bright reds and yellows. One day someone said these paintings look reminiscent of Gauguin and she changed her colour style. We still have some of them in the basement. One of my favourites was painted after we visited an old Mennonite church east of Aldersyde, just south of Calgary. We bought some church pews from the last remaining parishioners and because we showed an interest in what it was like before the First World War they told us of how they use to have Sunday dinners in the basement of the church.

Those parishioners even showed us this huge cast iron stove and asked us if we wanted to buy it. It was way too big for anyone's house. They also gave us an old ladder back chair and one their bibles.

After that visit Joane painted what she felt these Sunday dinners were like. Her grandmother was prominent in the middle with a yellow blouse and her hair done up and the children running around had faces like her brothers and sister (fig. 11).



The more Joane learned about her culture the more she realized she should be painting Canadian heroes. Early on Joane painted world "heroes," people that she read about and watched in the movies. We have a wonderful room divider (a triptych) about Lawrence of Arabia that she painted after we saw the movie. She also took great interest in First World War movies and flying aces like the Red Baron. There is a large painting that depicts an air battle which features the baron in his Fokker Dr.I triplane. Joane painted mostly white heroes, even Columbus and Samuel de Champlain. Then she realized she should paint Native heroes and Métis heroes because no one else had ever done that. She painted figures from the Riel Rebellion – Poundmaker and Crowfoot and Big Bear and Big Plume and Louis Riel and Gabriel Dumont and Peter Lougheed's grandmother and her



11. *Sunday and the Gossips at Mountview Mennonite Church*, 1975  
 91 x 93 cm  
 35.75" x 36.5"  
 Acrylic on canvas  
 From the Estate of Joane Cardinal-Schubert

great-grandfather Samuel Lee. It was after learning about those largely unknown heroes that she started to paint cultural Native subject matter like sweat lodges and sundance structures. We still have paintings of Mrs. Lougheed and Kootinay Brown and Crowfoot and of course Lawrence of Arabia.

When Joane went to ACA she went there as a white student artist, but at the same time she was researching her family at the Glenbow and we did a lot of our travelling around southern parts of the province to learn more about her culture and meet relatives she did not know she had. There were some of her older classmates at the University of Calgary of European background who tried to make her feel uncomfortable by asking her “you’re Native aren’t you?” and they would ask about her tribal affiliation and she would shoot back with only a second of hesitation “Black-foot-Blood.” Because she painted things about her newfound culture her contemporaries would say she is an Indian artist, it always came up; so she thought to herself if everyone calls me an Indian artist I must be one.

In her final year at the University of Calgary Joane had already fulfilled her

required undergraduate courses so she applied for a graduate level painting course. She was given a very large studio, shared with one other Master’s student who was never there. This is where the four paintings of “Great Canadian Dream” series were made (figs. 44, 45, 46). She was working part-time as a technician at the University Art Gallery (now Nickle Galleries) on the main floor of the library block. Brooks Joyner was the director, and there were three technicians plus a secretary named Ruby Fong. The two other technicians had also graduated with a BFA with Joane and they shared curatorial and technician duties. About a year into the operation, Brooks Joyner having some gallery time available said, “Why don’t we have a staff show?” Joane was given the large section to the right of the door. She hung the “Great Canadian Dream” series among many other paintings. At the opening, I was looking after the door because everyone else was busy. The first people that showed up were Mary and Buck Kerr. Buck stood in Joane’s section and rotated slowly and I could see tears coming down his cheeks, I heard him say, “To think we almost lost her” referring to the fact that Joane was asked not to come back after first year at ACA.



12. *Sick Father*, 1969  
 50.8 x 91.4 cm  
 20" x 36"  
 Acrylic on canvas  
 From the Estate of Joane Cardinal-Schubert

After seeing this image of a sick man and his family in a now-unknown magazine, Joane Cardinal-Schubert painted this work. It was Cardinal-Schubert's first work created as a reaction to something that disturbed her.





13. *Finally, I Am Witnessing the Death of John Wayne*, 1979  
 59.7 x 90.2 cm  
 23.5" x 35.5"  
 Acrylic on paper  
 Collection of Greg Younging

This work commemorates the 1979 death of John Wayne. Dubbed by many Indigenous people as "The Indian Killer," Wayne's hatred for Indigenous people transcended his films and on-screen persona. The era of Western films uncoincidentally was simultaneous to the residential and boarding school era. Such films create an image of Indigenous people as savage obstacles to American and Canadian progress.

This early work utilizes what would become the artist's signature colour palette of reds and ochres. For Cardinal-Schubert reds were blood, and encompassed multifaceted associations with life, death, and womanhood.

In her last year at the University of Calgary I remember one incident; someone in her class got the idea of writing a poem about Leon the Frog on the kick plates of the steps in the fire escape in the social sciences building. In those days, the art department was on the twelfth floor of the social sciences tower. One stanza of the poem per floor for each student in Joane's painting class. Leon the Frog and his escape from dissection, crucifixion, sexual harassment, and an attempt to sell him insurance, have become ingrained in campus lore at the University of Calgary.

When the Nickle Arts Museum was built there was no curator, just Joane – who was by then an assistant curator. She picked out the wall and ceiling colour, the lighting, carpeting, and furniture. She made the architect take out a bunch of doors on the north wall. The whole wall was doors, which is not good for gallery space. She also made them close off the loading dock to acclimatize crates of artworks, and set up a separate room for framing prints and a large art storage vault. The interim director of the museum was an art history professor by the name of Bill Mitchell. To raise money, the university let a travelling art salesman sell classic art reproductions of old masters

at the Nickle. At the opening, Mitchell told Joane that because she was the curator she had to introduce the art salesman. Because she was forced to, she did a good job. Up to that point Joane had been very shy but after this you could not shut her up.

In the next couple of years the University of Calgary sent her to an eight day arts administration course at the Banff Centre put on by a group from Harvard. All these things gave her confidence in speaking. She was also still painting full-time in her studio. She kept her painting and her curatorial job scrupulously separate. No one knew she was also painting. When she left the Nickle, she did a lot of public speaking and usually became an activist wherever she was showing her art.



Between 7th and 8th Street and 7th and 8th Avenue in southwest Calgary, there used to be a two-story building that had a bar called "The Eye Opener" on the main floor, and a bunch of office space upstairs. At the top and back of the building Nicolas Grandmaison Jr. had a studio and frame shop, and a large spare room that he sublet to Joane. One of Nick's friends was the

artist Robert McInnis and when he came to visit Nick he saw Joane's work and liked it. The next time Robert was at Masters Gallery Ltd he made Peter Ohler Sr. aware of Joane and her work and suggested that he should have a look at it. In those days Joane was painting a lot of sweat lodge drawings with different elements in them. Peter picked out about a dozen drawings. About two weeks later he phoned up Joane and said "I don't know about those hamburger drawings but I've sold them all and you better bring me some more." That was how he described the sweat lodge shapes in many of Joane's works (figs 14, 15, 16). Ever since, Joane has been represented by Masters Gallery Ltd – her most successful commercial gallery. A few years later, when the art market was booming in Calgary due to beneficial tax laws, Joane had a sale and

I was asked to line up for an art buyer for Montreal who wanted to get the first crack at this one particular piece. In those days they would hang the work on Wednesday and have viewing Thursday and Friday and a "first-come-first-served" sale on Saturday. I got there at 6:00 am and there were already four or five people waiting at the door sitting on lawn chairs. The first person in line bought the piece the buyer wanted. It was a very nice piece about Poundmaker. Needless to say the art buyer from Montreal never spoke to me again.

Even since Joane passed away on September 17, 2009 I have continued to sell her work through Masters Gallery Ltd. All the staff at Masters have become like family. When Joane passed away they offered to host the wake at the gallery. It was just how she would have liked it.

– *Mike (Eckehart) Schubert*



14. *This Is My Mother's Vision*, 1987

51 x 101 cm

20" x 39.75"

Oil and conté on paper

City of Calgary Civic Art Collection, gift of the Calgary Allied Arts Foundation, 1988

Many works of Joane Cardinal-Schubert include references to the sweat lodge structure. Many also depict a vision her mother had while in a sweat. Because Cardinal-Schubert's mother was not particularly religious or spiritual her mother's experience and vivid vision was made so much more memorable, leaving a significant impact on both her and the artist.





15. *Ceremonial Mound*, 1982  
60.96 x 81.28 cm  
24" x 32"  
Acrylic and pastel on paper  
Private collection, Calgary



16. *Creation of Life*, n.d.  
54.6 x 74.9 cm  
21.5" x 29.5"  
Chalk and mixed media on paper  
Joan and David Taras Collection





17. *Walking My Dog*, 1977

38.1 x 58.42 cm

15" x 23"

Intaglio, artist's proof

From the Estate of Joane Cardinal-Schubert

Cardinal-Schubert is widely recognized as a painter and installation artist, but she first worked with printmaking. Many of her works of various mediums reference the processes of printmaking.



18. *After Neil*, n.d.  
 40.6 x 44.45 cm  
 16" x 17.5"  
 Intaglio, artist's proof  
 From the Estate of Joane Cardinal-Schubert





19. *Alberta Landscape*, n.d.  
 34.29 x 53.34 cm  
 13.5" x 21"  
 Intaglio, artist's proof  
 From the Estate of Joane Cardinal-Schubert



20. *Ghost Dance*, 1987

40 x 49.53 cm

16" x 19.5"

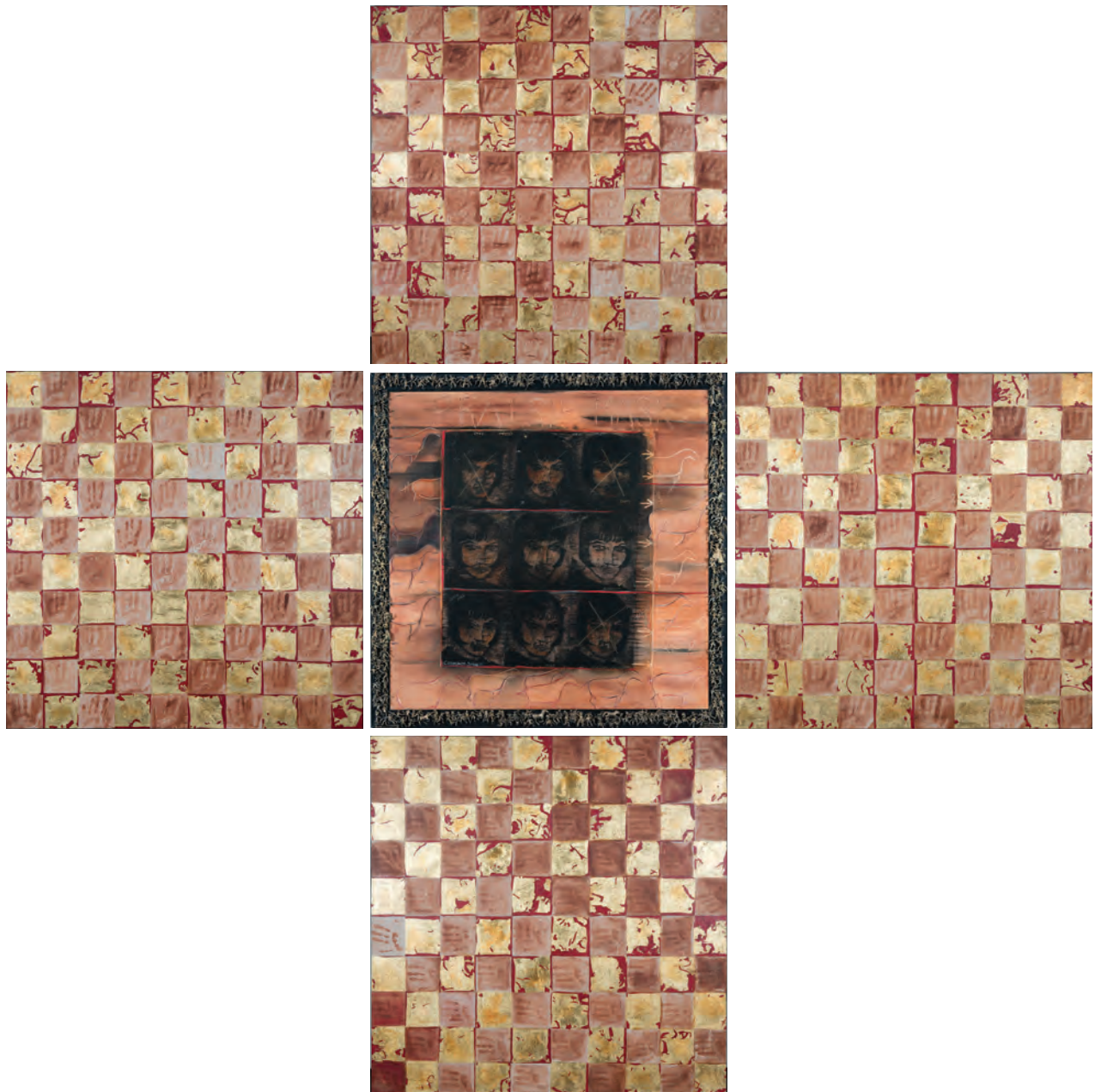
Hand-tinted etching, 37/50

From the University of Lethbridge Art Collection; transferred from the Native American Studies Department, 2004





21. *Self Portrait*, n.d.  
33.02 x 35.56 cm  
13" x 14"  
Intaglio and woodblock  
From the Estate of Joane Cardinal-Schubert



22. *Kitchen Works: sstorsiinao'si*, 1998

411.48 x 411.48 cm

162" x 162"

Mixed media installation of five 54" x 54" panels arranged in cross.

Prairie mask contact sheet as centre piece.

From the Estate of Joane Cardinal-Schubert