

Farrell Racette, Sherry (BFA, M.Ed, PhD)

Sherry Farrell Racette is an Algonquin-Métis artist, writer, and teacher. In 2015, she completed a multimedia art installation on Métis displacement and marginalization at the Canadian Museum for Human Rights in Winnipeg. She is a participating artist and is the lead curatorial and installation advisor for *Walking With Our Sisters*, an installation art project of 1,871 pairs of moccasin tops or “vamps” commemorating and representing an estimated 1,181 Aboriginal women and girls who have been murdered or have gone missing in Canada since 1961.

Sherry Farrell Racette’s work on Métis and First Nations women’s histories, and in particular, their decorative arts, and material culture has taken her across North America and Europe in order to reclaim their voices. In 1985, she wrote and illustrated the book, *The Flower Beadwork People*, in commemoration of the 100th anniversary of the Métis Resistance of 1885. This book was published by the Gabriel Dumont Institute in 1991. Farrell Racette’s dissertation, *Sewing Ourselves Together: Clothing, Decorative Arts and the Expression of Métis and Half Breed Identity*, received the Distinguished Dissertation Award from the University of Manitoba in 2005.

Sherry Farrell Racette currently teaches at the University of Manitoba in the Departments of Native Studies and Women’s and Gender Studies. She previously taught in the Department of Art History at Concordia University, secondary First Nations Education at the First Nations University of Canada, and Cross-Cultural Education at the University of Regina and at the Gabriel Dumont Institute’s Saskatchewan Urban Native Teacher Education Program. In 2009-2010, she was the Ann Ray Fellow at the School for Advanced Research—a nine month scholar residency in Santa Fe, New Mexico. There, she worked on the project: “Material Culture as Encoded Objects and Memory: Painted Hide Coats” and on a book manuscript based upon her PhD thesis on Métis art and identity entitled “Sewing Ourselves Together.”

She is also a well-known illustrator of children’s books and has worked with such noted authors as Maria Campbell, Freda Ahenakew, and Ruby Slipperjack. Her collaboration, *Dancing in My Bones* with Wilfred Burton and Anne Patton for the Gabriel Dumont Institute, won three 2009 Saskatchewan Book Awards. *Dancing in My Bones* was the second book in a series begun with *Fiddle Dancer* (2007), the final book in the series is *Call of the Fiddle*. She also illustrated Rita Bouvier’s *Better That Way*.

Farrell Racette’s art has been displayed in a number of solo and group exhibitions, and is part of several museums’ public collections. Solo exhibitions include *An Eloquence of Women*, Wanuskewin Gallery, Saskatoon (2017); *Illustrative Images*, Mackenzie Art Gallery (travelling 2002-04); *Building Community*, a mural installation, the Plains Museum, Regina (2001); *Dolls for Big Girls*, Rosemont Art Gallery, Regina (2000); *Stories of the Road Allowance People*, Harbour Centre Gallery, Vancouver and Wanuskewin Heritage Park Gallery, Saskatoon (1995); and *The Flower Beadwork People*, Dunlop Art Gallery, Regina (travelling 1992–94). Recent group exhibitions include *Animate Objects: The Grammar of Craft in First Nations Contemporary Art*, Sakewewak Artists Collective, Regina (2002); *Rielisms*, Winnipeg Art Gallery, Winnipeg (travelling 2001); *Mark Makers: First Nations Graphics+*, Mackenzie Art Gallery, Regina (travelling 1997–99); *Here and Now*, Dunlop Art Gallery, Regina (1997); *Returned Gifts: Saskatchewan Based First Nations Artists*, Neutral Ground, Regina (1997); and *Separate Identities: Six Artists of Aboriginal Ancestry*, The Little Gallery, Prince Albert (travelling 1993-94).

