

This narrative came to me as did **Project MARIA**, memorializing the 1932-1933 famine-genocide in Soviet Ukraine. It arose from my identity as a Canadian of Ukrainian ancestry.

Project **Oh Canada! Oh Canada!** is haunted by the spirits of 8,579 men, women and children imprisoned without trial during Canada's 1914-1920 first national internment operations. A majority were Ukrainian. Internment meant living behind barbed wire under armed guard, having your property confiscated, losing your right to vote, and doing heavy labor to build parks and roads. In November, 2005, 86 years after the end of World War One, the Canadian government recognized the internment, calling for a negotiated settlement.

Detaining civilians without trial has been a long-standing practice. North American reservations, Spain's 1895 reconcentración experiment, the Soviet Gulag, Nazi concentration camps and more recently, the US government's detention of migrant children are examples. Throughout, stereotypes, myths, prejudices and misconceptions dominate. I ask: "Why do 'camps' continue to occupy a place in the arsenal of regimes?" This work manifests my personal analysis and artistic representation, using historical and contemporary images and texts, to elucidate a current practice.

The project consists of five platforms: installation, film, an artists' book, a commercial limited-edition book and an educational app. The film has been made possible by a grant from the Canadian First World War Recognition Fund. The project will be curated by a scholar from Oxford/Sorbonne and comprise three series: Regerere, Encadre and Grids. Regerere is inspired by the Library Archives Canada's collection of over 8,000 crumbling and fading internee release forms. Encadre consists of photographic tableaux transporting the viewer into a constructed photograph 'framing' the innocent. In Grids I juxtapose the contemporary with the historical. Throughout the color red plays a dominant role.

When exhibited a mix of photographic formats is used, from floor-to-ceiling wallpaper, large framed archival pigment prints (100 X 60 CM), and small silver gelatin studies (20 X 30 cm).