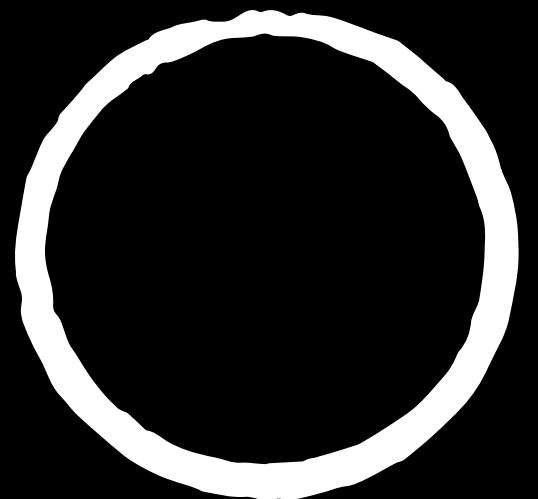


Renée Campbell
A R T + D E S I G N

Portfolio / Lookbook



Renée Campbell (she/they) is a community-oriented artist and designer with 10+ years of related experience. Her practice combines traditional mediums with modern design skills to find imaginative + considerate solutions for visual communication and expression.

Renée is passionate about engaging with local organizations that do good work and are directly benefiting the health and wellness of community around us. As one part of many, our relations weave together to create a better now and a better future for the generations after us.

With a foundation in illustration, print, and multimedia design, Renée blends creativity with strategy to produce impactful work. While her technical skill is to craft visually engaging designed materials that capture aesthetic appeal and deeper meaning, in doing so she values and prioritizes knowledge from and relationships with community members with a range of lived experiences. This enriches her design approach, allowing her to create with authenticity and purpose. Renée has spent time planning and designing projects by, for, and with arts, culture, queer, and Indigenous community organizations, ensuring representation and engaging storytelling in the created work. Beyond digital design, she enjoys working with traditional mediums, textiles, and tactile elements; exploring the interconnectedness of art, community, and the natural world.

I acknowledge that I live and work on Treaty 1 territory and that Manitoba is located on the ancestral lands of the Anishinaabeg, Anishinewuk, Dakota Oyate, Denesuline and Nehethowuk nations, and on the Homeland of the Red River Métis. I acknowledge northern Manitoba includes lands that were and are the ancestral lands of the Inuit. I gratefully acknowledge that the water here is sourced from Shoal Lake 40 First Nation. I remain committed to working in partnership with First Nations, Inuit and Métis people in the spirit of truth, reconciliation and collaboration.

I also acknowledge my time living in the traditional and unceded territory of the Stó:lō Nation. The Stó:lō (people of the river) have an intrinsic relationship with S'ólh Tém:éxw (Our Sacred Land), and have lived in the land currently known as Fraser Valley for over 10000 years. I express my gratitude and respect for having had the honour to create, work, play, explore and educate myself while being there.

Southern Chiefs' Organization

**Work in relationship with
Vincent Design Inc.**

**Textile, leather, hides
Hand-worked
tactile creation**

**Outdoor Campaigns
MMIWG2S+
Every Child Matters**

**Brand application
File management
Various design work**

Southern Chiefs' Organization (SCO)

HBC + SCO Rent Ceremony: Wehwehneh Bagakinagohn It is Visible

Below: SCO Grand Chief Jerry Daniels presents HBC governor Richard Baker with symbolic beaver pelts and elk hides during ceremony in which the SCO took possession of the downtown Bay building.
© Winnipeg Free Press



that might be reflected in design. Instead of having Grand Chief Jerry Daniels present unadorned pelts to Richard Baker, the governor and executive chairman of HBC, as symbolic payment for the building, Vincent Design had the floral motif and text printed onto them. Renée Campbell, a designer on the Vincent Design team, carefully stitched the printed elk hides to the glossy black beaver pelts

Vincent Design Inc.

Southern Chiefs' Organization Grand Chief Jerry Daniels (right) presents HBC governor Richard Baker two beaver pelts and two elk hides during the ceremony of the downtown Winnipeg Hudson's Bay building from the

Printed elk pelts were also used to present the initial proposal — a tote also designed by Vincent's team — and housed in boxes Vincent made. (There's that hands-on thing again.)

"That was just so perfect, to be able to have a ceremonial element that was so thoughtfully produced, and that reflected SCO and who we are and our 34 nations in all their beauty," Rattray says. "It really added so much. I mean, it could have just been black beaver pelts. It could have just been elk hides. But it was so much more than that. They were actual pieces of art."

"And what an incredible gift for Governor Baker and for HBC that really respects the gift of reconciliation that they've given to us, which is that incredible and iconic HBC building."

Vincent was thrilled to be part of this project, two years in the making with an adrenaline-fuelled race to the finish line. "They really made you feel like you were a part of this whole event," he says of SCO. "Not like, 'I'm contracting you to do this and you do it my way.' No. It was a family feeling."

He spreads one of the printed elk

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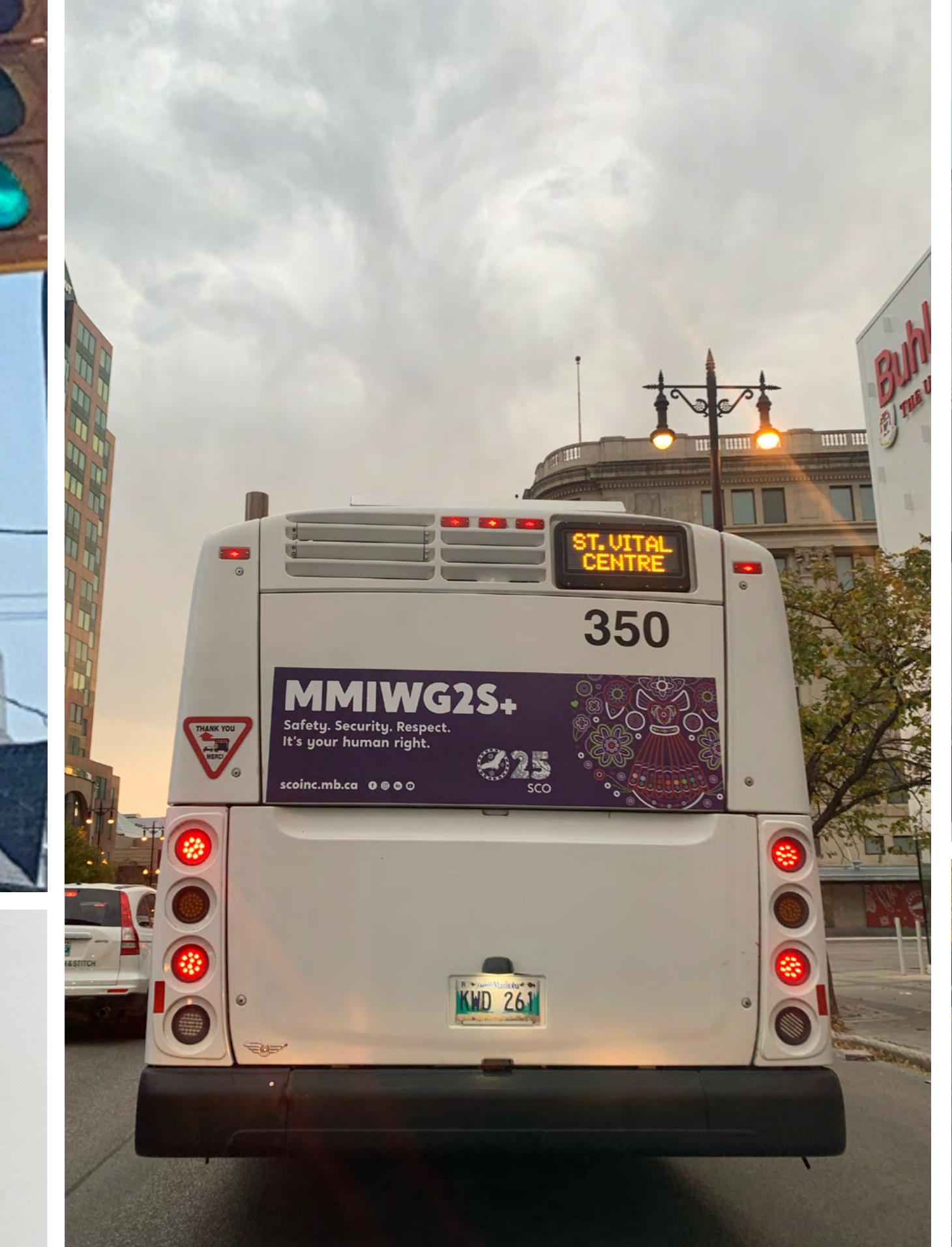
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Southern Chiefs' Organization (SCO)

Outdoor Campaigns 2022 – 24

MMIWG2S+
Every Child Matters
Harm Reduction

SCO 25th Anniversary
Logo Design



Manitoba Advocate for Children & Youth

**Work in relationship with
Vincent Design Inc.**

**Annual Reports
Special Reports
Publication Design**

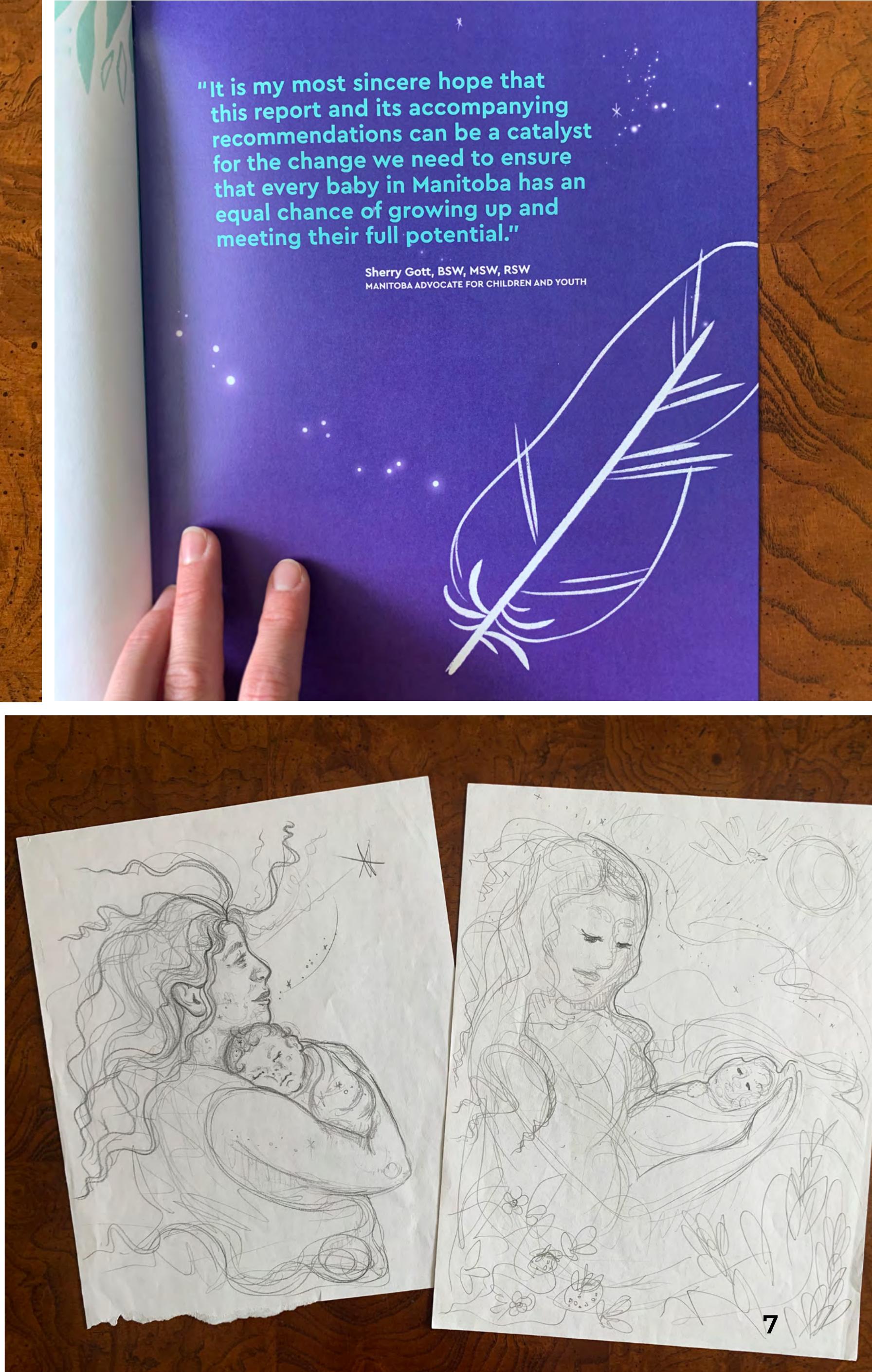
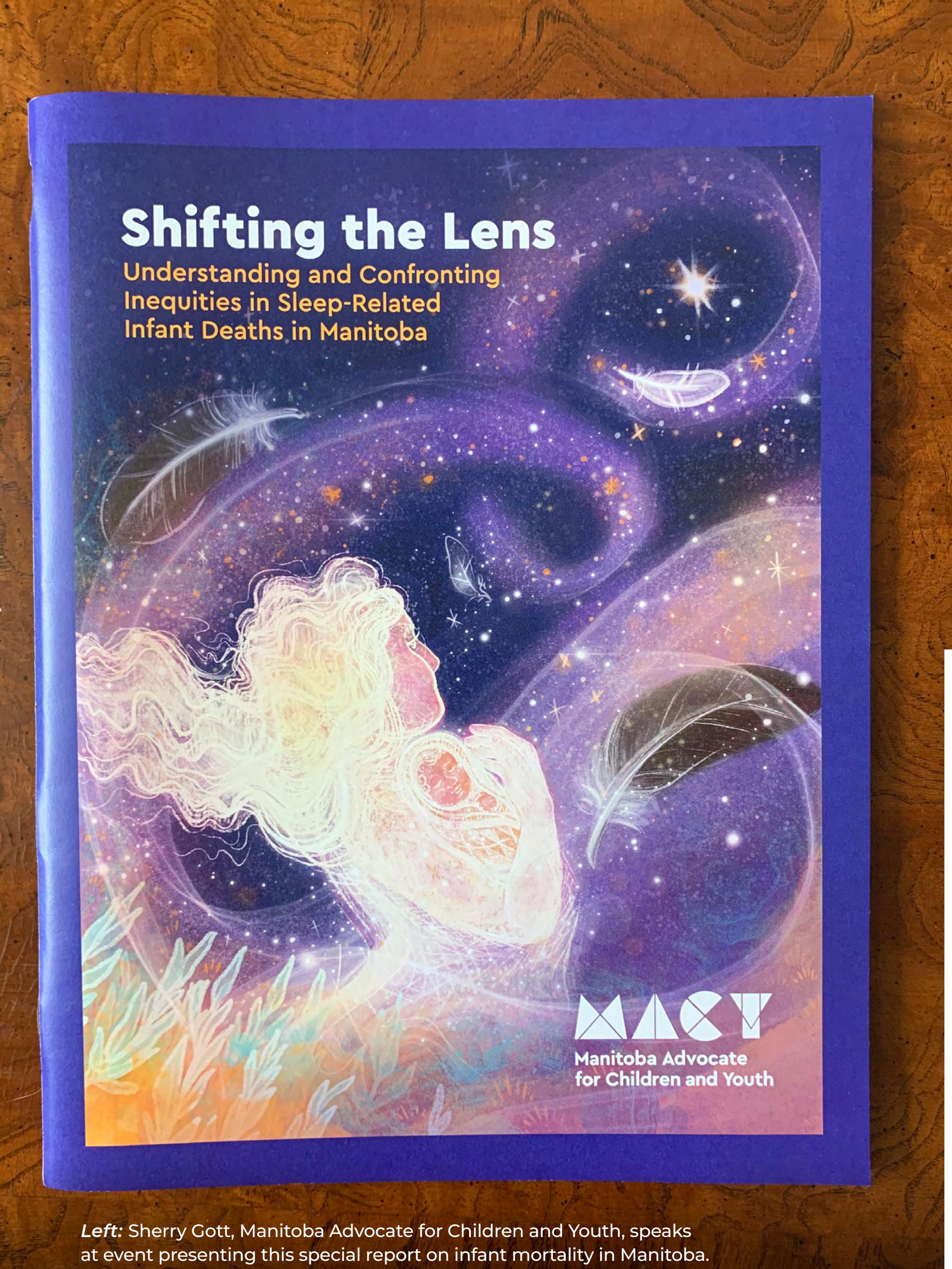
**Traditional and
Digital Illustration
Design**

**Photography and Editing
Proof-reading
Asset management**

Manitoba Advocate for
Children & Youth (MACY)

Special Report:
Shifting the Lens
Understanding and Confronting
Inequities in Sleep-Related
Infant Deaths in Manitoba

Vincent Design Inc.

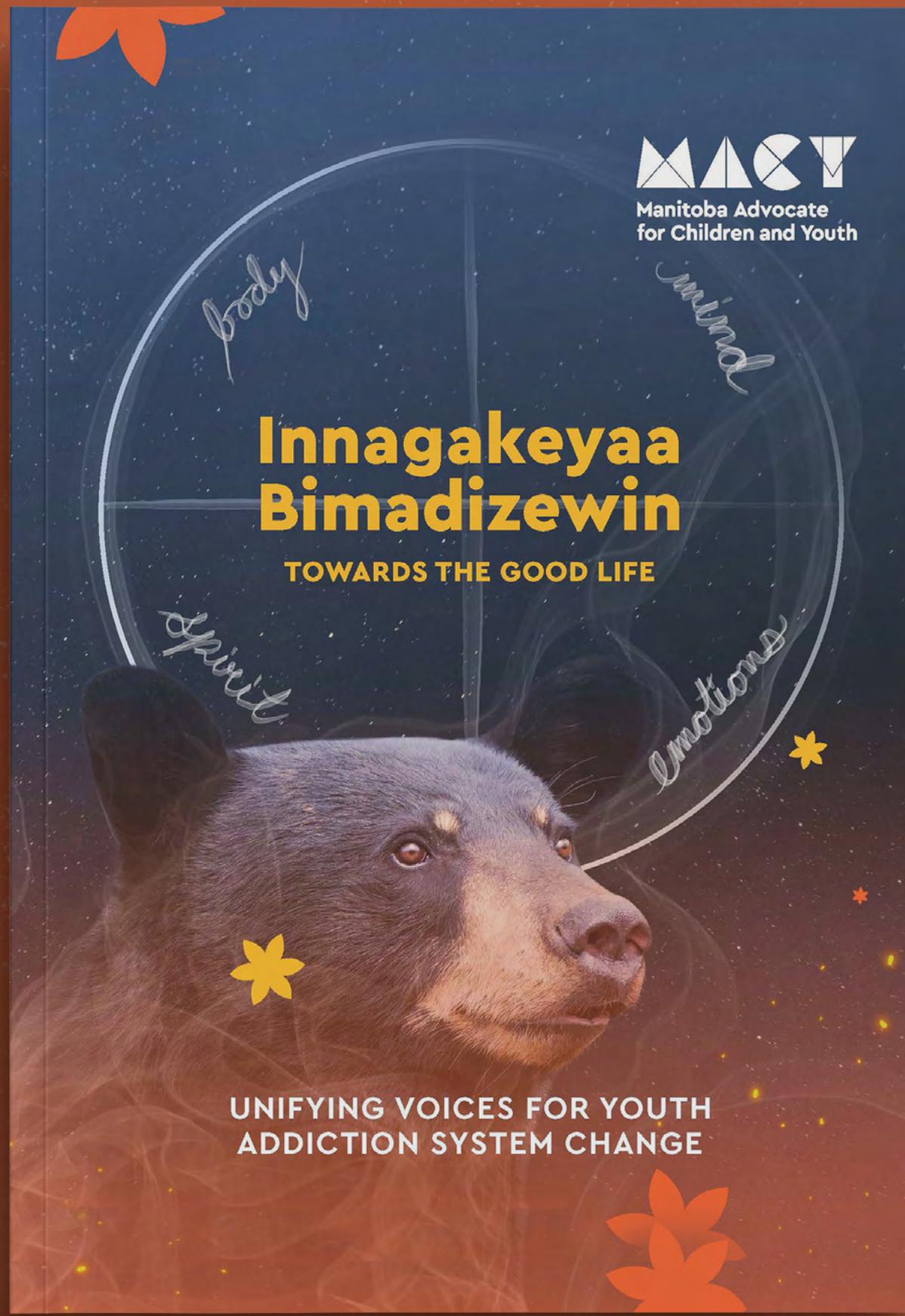


Left: Sherry Gott, Manitoba Advocate for Children and Youth, speaks at event presenting this special report on infant mortality in Manitoba.

Manitoba Advocate for Children & Youth (MACY)

Special Report: Innagakeyaa Bimadizewin "Towards the Good Life"

Unifying Voices for Youth Addiction System Change



Vincent Design Inc.



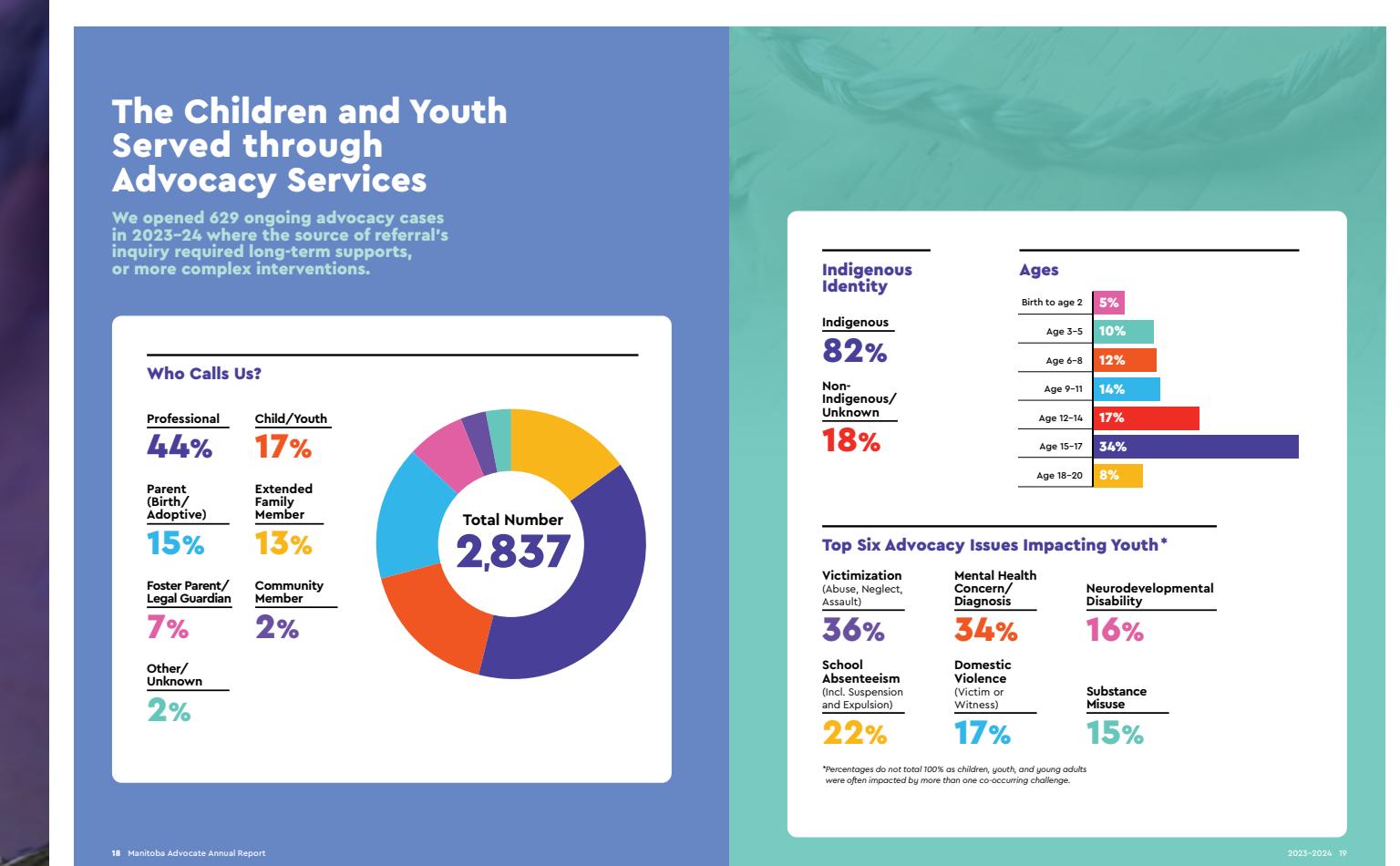


Annual Report AND SERVICE PLAN 2023-24

Manitoba Advocate for
Children & Youth (MACY)

Annual Report
and Service Plan
2023, 2024

Cover + Interior
Design



Vincent Design Inc.

Stellat'en and Nadleh Whut'en First Nations

**Work in relationship with
Vincent Design Inc.**

**Printed Book
Design and
Publications**

**Project Lead
Communication
and Development**

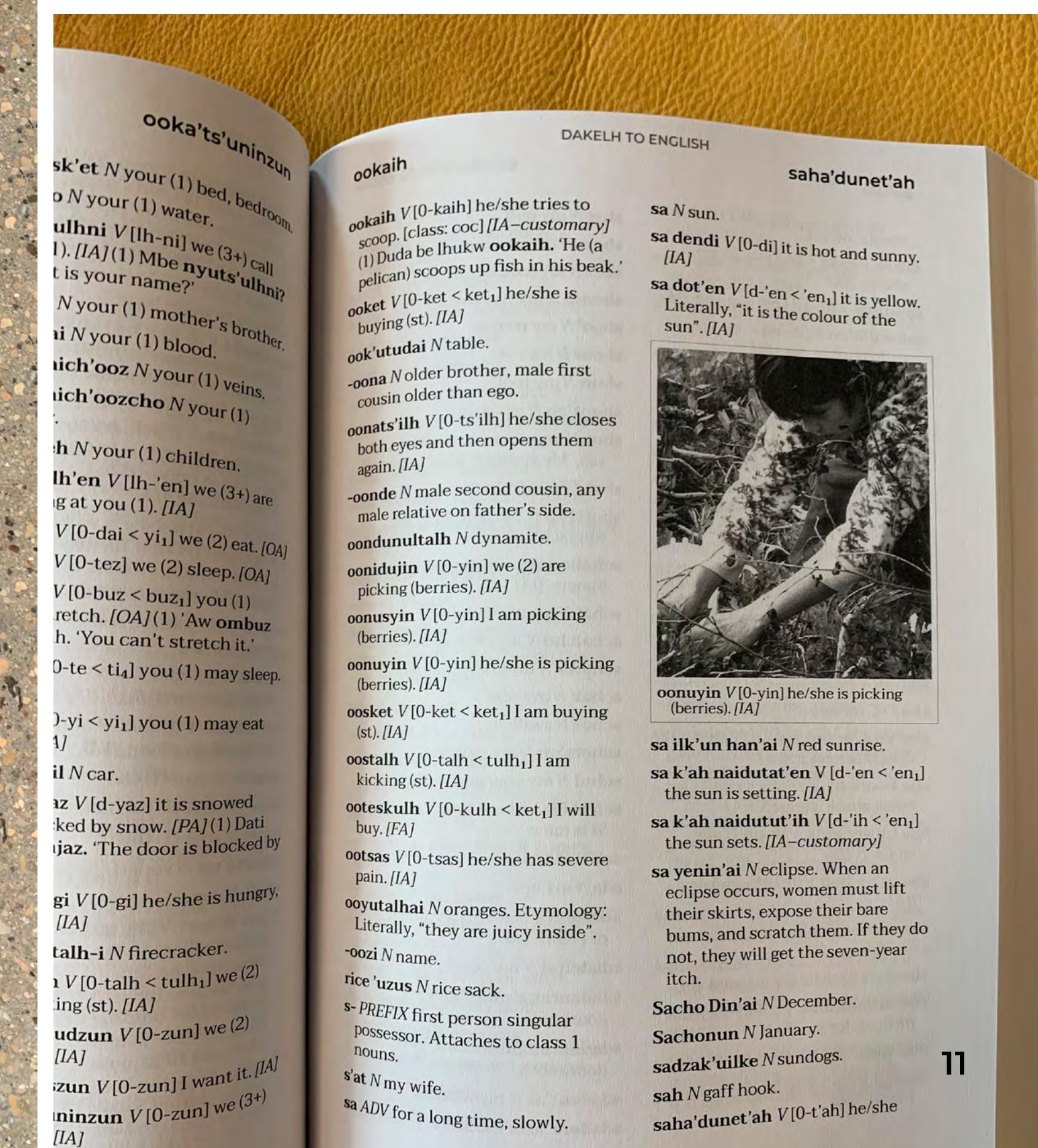
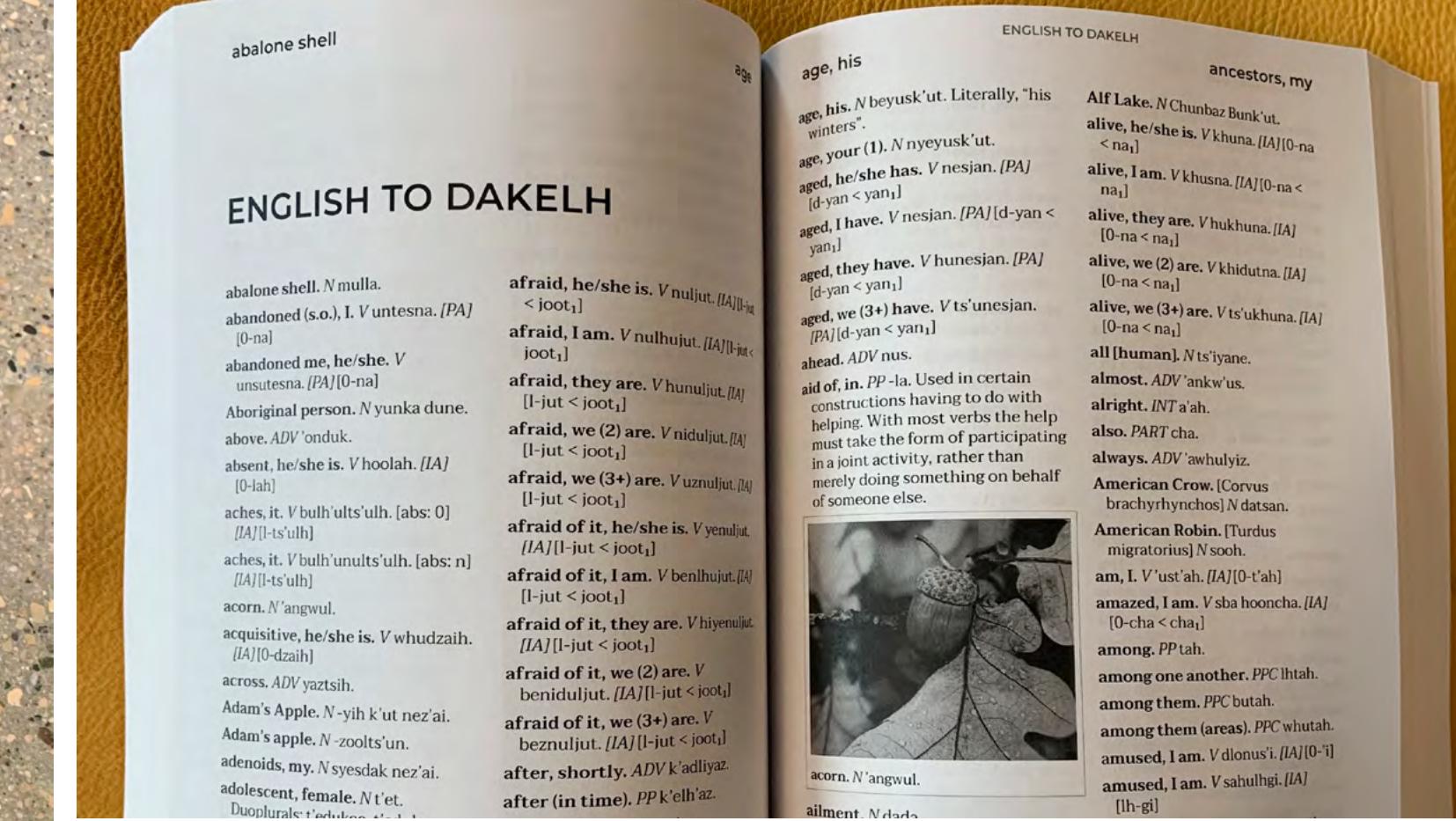
**Files and Photos
Asset Management
Copy editing, Proof-reading**

Nadleh and Stella Dakelh Dictionary

Nadleh Whut'enne 'ink'ez
Stella Whut'enne
Hubughunek

Book Publication
Layout + Design

Vincent Design Inc.



Oral History of the Stellat'en First Nation

Book Publication Layout + Design

(Press proof shown here)

Excerpt from Foreword by Janine Sampson:

project. Many thanks to Michelle Roberge of M.R. Concepts who designed the first layout of this book in partnership with me and the Editorial Committee. Renée Campbell and the rest of the team at Vincent Design for assisting with the second draft of the book layout design. Your genuine, respectful curiosity of the narrative of our lives in Stella helped us to reach our end goal, in publishing our book. Thanks to Ken Goudsward of Dimensionfold Publishing for meeting our publication needs.

Vincent Design Inc.



"We used the land for everything you could think of. We use our land for trapping, we trap beaver and moose by the men doing it. We cut it up and used it right away. My nephew used to trap for beaver and moose and we sold the fur and the meat. We used the sap of the spruce tree and the leaves of dandelions and we used the tree bark or the outer bark. We used the sap, we use the sap to take from the tree for rope. My mom used to cook fish for me and feed me. My mom used to cook fish for me and feed me every part of it. My mother dried salmon and that's the only way we preserved our fish and moose meat. We would dry it because we had no freezers to save it for the winter."

Angeline Patrick

"My grandparent(s) they go up together, up the mountain - Red Rock. Sometimes they go to Nadlet to pick berries there, and they pick wild onions, half turn home to Legac, they till the land. Dry it, turn it, and then they dry it in the smoke house. Just like fish, they dry fish the same way. Saskatoons, and soapberries, everything, blueberries and huckleberries. They got no sugar."

Rose Luggi

"We lived from the land, my grandfather never bought any kind of meat, 'cause it was always bear hunt for. He had some bear meat [that] they'd dry that for winter, and then they'd eat it. They'd eat bear meat, moose meat all year round 'cause he shot moose in the winter and moose was buried under the snow and moose meat was good for the winter."

"We did everything by the seasons. Bear season, garden season, salmon season, then there's char season, whitefish. They even had a season for cutting dry wood, when there's less snow. When there's snow comes in the fall, in. Everything was done by the season. I guess that's why I love the land so much. The people, because they had a variety of food for us. You know, variety, all kinds of fish, different kinds of meat, the air was clear at that time there was no toxins in the river, no toxins in the plants."

Angeline Patrick

"Archaeological evidence suggests that people lived on the north side of Stella before Europeans arrived. There is evidence that there was [an] Indian settlement also on the south side, only not at the present north side village (which is the north side of today's Stella), but more south of the river [the] Stellako River. I hear there's signs of an old village [there]. Around Isaac George, the land where he cleared. It's across the river from the village, and Uncle Isaac and Uncle Isaac and [Keto] they were part of the old village. They used, used to see people, old people, ancient people that appeared to them. Fred, he always says, 'I see that many times.'

Marie Michell

"As far as I know, Stella was always there, [on] the south side of the river. That's where the village was."

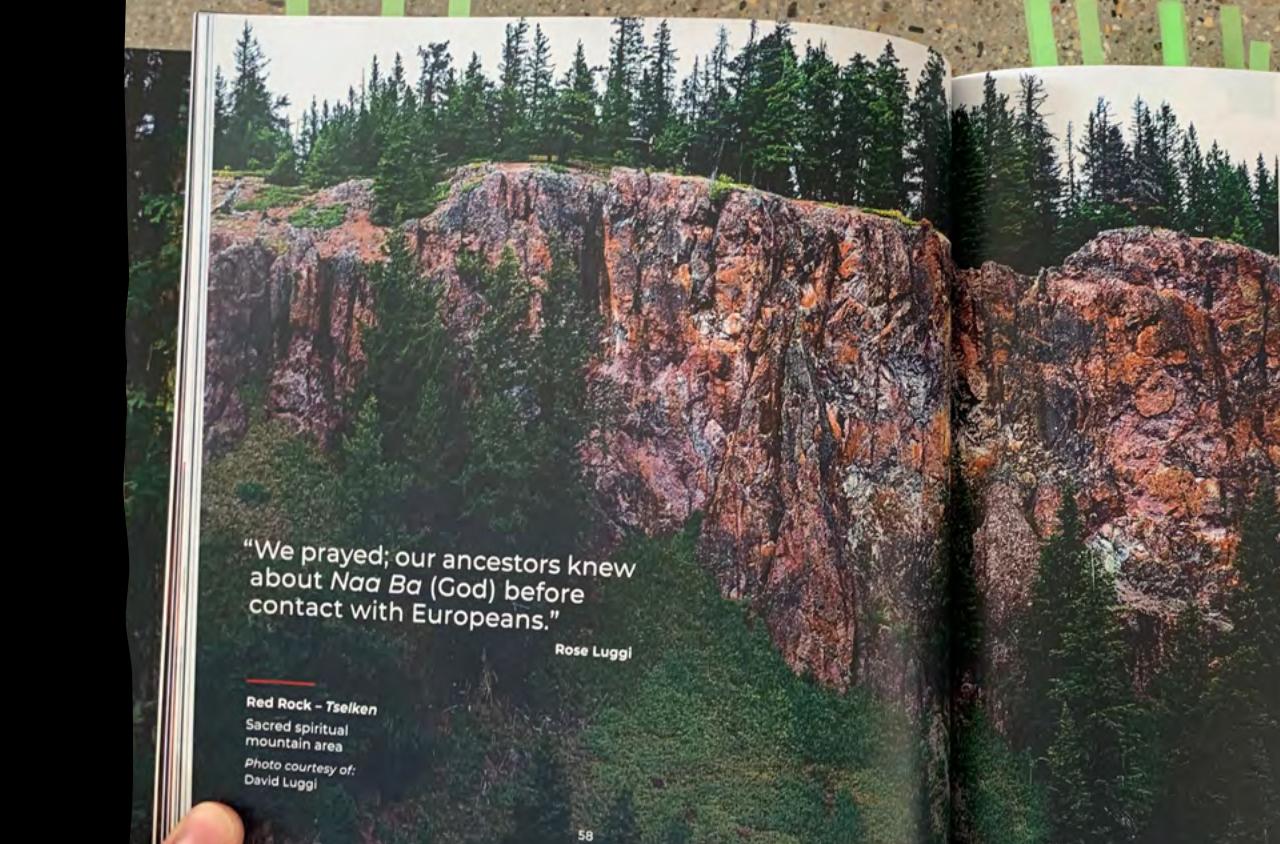
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George George Sr.

"The first people to live at Stella were Long Charlie, Old Isaac Augusta, Jim Ogen, Chief Isadore, Jennie, and Zaa John Luggi."

Marie Michell

"George George Sr.



"We prayed; our ancestors knew about Naa Ba (God) before contact with Europeans."

Rose Luggi

Red Rock - Tselen
Sacred spiritual mountain area
Photo courtesy of: David Luggi

"We used the land for everything you could think of. We use our land for trapping, we trap beaver and moose by the men doing it. We cut it up and used it right away. My nephew used to trap for beaver and moose and we sold the fur and the meat. We used the sap of the spruce tree and the leaves of dandelions and we used the tree bark or the outer bark. We used the sap, we use the sap to take from the tree for rope. My mom used to cook fish for me and feed me. My mom used to cook fish for me and feed me every part of it. My mother dried salmon and that's the only way we preserved our fish and moose meat. We would dry it because we had no freezers to save it for the winter."

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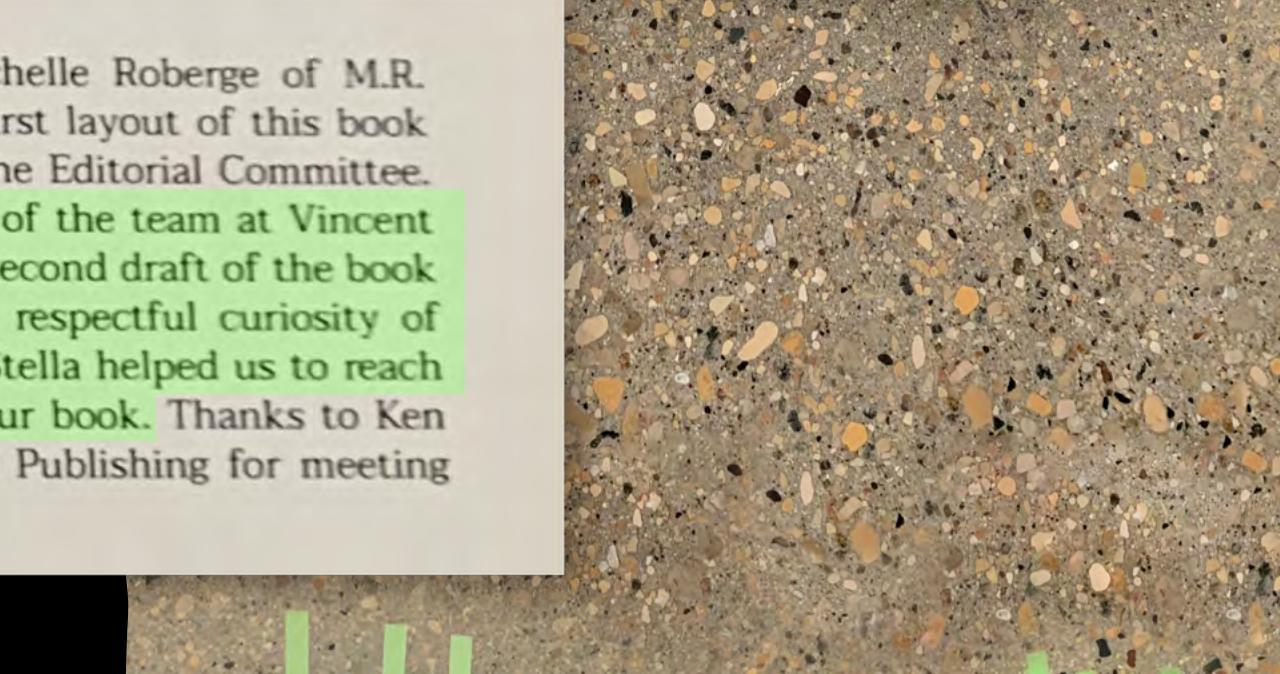
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Other Project and Initiative Highlights

Work in relationship with
Vincent Design Inc.

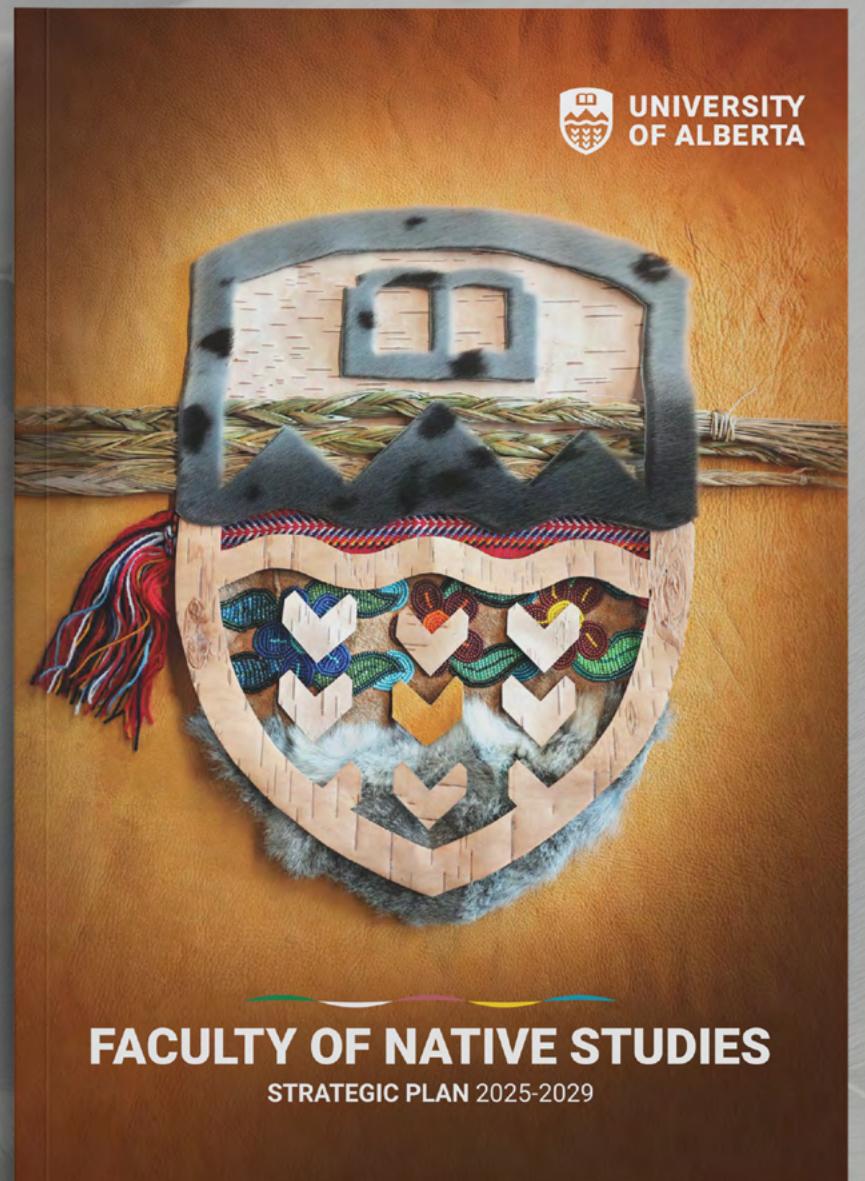
**Publication Layout
and Design**

**Creative Direction
Photography Coordination**

**Logo Design and Branding
Physical Print Media**

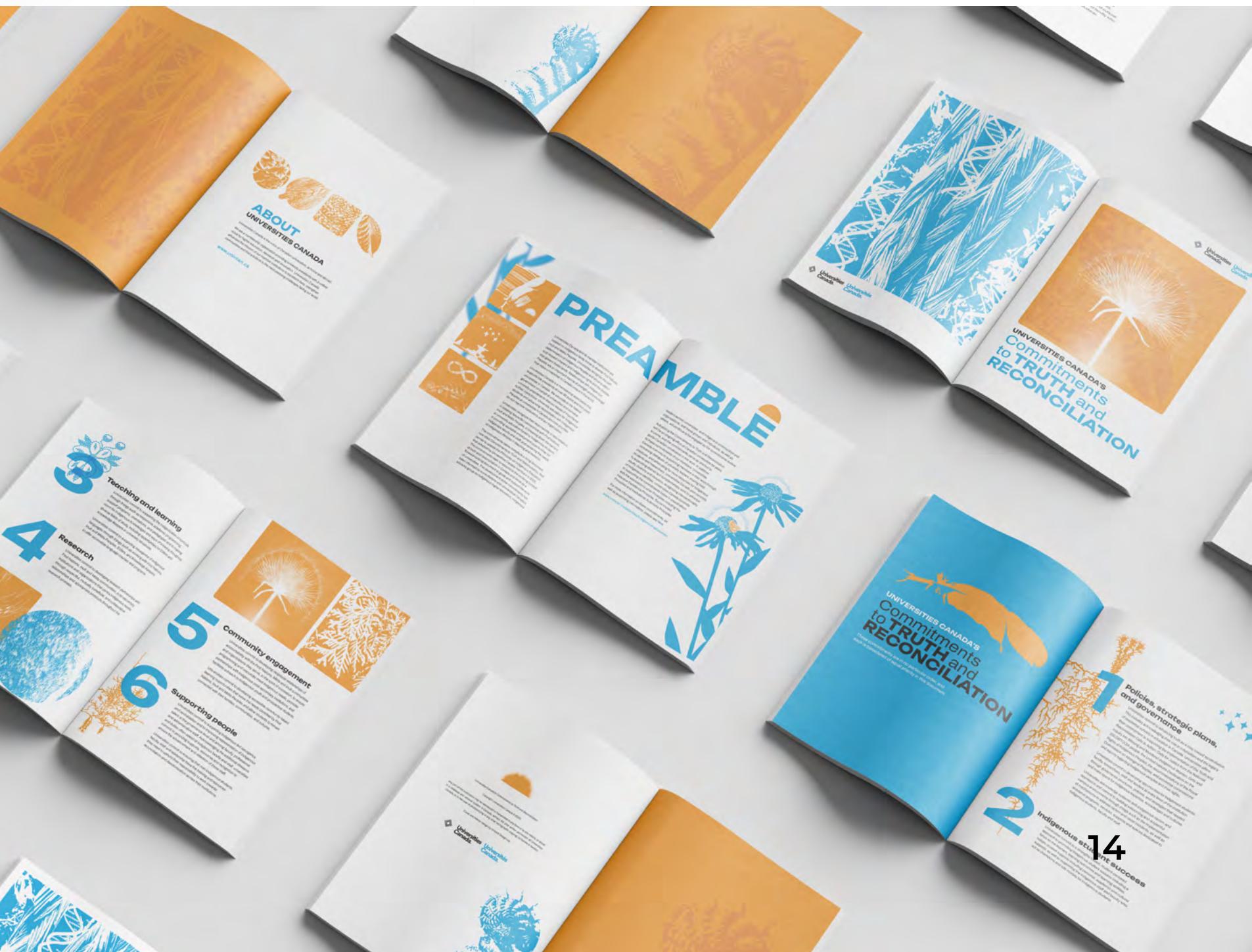
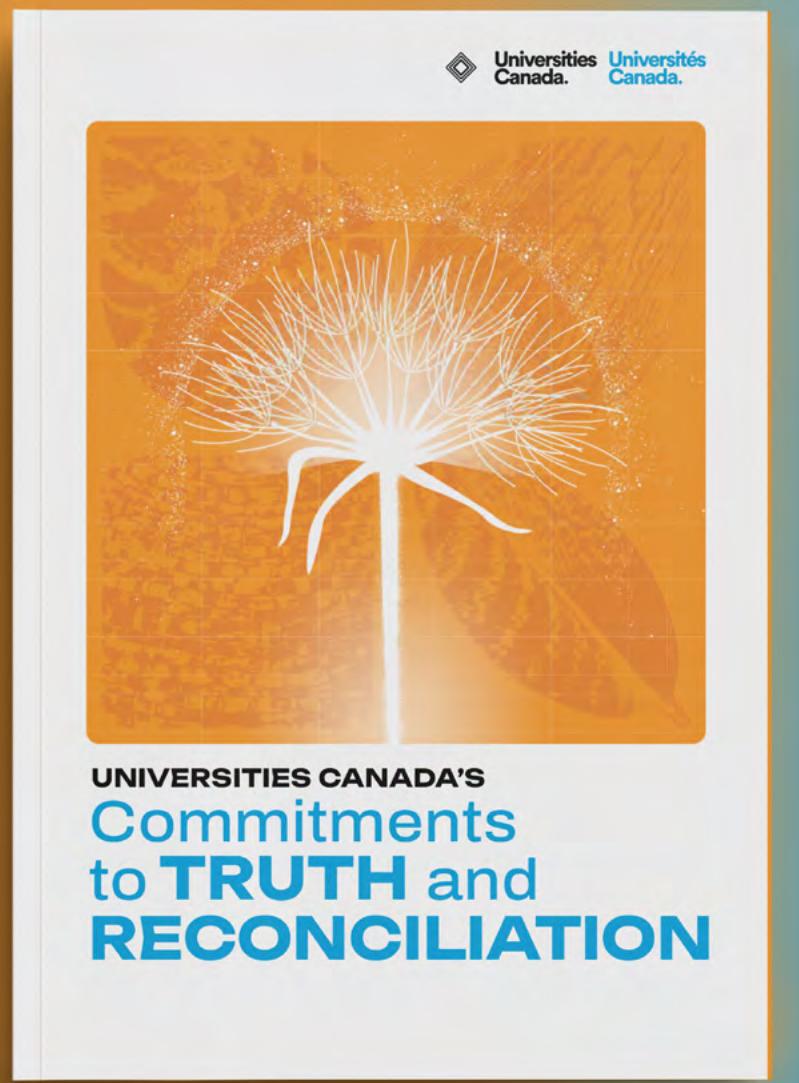
University of Alberta
Faculty of Native Studies
Strategic Plan

Cover + Interior
Design



Universities Canada's
Commitments to Truth
and Reconciliation

Cover + Interior
Design



Vincent Design Inc.

Waub Ajijaak
Press & Foundation

Logo Design +
Sub-Branding
"Three Pillars"
Emblem Designs



Vincent Design Inc.



Waub Ajijaak
PRESS & FOUNDATION



Waub Ajijaak
GRANTS & PHILANTHROPY



Waub Ajijaak
LEADERSHIP SCHOLARSHIP

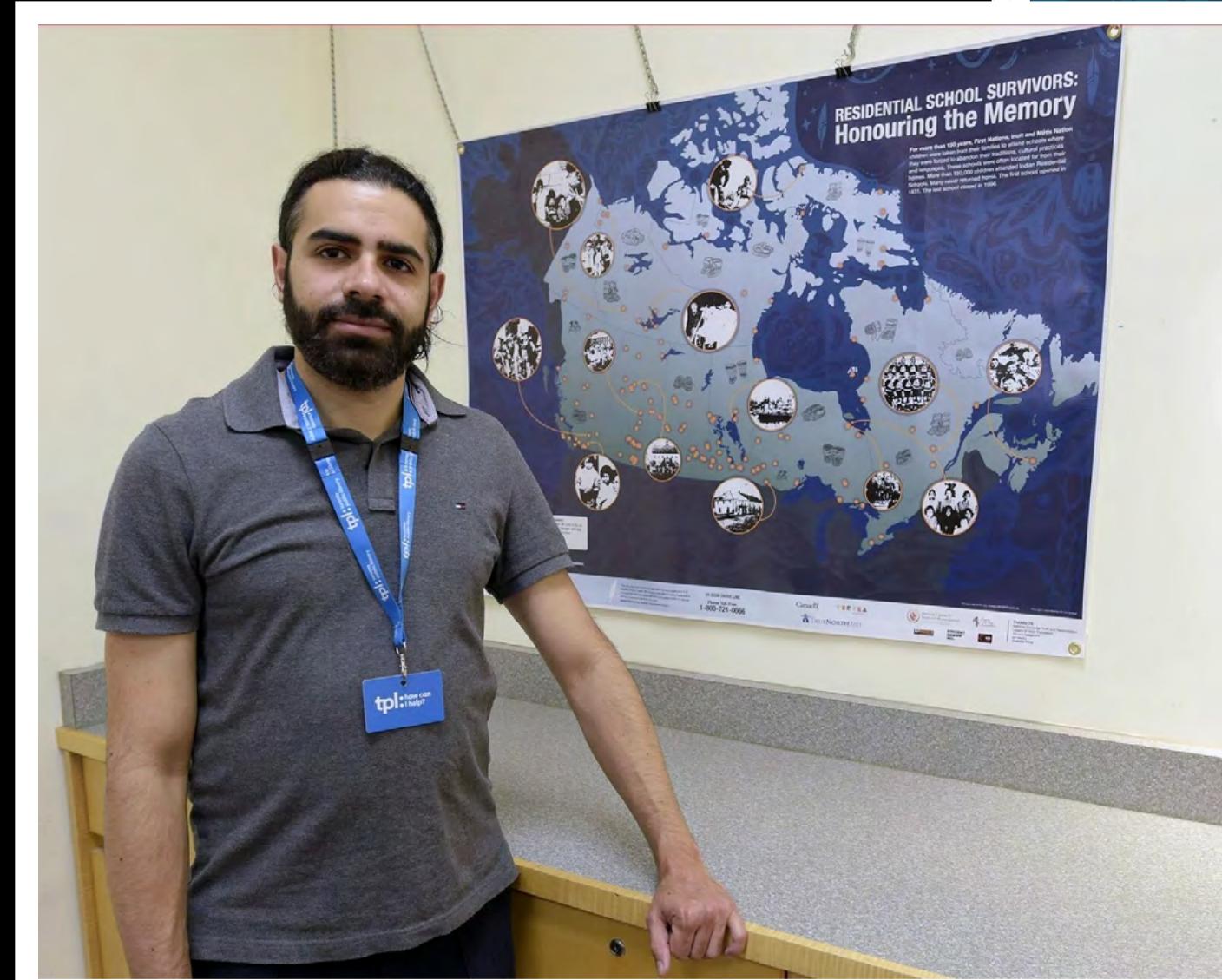


Waub Ajijaak
PRESS

360 Story Labs Interactive Map of Residential Schools

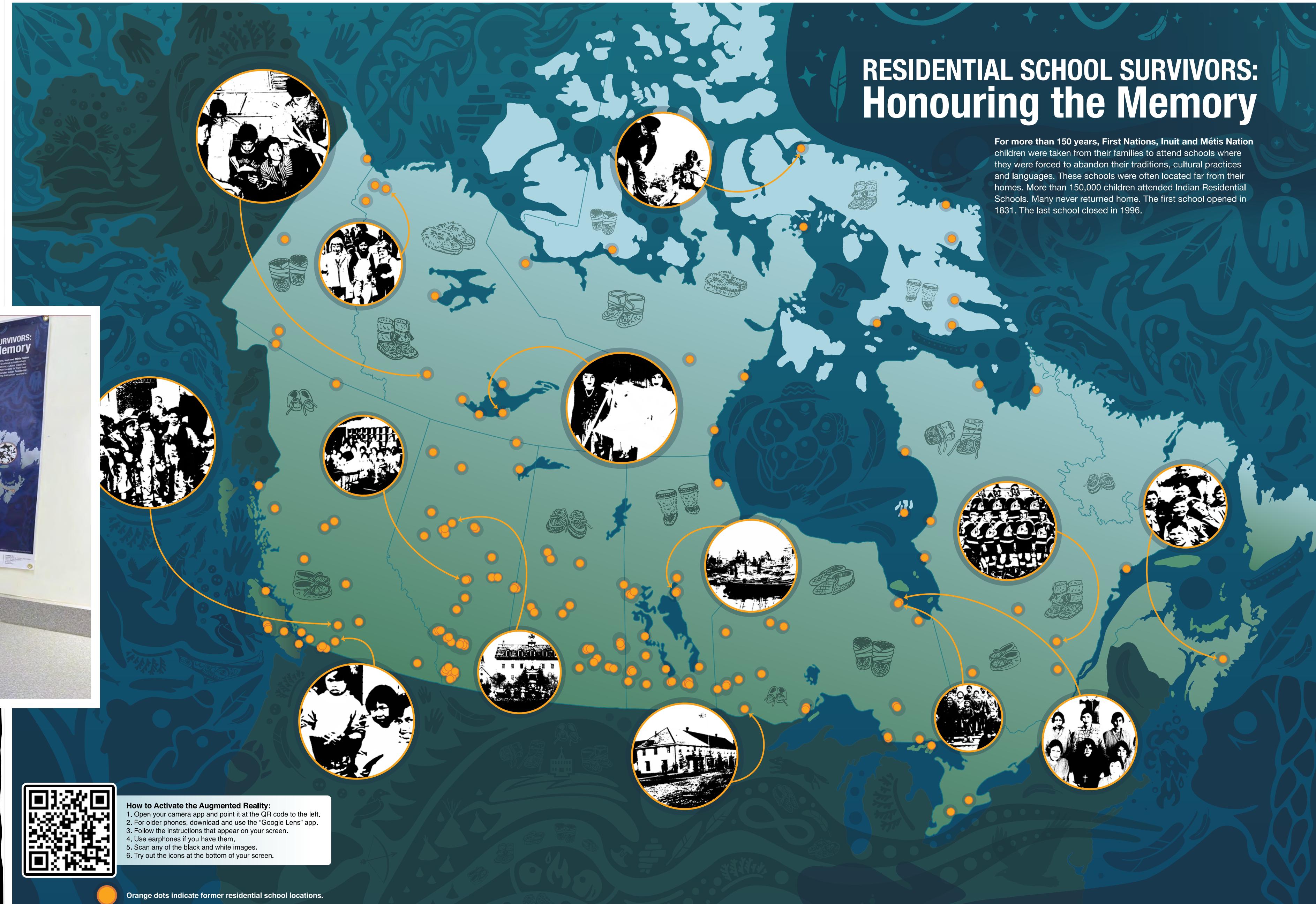
Residential School Survivors: Honouring the Memory

Illustration + Design
Augmented Reality
Integration

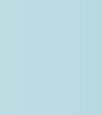


Toronto Public Library's Chris Carelli
with the Weengushk Film Institute
and 360 Story Lab project exhibit
titled, "Residential School Survivors:
Honouring the Memory" at Woodside
Square Library branch in Scarborough.
© Dan Pearce/Metroland

Vincent Design Inc.

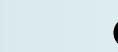


CREATED BY:
360 Storylab
Weengushk Film Institute



This map deals with topics that may cause trauma to users due to its troubling subject matter. We recognize the need for safety measures to minimize the risks associated with traumatic subject matter. A national, toll-free crisis line is available 24 hours.
INDIAN RESIDENTIAL SCHOOL SURVIVORS SOCIETY

24 HOUR CRISIS LINE
Phone Toll-Free:
1-800-721-0066



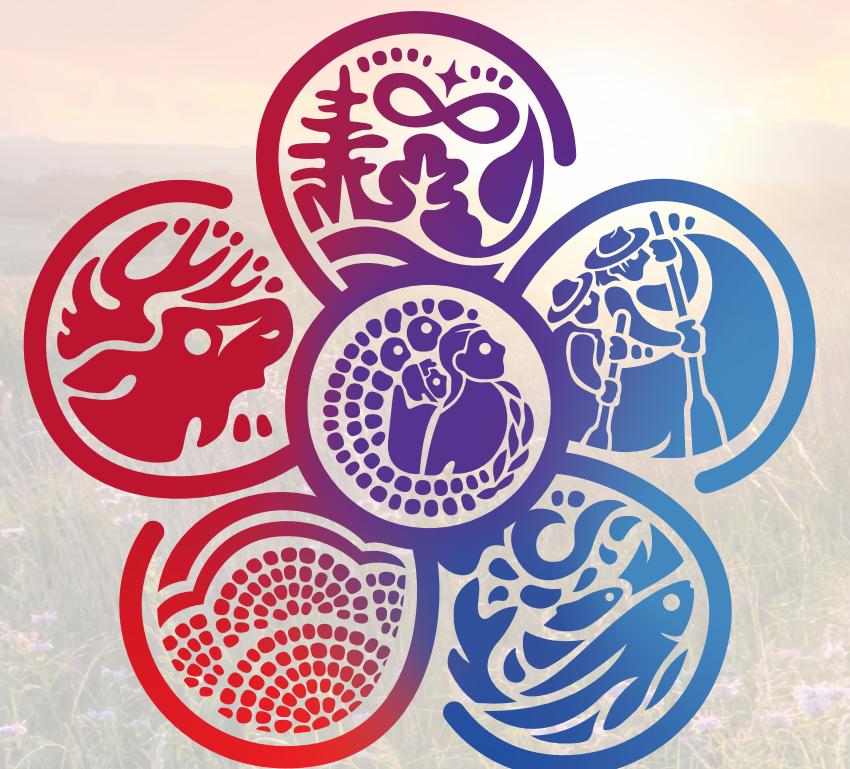
PREYRA
FOUNDATION



THANKS TO:
National Centre for Truth and Reconciliation
Legacy of Hope Foundation
Vincent Design Inc.
AP Media
Guerrilla Films

Huron-Superior
Regional Métis
Community

Logo Design



HURON-SUPERIOR REGIONAL MÉTIS COMMUNITY

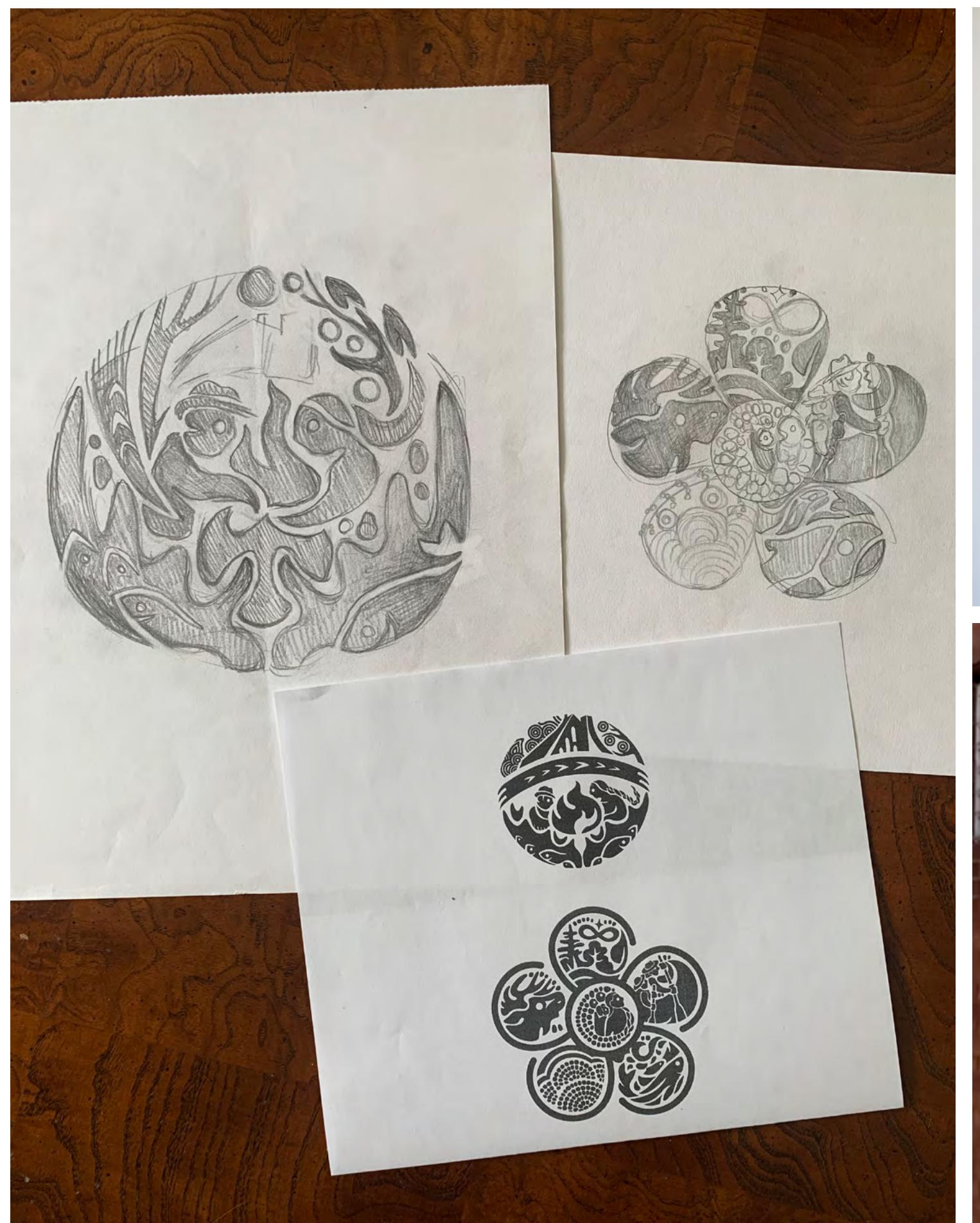


Sault Ste. Marie Métis
Heritage Centre

Logo Design



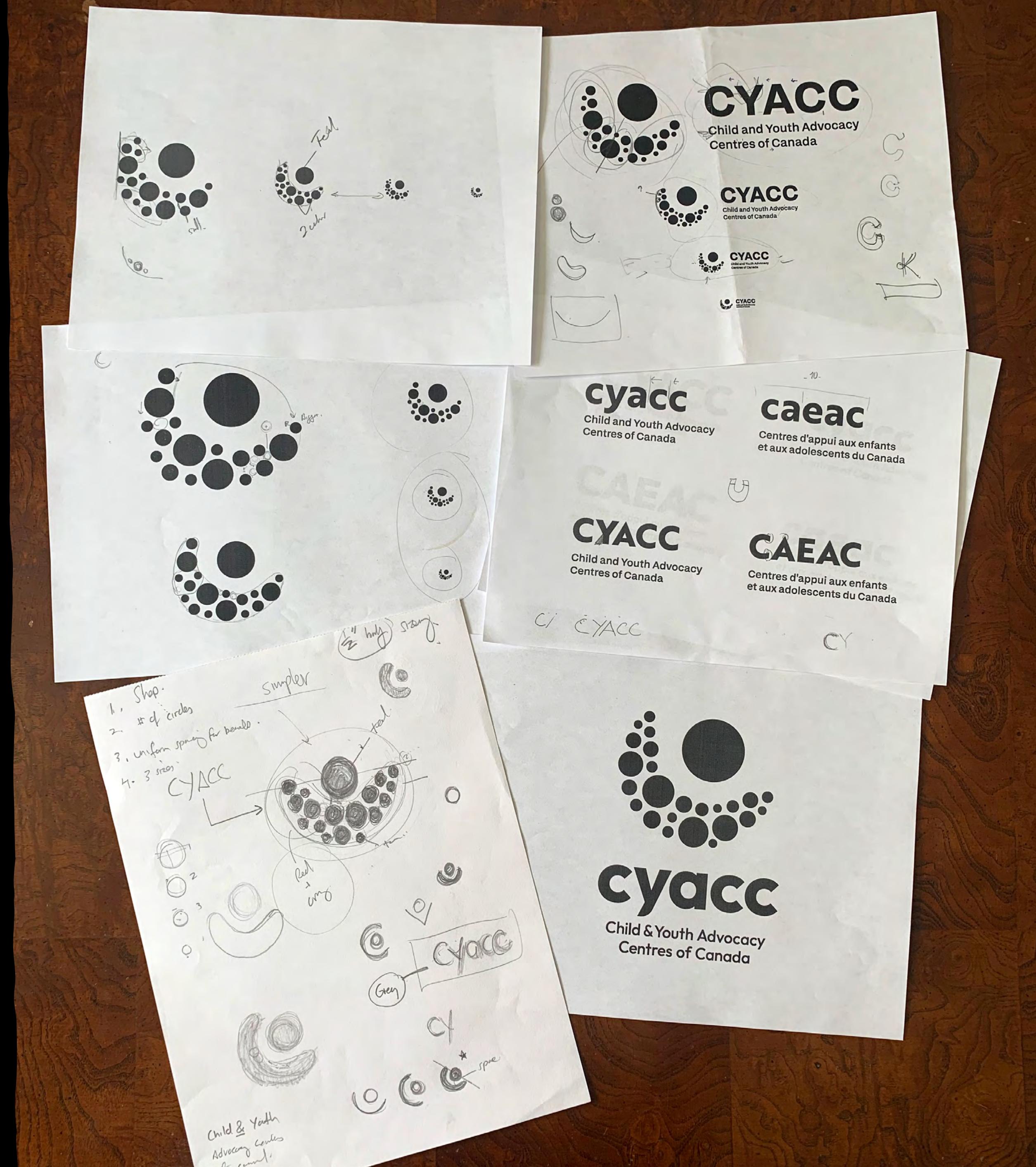
Vincent Design Inc.



Child & Youth
Advocacy Centres
of Canada

Logo Design

Vincent Design Inc.



cyacc
Child & Youth Advocacy
Centres of Canada

caeac

Centres d'appui aux enfants
et aux adolescents du Canada



caeac

Centres d'appui aux enfants
et aux adolescents du Canada

Further Community Work + Engagement

Work in relationship with
Local arts, music, and culture
community partners in Winnipeg, MB
and Fraser Valley, BC

Logo Design and Branding
Engagement with
LGBTQIA2s+ groups

Engagement with
Indigenous businesses
and organizations

Event marketing
Illustration and Design
Product Label Design



Ma Mawi Wi Chi Itata Centre *"In Their Own Words..."*

In 2021, Ma Mawi Wi Chi Itata Centre put a call-out to community youth asking the question, "What does Every Child Matters mean to you?" Youth from across the province submitted handwritten notes and tobacco ties to support their first Every Child Matters Youth Gathering and presentation of the memorial stone sculpture located at the Gathering Place for Truth & Reconciliation, Winnipeg.

The messages, scrawled in the honest hands of childhood, and varying skill levels, in pencil, pen, and marker, were translated into scale-able files and are now a display written across the windows wrapping around the MMWCIC building.

Vincent Design Inc.



Fraser Valley
Pride Society

Fraser Valley
Youth Society

Logo Designs



FRASER
VALLEY
Pride



Fraser Valley
Music Awards

Logo Design
& Updates

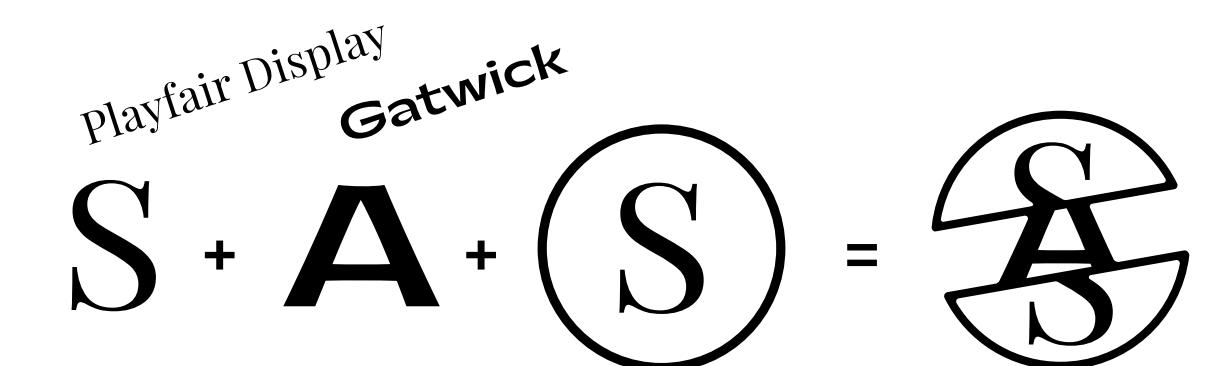


Simultaneity
Art Show
2020 – 21

Exhibit Curation
Logo Design



Simultaneity ART SHOW

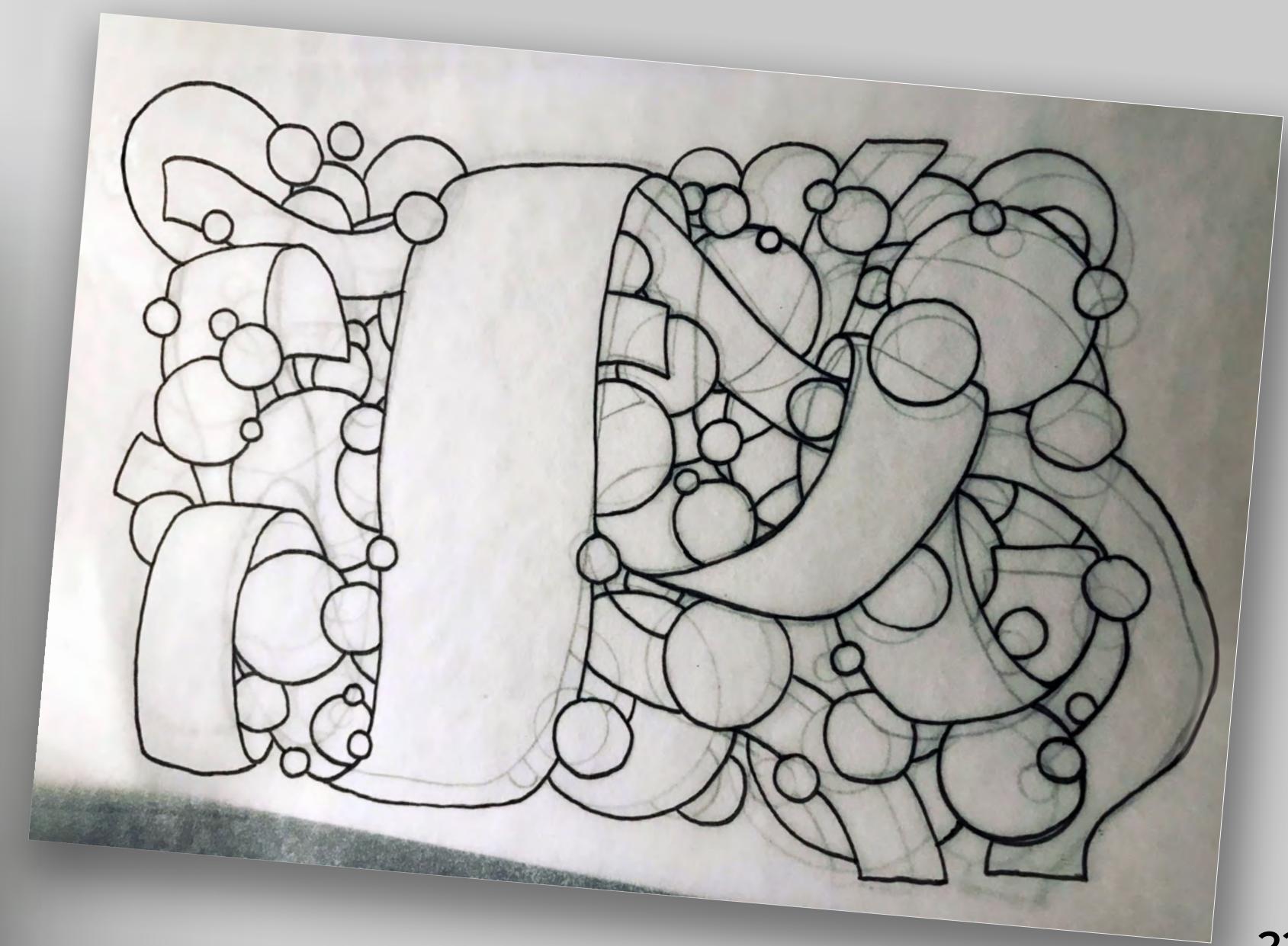


Mash-up of typefaces, reflecting the multiplicity of participants lives. Within a circle, it presents internal elements as 'parts of a whole'.



Raven's Brewing Co. &
Abbotsford Arts Council
Arty Awards
Special Label

Label Artwork & Design



Raven's Brewing Co. Craft Beer Can Labels

Series of designs for
Indigenous-owned
brewing company



DAYMAN
Salted Lemon
Wild Ale

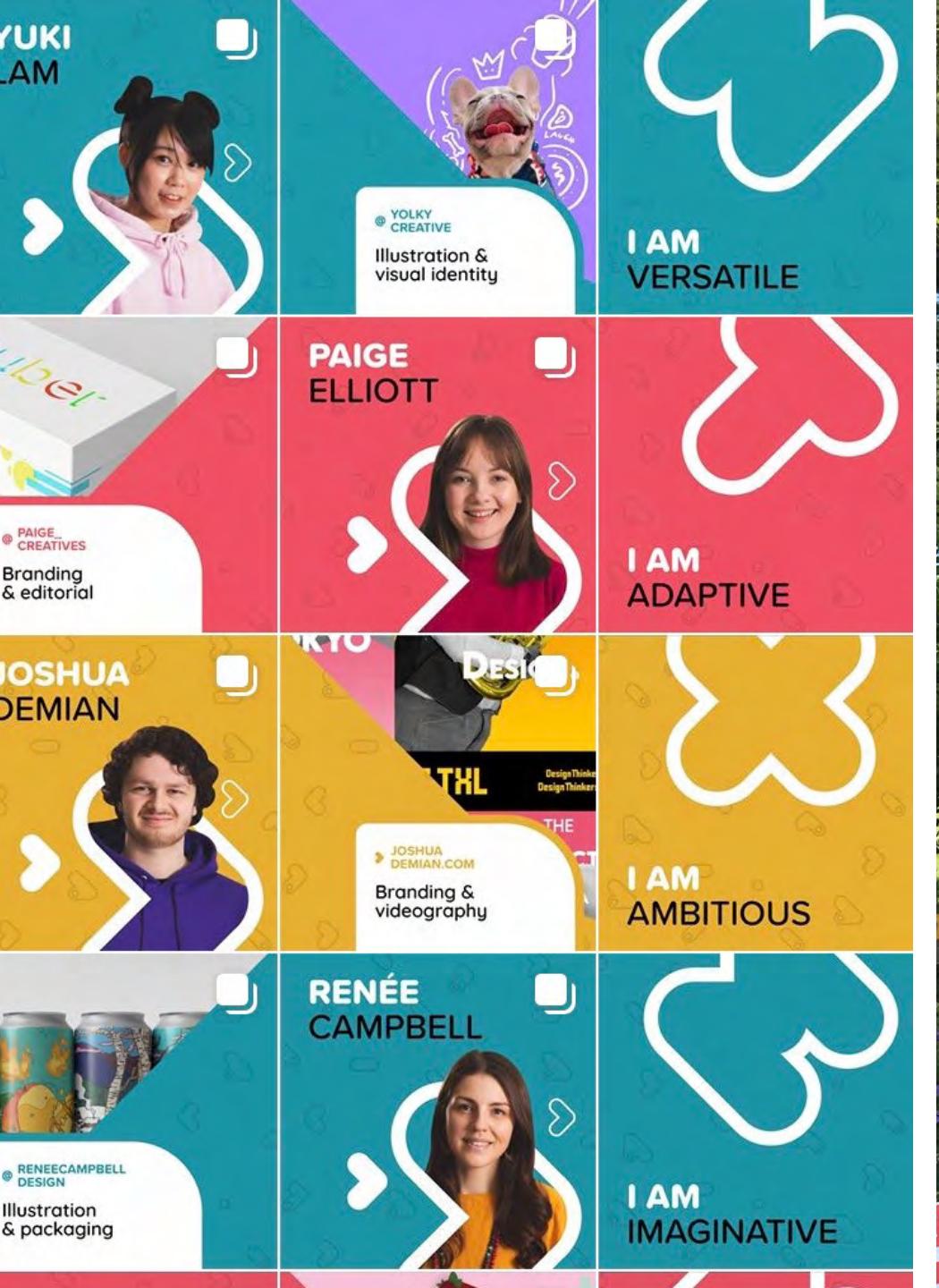
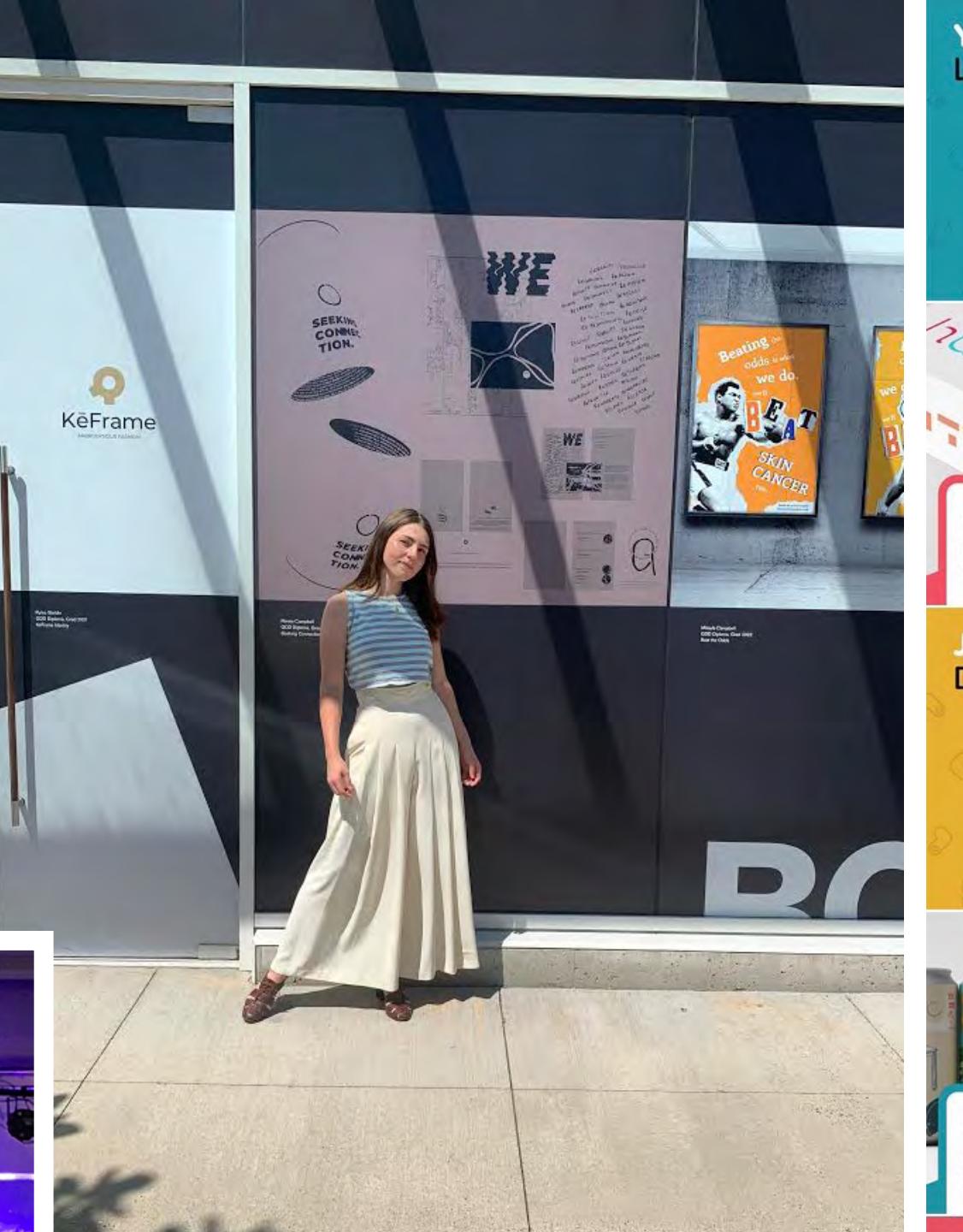
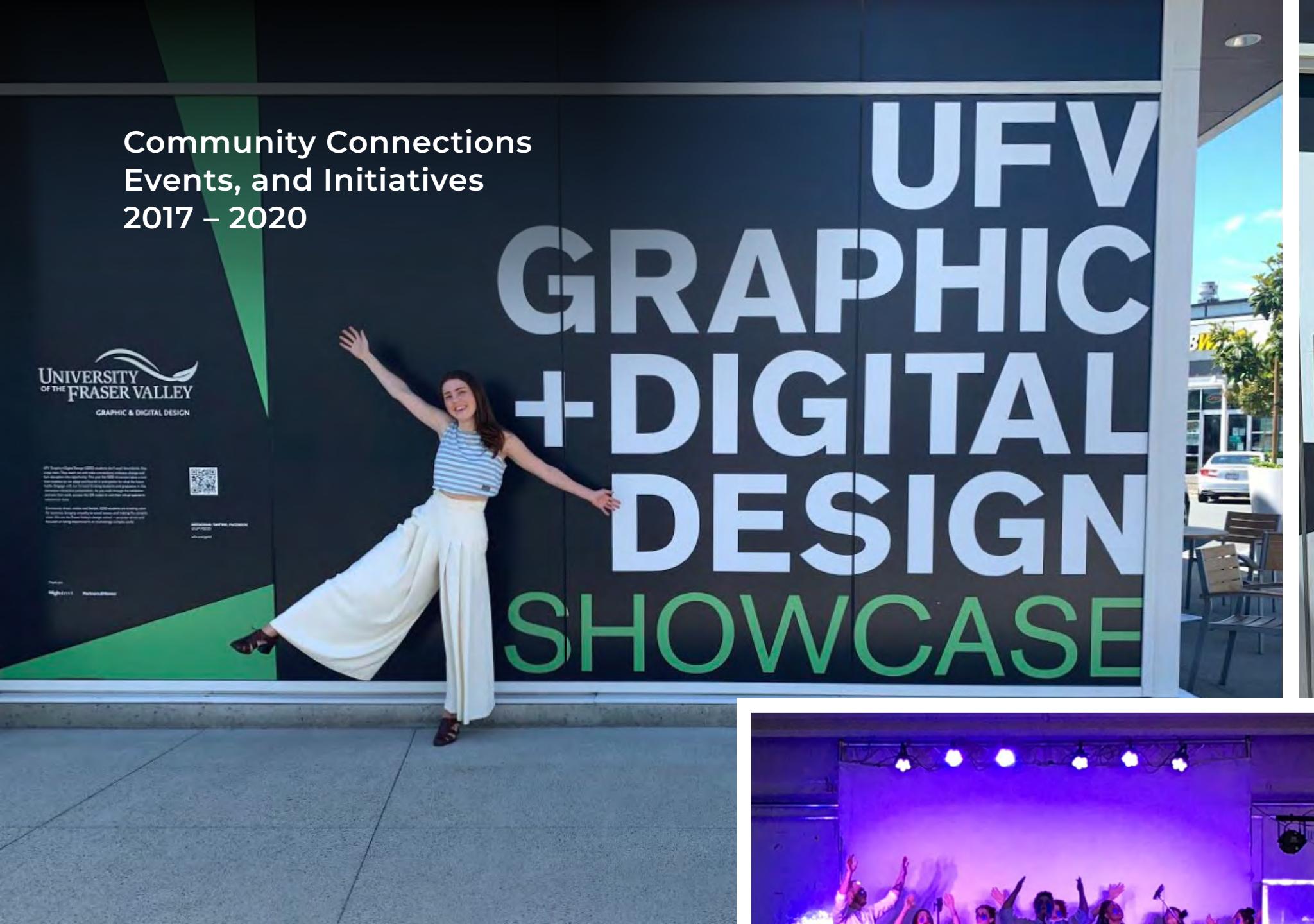
tābel
Dry-Hopped
Kveik Table
Beer

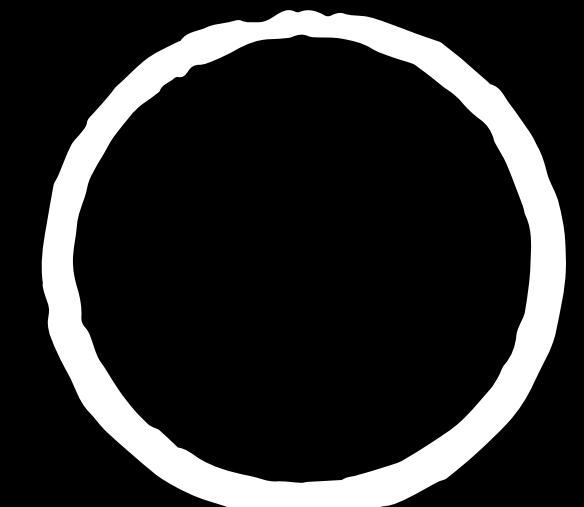
Two to Tango
Mango Jalapeño
Gose

Hot Chocolate
Cacao Nib
Porter

Voyagers
Amarillo
West Coast
IPA

Kaffeeklatsch
Coffee
Dunkelweizen
w/ Smoking
Gun Coffee





Thank You.